

**THE IDEOPHONES IN TSHIVENḐA: A SYNTACTIC AND
SEMANTIC ANALYSIS**

by

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(i)

DECLARATION

I, RABELANI PHYLLIS MUNDALAMO hereby declare that THE IDEOPHONES IN TSHIVENDA : A SYNTACTIC AND SEMANTIC ANALYSIS submitted to the University of the North is my own original work in design, execution and has not been submitted to any other educational institution for any degree. All sources used have been acknowledged.

Signed: PP Mundalamo

Date: 12.06.2002

DEDICATION

I am proud to dedicate this dissertation to the following persons:

1. My husband : N.S. MUNDALAMO
2. My mother : Vho-Nyaluvhani Rambuda
3. My sons : Vhuthuhawe and Tshedza
4. My daughter : Mulivhuweni Pauline
5. My sister's son : Pfarelo Michel

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ABSTRACT

This study gives an exposition of ideophones in Tshivenda. Emphasis will be on their **syntactic and semantic analysis** within a wide range of Tshivenda sentences.

Chapter 1 is an introduction of this study. The aim, methodology of the research, significance of research as well as the literature review are also included in this chapter. Different definitions on the ideophone have also been handled in this chapter.

Chapter 2 deals with two main types of ideophones and these are: Non-derived ideophone and derived ideophone. In the main, definition and classification of non-derived ideophones are also included according to their functions in this research. The chapter also deals with definitions and originality of derived ideophones.

Chapter 3 examines the ideophones, syntactic nature in Tshivenda. The aspects that are relevant in this regard are: they appear within external and internal arguments, they appear twice in a sentence, they can be reduplicated in a sentence, their semantic features and they can appear in all types of moods.

Chapter 4 concentrates on analysing ideophones and theta-role assignment.

Chapter 5 gives the conclusion of the study. The chapter highlights the fact that ideophones occur in Tshivenda sentences, and that there are various grammatical features that contribute in their creation.

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CHAPTER 1

1. INTRODUCTION

1.1 AIM OF THE STUDY

In Tshivenda an ideophone is a fully-fledged category and is frequently used both in spoken and written languages. This is despite the fact that some scholars did a minor research about Tshivenda ideophone. It is therefore of vital importance for one to study it thoroughly and give a detailed exposition of the ideophone.

The aim of this project is to conduct a detailed study of the ideophones in Tshivenda language. Emphasis will be on their syntactic and semantic analysis within a wide range of Tshivenda sentences. The study will give a clear picture of the positioning and the actual meaning of ideophones.

Scholars who contributed to the study of ideophones in African languages include Burbridge (1938), Doke (1954), Fivaz (1963), Fortune (1962), Guma (1951), Kock (1981), Kunene (1965), Lombard et al. (1985) and other numerous authors.

1.2 METHODOLOGY

Different methods that will be employed include: Primary research method, secondary research method and textual research method.

The above methods will be used in order to acquire more information about Tshivenda ideophones.

1.2.1 Primary research method

Interview will be used as a primary data collection method, where direct verbal interaction will be used. The interviewees will be Tshivenda speakers, teachers and linguists. The unstructured type of an interview will be used.

As this type of interview is qualitative in nature, it will enable discussions that allow one not only to understand the "what" and "how" but also to grasp and explore the internal dynamics of ideophones. Although unstructured questions will be utilised in the interviews, focus will however be on the following topics:

- * The grammatical significance of ideophones.
- * The semantic importance of ideophones.
- * The value of ideophones in daily discourse.

1.2.2 Secondary research method

Different articles from library books, journals, dissertations, papers read at conferences, theses, and other relevant books will be consulted so as to gain more insight.

1.2.3 Textual analysis research method

The collection of data in published and unpublished works will be undertaken. The literal interpretation of the text by the researcher and the author's actual writing will be compared with what actually happens in real life. The data included in this dissertation will be selected from a variety of texts: oral and written texts.

The ideophone is a lexical category in African languages. Just like any other category, ideophones have an impact on the meaning. Up to so far, there is as yet no detailed analysis of the Tshivenda ideophone. The detailed study of this category will thus enhance and contribute to the existing literature in African languages in general and Tshivenda in particular. This will particularly contribute to the understanding of the exact meaning of some phrases.

1.3 SIGNIFICANCE OF RESEARCH

In any normal communication situation the intention of the speaker is that the hearer should get the exact meaning. Amongst others, the study of ideophones such as this one will help listeners to de-code the exact meaning with ease. Speakers effectively use ideophones in order to convey their ideas in a clear and exact manner. These ideophones can be used to express various connotations. Usually, a speaker has a vivid image in his/her mind of a particular state and requires a dynamic expression to convey this image to his/her audience. This goal can, for instance, be achieved by among others, using ideophones.

The study would also be of importance because it will indicate that ideophones add vitality to the language, thus making a text more interesting to read. Through the use of ideophones experiences that the author wants to share with the reader become more picturesque. In a way, the study will encourage authors to see the importance of ideophones in their work.

Poulos (1990:7) concludes that ideophones enjoy great emotional appeal and for this reason they are commonly found in narrative or discourse situation where the attention of the audience plays an important role. This emotional aspect is borne out by unique way in which the speaker may utter ideophones.

1.4 LITERATURE REVIEW

It is necessary to provide a survey of the views of some scholars's works on the ideophone.

Doke (1954:118) defines an ideophone as follows:

A vivid representation of an idea in sound. A word often onomatopoeic, which describes a predicate in respect to manner, colour, sound or action.

Doke (1954) continues his definition, by referring to the descriptive nature of this word category, ... which describes a predicate qualificative or adverb in respect to manner, colour, sound, smell, action or intensify.

From Doke's (1954) views, one deduces the idea that the term onomatopoeia refers to the naming of a thing or action by imitation of the sound compared with it. Doke (1954) concentrates on morphology in his study.

Marivate (1982:18) defines an onomatopoeia more or less in the same way as Doke (1954). He says:

The naming of a thing or action by a vocal imitation of the sound associated with it.

Just like Doke (1954), Marivate (1982) also concentrates on morphology in his study. Marivate and Doke's definitions are more or less in the same way.

Even though their definition are not different from the above definitions Doke (1954), Marivate (1982), Ziervogel et al. (1972:123) attach an adverbial function to the ideophone. They say:

The ideophone is a word with an adverbial function and modifies a predicate with regard to manner, colour, smell, sound and action. It is also often onomatopoeic in character.

This standpoint is also supported by Fortune (1962:935) who says:

The ideophone is vivid or graphic exclamation sometimes onomatopoeic, which indicates an action or manner of a state.

Ziervogel et al. (1972) and Fortune (1962) repeat the same ideas as that of Doke (1954), they stress that the ideophone indicates an action, manner of action, a state, colour, sound and smell or sensation and the point that it is onomatopoeic in character.

These scholars definitions are not at variance with each other, for an example, Doke's (1954) view as far as the definition of the ideophone is concerned is similar to the views postulated by Ziervogel et al (1972), Marivate (1982) and Fortune (1962). Just like others, they are concerned with the morphology of an ideophone in their studies.

Guma (1951:1) distinguishes the ideophone from other parts of speech (e.g. from adverb) as follows:

- a. The ideophone describes colour, sound, smell, intensity in addition to manner.
- b. Unlike the adverb, it does not describe time or place
- c. Semantically, it differs from the adverb in that it shows a complete lack of grammatical formatives which most adverbs have.

There is a clearcut distinction between ideophone and interjective. Fortune, G. (1951:936) expounded this as follows:

Ideophone

- a. It is an exclamatory assertion of an action, state, colour, sound, smell or sensation which is objectively indicated.
- b. The ideophone indicates state of affairs in an exclamatory manner.

Interjective

- a. It is an immediate utterance or expression of the speaker's own subjective emotion, desire, assent or denial.
- b. The interjective is the exclamatory utterance of a subjective emotion.

Therefore, one is tempted to regard the ideophone as a predicate due to the following reasons:

- a. The ideophone can replace a verb in a sentence. Under no circumstances can an interjective replace a predicate. Consider the following examples:

1. (a) Tshimange tsho mbo ɖi takuwa tsha mu veta.
(The cat leaped and scratched her)
- (b) Tshimange tsho mbo ɖi **thamu** tsha mu veta.
(The cat suddenly leaped and scratched her.)

2. a. Vhatukana vho mbo ḡi bvelele vha ri pandamedza.
(The boys appeared and chased us)
- b. Vhatukana vho mbo ḡi **tumbuzuku** vha ri pandamedza.
(The boys hastily appeared and chased us)

Consider the following examples regarding the interjective:

3. a. Mutukana! Ṭuwani ofisini yanga.
(Boys! Get out of my office)
- b. *Mutukana! I ri ṭuwi ofisini yanga.
(Boys! Get quickly out of my office)
4. a. Mulivhuweni! Iḡani fhano.
(Mulivhuweni! Come here)
- b. *Mulivhuweni! I ri ḡi fhano.
(Mulivhuweni! Come quickly here)

In sentences (3b and 4b) above, **ṭuwi** (get out) and **ḡi** (come) respectively are ideophones which are used to replace the verbs **ṭuwani** (get out) and **iḡani** (come) in sentences (3b-4b). Those two sentences are not acceptable (*) in Tshivenda.

- b. Sometimes, ideophones may be used together with verbs in one sentence to bring about an idea of emphasis.

5. a. Gokoko lo **dala** nga maḡi.
(The bucket is full of water)
- b. Gokoko lo **dala** lo tou **phaa** nga maḡi.
(The bucket is full to the brim with water)
6. a. Mavhele o oma.
(The maize is dry)
- b. Mavhele o **oma** o tou **te**.
(The maize are completely dry)

In sentences (5b & 6b) **phaa** is an ideophone with verb **dala** (full) and ideophone **te** with the verb **oma-** (dry) are used together. They emphasize the action **phaa** (full) while the verb i.e. **dala** gives a mere statement.

- c. Ideophones can appear with adverbs:

As evidenced from the following examples, ideophones may appear with adverbs in a sentence.

7. a. Vhana vho mbo ḡi tuwa **nga u tavhanya**.
(The children ran off in a fast manner)
- b. Vhana vho mbo ḡi **gidi nga u tavhanya**.
(The children ran off as fast as possible)

8. a. Tshedza o tou dzula zwavhuḑi **kha tshidulo**.
(Tshedza sat comfortably on a chair)
- b. Tshedza o tou **mbaa** zwavhuḑi **kha tshidulo**.
(Tshedza sat extremely comfortably on a chair)

In these examples, (7b, 8b) ideophones **gidi** (ran off) and **mbaa** (sat comfortably) appear with adverbs **nga u ṭavhanya** (as fast) and **kha tshidulo** (on a chair) respectively to bring about emphasis on a particular action.

- d. If an ideophone is used alternatively with the verb, the sentence containing the verb will be vague, whereas the one with the ideophone it will be clear. Consider the following examples:

9. a. Vho ḑa vha **vhala**.
(They came and read)
- b. Vho ḑa vha **vhali**.
(They came and read a little bit)
10. a. Rofhiwa o ḑa a imba.
(Rofhiwa came and sang)
- b. Rofhiwa o ḑa a ri **imbi**.
(Rofhiwa came and sang a little)

In sentences (9b, 10b) **vhali** (read) and **imbi** (sing) are ideophones. They appear with **ri** which is used to replace the verb **vhala** (read) and **imba** (sing).

e. The fact that we have transitive and intransitive ideophones reveal the predicativeness of the ideophone, as demonstrated in the following examples:

11. a. Musadzi u ḑo mbo ḑi tshenisa iyi nnḑu matshelo.
(The woman will make the wall clean tomorrow)
- b. Musadzi u ḑo mbo ḑi **tshenisi** iyi nnḑu matshelo (transitive)
(The woman will make the wall completely clean tomorrow)
12. a. Denga o no tou tsilufhala nyana ano maḑuvha ngauri o ḑi kumedzela kha mbanzhe.
(Denga becomes half wilted these days because of his addiction to drugs)
- b. Denga o no tou **tsilufhali** nyana ano maḑuvha ngauri o ḑi kumedzela kha mbanzhe.
(Denga becomes somewhat half wilted these days because of his addiction to drugs)

Tshenisi (completely clean) and **tsilufhali** (foolishness) in the above examples are ideophones which are used to replace the verbs **tshenisa** (clean) and **tsilufhala** (foolish). The first sentence in all examples is a mere statement while the second sentence denotes emphasis.

1.5 SUMMARY

As seen from the forgone discussion the ideophone can replace the verb or appear together with a verb in order to bring out an idea of emphasis on a particular action.

1.6 The Government-Binding Theory (GB-Theory)

Government-Binding theory is a theory championed and developed by Chomsky (1981).

Trask (1993:120) defines GB theory as follows:

The Government-Binding theory is a branch of transformational generative grammar. It was pioneered by Noam Chomsky and his associates. This theory emphasizes that the syntactic structure of a sentence is represented on a tree diagram and as such three of which are designated as being of special significance: d-structure, s-structure and logical form (LF).

The Government-Binding theory consists of a number of sub-theories such as:

- X-bar Theory - deals with the basic constituent structure.
- Θ-(theta) Theory - deals with the argument structure of verbs.
- Bounding Theory - deals with constraints on movement.
- Government Theory - deals with the positioning of Overt NPs and empty categories.
- Case-Theory - deals with the distribution of NP arguments.
- Control-Theory - deals with the interpretation of clauses lacking overt subjects (Trask, 1993:121).

The sub-theory which is relevant to this study is Theta-theory.

1.7 CONCLUSION

The findings in this section is that some scholars such as Doke (1954), Marivate (1982), Ziervogel et. al (1972) and others, concentrated on the morphology of an ideophone in their studies. Little if anything is said about the syntactic nature of an ideophone.

1.8 ORGANISATION OF THE STUDY

Chapter one concentrates on the introduction, scope of the study and methodology, significance of research and literature review.

Chapter two focuses on the structure of ideophones.

Chapter three highlights the syntactic nature of ideophones.

Chapter four puts emphasis on the analysis of ideophones and theta-role assignments.

Chapter five give the conclusion of the study.

CHAPTER TWO

2. INTRODUCTION

In this chapter focus will be on two main types of ideophones, viz. non-derived ideophones and derived ideophones. The section aims to establish whether the two behave in the same manner or not when appearing within a sentence.

2.1 NON-DERIVED IDEOPHONES

The purpose of this section is to explore the appearance of non-derived ideophones in different sentence constructions. Reference will also be made to their structure. Non-derived ideophones are those ideophones that are not formed from other words.

Milubi (1987:97) defines non-derived ideophones as follows:

Non-derived ideophones are ideophones that are regarded as natural i.e. they cannot be divided into morphemes.

Milubi (1987) calls these proper ideophones (Manyanyu-nyanyu).

Mathivha and Makhado (1967:87) view these type of ideophones in more or less the same way. They, however, go further to indicate their onomatopoeic nature. They say:

Non-derived ideophones are the proper ideophones which are onomatopoeic words or sounds made by an object.

Non-derived ideophones can be classified into two groups:

- a. Onomatopoeic; and
- b. Non-onomatopoeic ideophones.

2.1.1 Onomatopoeic ideophones

These type of ideophones are those that emulate the actual sound of an action.

Marivate (1982:18) defines onomatopoeia as follows:

Onomatopoeia refers to the naming of thing or action by a vocal imitation of the sound associated with it.

13. **Mbolongondo** (of hurtling the poles down)

- a. **Thanda yo wela fhasi.**
(The pole fell down)
- b. Thanda yo wela fhasi ye **mbolongondo.**
(The pole fell down with a hurtling sound).

14. **Mbelengende** (of hurtling sound)

- a. Bigiri yo wela fhasi.
(The mug fell down)

- b. Bigiri yo wela fhasi ya ri **mbelengende**.
(The mug fell down with a hurtling sound)

15. **Hovho-hovhe** (of rustling noise)

- a. Ndo pfa magabelo a maḡi.
(I heard the waves in water)
- b. Ndo pfa **hovhohovho** ya maḡi.
(I heard rustling sound of water)

Onomatopoeic ideophones in Tshivenda are few, and are greatly outnumbered by non-onomatopoeic ones. This is understandable because the onomatopoeic addresses the sense of hearing only.

Marivate (1982:18) quotes Jacques who says:

It is true, many ideophones are imitation of sounds, but the majority of them depict facts which have nothing to do with sounds ...

16. **Pferu** (of striking a matchstick)

- a. Elelwani u pferula thanda ya mulilo.
(Elelwani strikes a matchstick)
- b. Elelwani u ri **pferu** thanda ya mulilo.
(Elelwani strikes a matchstick suddenly)

17. **Kubvu** (of plunging into water)

a. Tombo ɔ̣o wela maɖini.

(The stone fell into water)

b. Tombo ɔ̣o wela maɖini ɔ̣e **kubvu**.

(The stone plunging into water rapidly)

In examples (a) of sentences (16a, 17a) above, the verbs **pferula** (strike) and **wela** (fall into) indicate mere statements but **pferu** (strike) in (16b) and **kubvu** (plunging) in (17b) above, are ideophones which bring about the idea of emphasis on the verbs **pferula** (strike) and **wela** (fall into).

2.1.2 Non-onomatopoeic ideophones

These are ideophones whose origin is not known. The non-onomatopoeic ideophones addresses all the remaining senses. This statement backs the view why many grammarians consider ideophones as onomatopoeic. Consider the following examples:

18. **Pilivhili** (of being red as blood)

a. Maɖi o tswuka.

(Water is red)

b. Maɖi o tswuka o tou ri **pilivhili**.

(The water is red as blood)

19. **Rwee** (of clustering)

- a. Gogo la vhathu lo kuvhangana tshikoloni.
(The mass of people gathered at the school)
- b. Gogo la vhathu lo tou **rwee** tshikoloni.
(The mass of people clustered at the school)

20. **Pwaṭa** (of being over cooked)

- a. Muroho wo vhibva.
(The vegetable is tendered)
- b. Muroho wo vhibva wo tou ri **pwaṭa**.
(The vegetable is over cooked)

In sentences (18-20) examples (a) above, the verbs are **tswuka** (red), **kuvhangana** (gathering), **vhibva** (tender) while ideophones in examples (b) of sentences (18-20) are **pilivhili** (of red as blood), **rwee** (of clustering) and **pwaṭa** (of over cooked). These ideophones emphasize the actions in the above sentences.

2.1.3 Summary

From the foregone discussion it is clear that onomatopoeic ideophones in Tshivenda are few as it is indicated above and are greatly outnumbered by non-onomatopoeic ones.

2.2 DERIVED IDEOPHONES

Derived ideophones are those ideophones that are derived from other word categories and they bear relation to the part of speech from which they are derived. They consist of two or more sounds, the final one being a vowel.

A number of ideophones appear to be derived from verbs. Such ideophones have two morphemes, a **root** and **affix**.

2.2.1 Ideophones derived from verbs

As said earlier, some ideophones can be derived from verbs.

The affix **-a-** of the verb stem is replaced by other vowels like **-e-**, **-i-**, **-o-** and **-u-**. The above vowels are employed variably according to the demand of the verb stem. Consider the following examples:

21. (-e-) fhelela (disappear) -fhelele (of disappearing)

a. Muvhuḍa wo mbo ḍi **fhelela** mulindini.

(The hare disappeared into the hole)

b. Muvhuḍa wo mbo ḍi **fhelele** mulindini.

(The hare just immediately disappeared into the hole)

22. **Redza** (slip) -**redze**- (of slipping)
- a. Pfarelo o gidima fhethu hu no **redza**.
(Pfarelo runs on the slippery place)
- b. Pfarelo o gidima fhethu hu no **redze**.
(Pfarelo runs on the slippery place)

Examples (b) of sentences (21-22) contain ideophones such as **fhelele** (of disappearing) and **redze** (of slipping). These ideophones i.e. **fhelele** (of disappearing) and **redze** (of slipping) are derived from the verbs **fhelela** and **redza** (disappear and slip) in examples (a) of sentences (21, 22) above.

The following are the examples of the ideophones in which the final vowel **-a-**, is replaced by the **-i-**.

23. (-i-) gidima (run) **gidi** (of running)
- a. Musidzana o imba mulovha.
(The girl sang yesterday)
- b. Musidzana o tou ri **imbi** mulovha.
(The girl just sang a bit yesterday)
24. a. Mme vho tou ima zwiṭuku.
(The mother stood for a while)

- b. Mme vho tou ri **imi** zwiṭuku.
(The mother just stood a bit)
25. a. Nwana o shavha.
(The child fled)
- b. Nwana o ri **shavhi**.
(The child fled a bit)
26. a. Vhatukana vho tou tamba.
(The boys were playing)
- b. Vhatukana vho tou ri **tambi**.
(The boys played a bit)

In the above examples (b) of sentences (23-26), the ideophones i.e. **imi** (of singing), **imi** (of standing), **shavhi** (of fleeing) and **tambi** (of playing) indicate that the final **-i-** replaced the final **-a-**.

The following are the examples of those ideophones in which the final vowel **-a-** is replaced by the vowel **-o-**:

27. a. Livhuwani o mbo ḡi zhomba aḷa maḷegere.
(Livhuwani was picking those sweets)
- b. Livhuwani o mbo ḡi **zhombo** aḷa maḷegere
(Livhuwani picked those sweets forcefully)

28. a. Vele o goda thundu dzawe.
(Vele collected his goods)
- b. Vele o mbo ɔ̄i **godo** thundu dzawe.
(Vele collected his goods hurriedly)
29. a. Elelwani o doba dziḷa bugu.
(Elelwani was picking those books)
- b. Elelwani o mbo ɔ̄i ri **dobbo** dziḷa bugu.
(Elelwani picked up those books rapidly)

As evidenced, in sentences (27-29) in examples (b), the ideophones i.e. **zhonbo** (of picking), **godo** (of collecting) and **dobbo** (of picking) above, the final vowel **-o-** replaced the final vowel **-a-**. And those ideophones are derived from the verbs viz. **zhomba** (pick), **goda** (collect) and **doba** (pick) in examples (a) of sentences (27-29) above.

Finally, the following sentences show the examples of those ideophones in which the final vowel **-a-** is replaced by the vowel **-u-**.

30. a. Nyaluvhani o kumba dziḷa nḁuhu.
(Nyaluvhani picked up those nuts)
- b. Nyaluvhani o mbo ɔ̄i dziḷa nḁuhu **kumbu**.
(Nyaluvhani picked up those nuts rapidly)
31. a. Vhuhwavho o mbo ɔ̄i tutuwa mulovha.
(Vhuhwavho was appearing yesterday)

b. Vhuhwavho o mbo di **tutu** mulovha.
(Vhuhwavho appeared yesterday suddenly)

32. a. Andani o mbo ɖi tupula ɭia ɭiluvha.
(Andani uprooted that flower)

b. Andani o mbo ɖi **tupu** ɭia ɭiluvha.
(Andani uprooted that flower hurriedly)

In examples (b) of sentences (30-32) above, the ideophones are **kumbu** (of picking up), **tutu** (of appearing) and **tupu** (of uproot). They are all derived from the verbs **kumba** (collect), **tutuwa** (appear) and **tupula** (uproot) in examples (a) of sentences (30-32) above. In the sentences (30-32) examples (b) above, one can say emphasis is on the action indicated by these ideophones i.e. **kumbu** (of picking up), **tutu** (of appearing) and **tupu** (of uproot) above.

2.2.2 Ideophones derived from nouns

Just like those derived from verbs, some ideophones can be derived from nouns.

It will be proper to start off by defining what a noun is.

Proceter, P. (1997:965) defines it as follows:

... a word that refers to a person, place, thing, event,
substance or quality.

According to Crystal (1997:264) the noun is defined as follows:

A term used in the GRAMMATICAL classification of WORDS, traditionally defined as the 'name' of a person, place or thing', but the vagueness associated with the notion of 'name' and 'thing' (e.g. is beauty a thing?) has led LINGUISTIC description to analyse this class in terms of the FORMAL and FUNCTIONAL criteria of SYNTAX and MORPHOLOGY.

In Tshivenda there are various ideophones which are derived from nouns. Consider the following examples:

33. a. \dot{N} wana o swa nga mudugudugu.
 (The child burnt by fire flame)
- b. Mulilo wo mbo \dot{d} i **dugu** wa mu fhisa.
 (The fire flamed and then he got burn)

In the sentence (33b) above, the ideophone, i.e. **dugu** (of fire flaming) is derived from the noun viz. **mudugudugu** (fire flames).

34. a. \dot{N} wana uyu u na vhutsilu.
 (This child is foolish)
- b. \dot{N} wana uyu o ri **tsilufhali**.
 (This child is being foolish)

- c. Vhulwadze hawe ho mu tsilufhadzi.
(His sickness makes him a fool)
35. a. Maluṭa u na vuhole maḍuvha ano.
(Maluṭa is disabled these days)
- b. Maluṭa o ri **holefhali** maḍuvha ano.
(Maluṭa is disabled a bit these days)
- c. Maluṭa goloi yo mu **holefhadzi** maḍuvha ano.
(The motor car makes Maluta became disabled these days)
36. a. Mutukana uyu u na vhudodo.
(This boy is stupid)
- b. Mutukana uyu u vho ri **dodofhali**.
(This boy is being stupid a bit)
- c. Mutukana uyu mbanzhe dzo mu **dodofhadzi**.
(Drugs are making this boy stupid)

In examples (a) of sentences (34-36) one reads an ordinary statement, while in examples (b) of sentences (34-36) emphasis is on action performed by the ideophones i.e. **tsilufhali** (of being foolish), **holefhali** (of disabled) and **dodofhali** (of being stupid) and these ideophones are derived from the nouns i.e. **vhutsilu** (foolishness), **vuhole** (disability) and **vhudodo** (stupid). In example (d) of sentences (34-36) above, i.e. **tsilufhadzi** (making fool), **holefhadzi** (make disabled) and **dodofhadzi** (making stupid) are also ideophones derived from the nouns, i.e. **vhutsilu** (foolishness), **vuhole** (disabled) and **vhudodo** (stupidness) above.

2.2.3 Ideophones derived from adjectives

In some cases, ideophones can be derived from adjectives. It will be proper to start off by defining what an adjective is.

Readers Digest Universal Dictionary (1988:29) defines adjectives as follows:

A part of speech comprising a class of words that characterise a noun or other substantive by limiting, qualifying, or specifying.

Consider the following examples:

37. **-denya** -deneyfhala **-deneyfhadza** **-donyefhali** **-deneyfhadzi**
 (thick) (be thick) (make thick) (of being thick) (of making thick)

- a. Muri uyu wo denyefhala
 (This tree is thick)
- b. Muri uyu wo **denyefhali**.
 (This tree is thick a bit)

38. a. Ñwana o v^hifha.
 (The child is ugly)
- b. Ñwana o ri **v^hifhi**.
 (The child is partially ugly)

39. a. Muri uyu wo **tukufhala**
(This tree is small)
- b. Muri uyu wo **tukufhali**.
(This tree is partially small)
40. a. Muroho wo tou **dalafhala**.
(The vegetable is green)
- b. Muroho wo ri **dalafhali**.
(The vegetable is partially green)
41. a. Musidzana ndi musekene.
(The girl is thin)
- b. Musidzana o tou ri **sekeni**.
(The girl is partially thin)
42. a. Rokho yawe yo tswukafhala.
(Her dress is dirty)
- b. Rokho yawe yo ri **tswukafhali**.
(Her dress is partially dirty)

In examples (b) of sentences (37-42) above, the intransitive ideophones i.e. **denyefhali** (of being thick), **vhifhi** (of ugly), **tukufhali** (of small), **dalafhali** (of green), **sekeni** (of thin), and **tswukafhali** (of dirty) does not incorporate the object.

It is clear that when ideophones are derived there is a change in the number, and in some instances even the form of syllables. Monosyllabic ideophones can be changed into polysyllabic syllables.

Crystal (1992:337) defines the syllable as follows:

A unit of pronunciation typically larger than a single sound
and smaller than a word.

Consider the following examples:

43. **bi** (of falling)
CV

- a. Nwána o wa.
(The child fell down)
- b. Nwána o wa e **bi**.
(The child fell with a thud)

44. **nde** (of biting)
CCV

- a. Nwána o nduma tshanḁa.
(The child was biting me on my hand)
- b. Nwána o nduma a ri **nde** kha tshanḁa.
(The child bit me on the hand)

In example (a) of sentences (46, 47) above, one reads ordinary statements while in examples (b) of sentences (46, 47) the use of ideophones i.e. **bi** (of falling) and **nde** (of biting) brings about the idea of emphasis on a particular action.

According to Crystal (1997:337) a word containing a single syllable is called monosyllable, if it contains more than one, the term polysyllable is used.

Ideophones can be derived from monosyllabic, dissyllabic and polysyllabic words. In this section emphasis will be on monosyllabic ideophones.

a. **Monosyllabic ideophones**

Consider the following examples from which the ideophones are derived from the monosyllables:

45. **ño** > **ñoñoño** (of keeping quiet)

a. Musidzana o mbo ði ño ñuni.

(The girl kept quiet in the room)

b. Musidzana o mbo ði ri ñoñoño ñuni.

(The girl kept quiet with intensity in the room)

46. **dzi** > **dzidzidzi** (of stand upright)

a. Ñale o sokou ri dzi mudavhini.

(Ñale stood upright in the ground)

- b. N̄ale o sokou ri **dzidzidzi** mudavhini.
(N̄ale stood in the ground for a long time)

47. **pi** > **pipipi** (of falling down)

- a. Vhatukana vho posa matombo.
(The boys threw the stones)
- b. Vhatukana vho posa matombo a ri **pipipi**.
(The boys threw the stones with rustling sound)

48. **hwi** > **hwihwihwi** (of keeping quiet)

- a. Nduvho o mbo ḡi hwi tshitangani.
(Nduvho was keeping quiet in the kitchen)
- b. Nduvho o mbo ḡi **hwihwihwi** tshitangani.
(Nduvho kept quiet in the kitchen for a long time)

49. **pha** > **phaphapha** (of complete fullness)

- a. Khali yo ḡala yo tou pha nga maḡi.
(The claypot is full to the brim with water)
- b. Khali yo ḡala yo tou ri **phaphapha** nga maḡi.
(The claypot is over full to the brim with water).

50. **di** > **dididi** (of heart throbbing)

a. O pfa mbilu yawe i tshi di ngauri o vha o tshuwa.

(He felt his heart throbbing because he was frightened)

b. O pfa mbilu yawe i tshi **dididi** ngauri o vha o tshuwa.

(He felt his heart throbbing because he was frightened with intensity).

51. **bi** > **bibibi** (of being finish)

a. O mbo *ḡi* vhuḷa vhuswa bi.

(He has finished that porridge)

b. O mbo *ḡi* vhuḷa vhuswa **bibibi**.

(He completely finished that porridge)

In examples (b) of sentences (45-51) above, the ideophones i.e. **noñoño** (of keeping quiet), **dzidzidzi** (of stand upright), **pipipi** (of falling down), **hwihwihwi** (of keeping quiet), **phaphapha** (of complete fullness), **dididi** (of heart throbbing) and **bibibi** (of being finished) are derived from monosyllabic words i.e. **no** (keep quiet), **dzi** (stand upright), **pi** (falling), **hwi** (keep quiet), **pha** (complete fullness), **di** (heart throbbing) and **bi** (finish). All examples of ideophones above bring about the idea of emphasis.

2.3 CLASSIFICATION OF IDEOPHONES

Guma (1951:66) attempts to classify the ideophone according to meaning and manner in which the various actions described take place. Guma (1951) also classified actions

according to ideophones indicating sound, movement, smell, colour, position, swallowing, the throbbing of the hear and to sneeze.

All the actions expressed in Guma (1951) can be perceived through the senses. The classification done by Lombard et. al. (1985) is also taken into consideration.

Both basic ideophones and derived ideophones are easily perceived by senses. According to Lombard et al. (1985) ideophones can be divided into the following groups:

2.3.1 Ideophones perceived by sense of taste

The tongue serves as an important organ of taste. It is sensible to sweetness or bitterness.

Consider the following examples:

52. a. Muomva u khou **ṭapitela**.
(The banana is sweet)
- b. Muomva u tou ri **ṭapitapi**.
(The banana is sweet as honey)
53. a. Mushonga uyu u a kalakata.
(This medicine is bitter)
- b. Mushonga uyu u tou ri **kalakati**.
(This medicine is partially bitter)

54. a. Mashonzha aya o ganzhila.
(The mopani worms are bitter in taste)
- b. Mashonzha aya a tou ri **ganzhili**.
(The mopani worms are bitter a bit in taste)
55. a. Phiriphiri i tou vaṭavaṭa.
(The pepper is bitter)
- b. Phiriphiri i tou ri **vaṭavaṭi**.
(The pepper is partially bitter)
56. a. Halwa vhu khou dunga.
(The motomboti beer is sour)
- b. Halwa vhu tou ri **dungi**.
(The motomboti beer is partially sour)
57. a. Mutoli u tou nuṅunela.
(The honey is sweet)
- b. Mutoli u tou **nuṅuneli**.
(The honey is slightly sweet)

In examples (a) of sentences (52-57) above, one reads ordinary statements while in examples (b) of sentences (52-57) the usage of ideophones i.e. **ṭapitapi** (of sweetness), **kalakati** (of partially bitter), **ganzhili** (of partially bitter), **vaṭavaṭi** (of partially bitter), **dungi** (of partially sour) and **nuṅuneli** (of slightly sweet) brings about the idea of emphasis on a particular action.

2.3.2 Ideophones perceived by the sense of hearing

The ear is the only organ through which this ideophone (which is characterised by sound), can be heard. Consider the following examples:

58. a. Fula ɔ̣o wela maɔ̣ini.
(The marula fruit fell into water)
- b. Fula ɔ̣o wela maɔ̣ini ɔ̣o **tuɲwi**.
(The marula fruit fell into water rapidly)
59. a. O rwa mmbwa nga thanda.
(He hit the dog with a stick)
- b. O rwa mmbwa nga thanda a ri **pho**.
(He hit the dog with a stick forcefully)
60. a. O rwa ɲwana khofheni.
(He hit the child's face)
- b. O rwa ɲwana khofheni a ri **phaa**.
(He hit the child's face forcefully)
61. a. Polina o shela Tshedza nga maɔ̣i.
(Polina poured Tshedza with water)
- b. Polina o shela Tshedza nga maɔ̣i a ri **phosho**.
(Polina poured Tshedza with water hurriedly)

62. a. Muri wo wa.
(The tree fell down)
- b. Muri wo wa wa ri **zhekeṭe**.
(The tree fell down forcefully)
63. a. Nṵowa yo wela mudavhini.
(The snake fell on the ground)
- b. Nṵowa yo wela mudavhini ya ri **lapata**.
(The snake fell on the ground suddenly)
64. a. Mutsheto wo wela fhasi.
(The wall fell down)
- b. Mutsheto wo wela fhasi wa ri **huru**.
(The wall fell down forcefully)

Examples (a) of sentences (58-64) are just mere statements while in examples 1(b) of sentences (58-64) above, the use of ideophones i.e. **tuṅwi** (of falling), **pho** (of hitting), **phaa** (of hitting), **phosho** (of pouring), **zhekeṭe** (of falling), **lapata** (of falling), and **huru** (of falling) brings about the idea of emphasis.

2.3.3 Ideophones perceived by inner feeling

These ideophones are neither heard, seen, tasted, touched nor smelt but are felt. They involve feelings like pain or pleasure. Consider the following examples:

65. a. Nkhathutsheleni o thuntsha mulenzhe wa mbudzi.
(Nkhathutsheleni shot goat's leg)
- b. Nkhathutsheleni o thuntsha mbudzi mulenzhe a ri **thuu**.
(Nkhathutsheleni shot goat's leg intentionally)
66. a. O mu thavha kha thumbu.
(He stabbed him on the stomach)
- b. O mu thavha kha thumbu a ri **shibu**.
(He stabbed him on the stomach with intensity)
67. a. O mu rwa kha muṭana.
(He hit her on the back)
- b. O mu rwa kha muṭana a ri **buḍu**.
(He hit her on her back forcefully)
68. a. Maṭodzi o wela fhasi.
(Matodzi fell down)
- b. Maṭodzi o wela fhasi a ri **kwizi**.
(Matodzi fell down forcefully)

Generally, these type of ideophones are perceived by inner feeling. Therefore, all the ideophones in examples (b) of sentences (65-68) above, i.e. **thuu** (of shooting), **shibu** (of stabbing), **buḍu** (of hitting), and **kwizi** (of falling) reflect emphasis on a particular sentence, while examples (a) of sentences (65-68) are just ordinary statements.

2.3.4 Ideophones perceived by sense of sight

These ideophones describe action, state, quantities, process and others which are visible to the eye. Consider the following examples:

69. a. Mafhi o tou tshena.
(The milk is white)
- b. Mafhi o tshena e **wee**.
(The milk is white as snow)
70. a. Mulivhuweni o mbo ɔ̣i ri sedza.
(Mulivhuweni looks at us)
- b. Mulivhuweni o mbo ɔ̣i ri sedza a ri **hasha**.
(Mulivhuweni looked at us suddenly)
71. a. N̄wana o ri u vhona mme a setshelela.
(The child smiled when he saw his mother)
- b. N̄wana o ri vhona mme a ri **n̄wethu**.
(The child gently smiled when he saw his mother)

Examples (a) of sentences (69-71) above, are mere statements while those in examples (b) of sentences (69-71) denote emphasis on a particular action due to the usage of ideophones.

2.3.5 Ideophones perceived by sense of smell

The smell is perceived through the nostrils. Good smell or bad smell is perceived. Most of the ideophones in this group refer to bad smell. This types of ideophones are very limited and in most cases synonymous. Consider the following examples:

72. **Thu** (of smelling horribly)

- a. Afha fhethu hu a nukha.
(This place has a bad smell)
- b. Afha fhethu hu tou ri **thuu**.
(This place smells horribly)

73. **Pfudepfude** (of smelling horribly)

- a. Hu na muya wo no kamba hafha fhethu.
(There is a bad smell in this place)
- b. Hu na muya u no ri **pfudepfude** hafha fhethu.
(There is a horrible smell in this place)

The usage of ideophones i.e. **thuu** (of horrible smell) and **pfude-pfude** (of horrible smell) in examples 1(b) of sentences (72-73) above, brings about the idea of emphasis on a particular sentence while those in (72a and 73a) are mere statements.

2.4 CONCLUSION

As seen from the above discussion, there is a difference between non-derived ideophones and derived ideophones. The two differ due to their nature and behaviour as most non-derived ideophones are onomatopoeic in nature, and are few in Tshivenda while on the other hand most derived ideophones are derived from other word categories and many derived ideophones bear relation to the part of speech from which they are derived. Generally, both behave more or less the same way in a sentence because they often bring about the idea of emphasis on a particular sentence.

The following table illustrates the characteristics of ideophones:

Characteristics	Non-derived	Derived ideophones
1. Noun		
i.e. dugu (of fire flame)	-	+
-tsilufhali (of being foolish)	-	+
2. Verbs		
i.e. fhelele (of disappearing)	-	+
gidi (of running)	-	+
bi (of falling)	+	-
pi (of falling)	+	-
redze (of slipping)	-	+
ki (of lying)	+	-
3. Adjectives		
-dalafhali (of being green)	-	+
-vhifhi (of being ugly)	-	+

CHAPTER THREE

3. INTRODUCTION

The aim of this chapter is to explore the syntactic nature of ideophones within a wide range of Tshivenda constructions. The behaviour of ideophones in the sentence will be the focus of this chapter. It will be proper to start off by defining what syntax is.

Van Wyk et al. (1985:3) define syntax as follows:

Syntax is the study of the relationship of words in sentences and word groups.

West, F. (1975:128) defines syntax in the same manner as Van Wyk et al. (1985). He defines it as follows:

Syntax is that part of language system having to do with the order of arrangement of words and other morphemes in utterances.

Both definitions emphasise the idea of relationship/ordering of words in a sentence. Thus the relationship of ideophones with other words in the same sentence will be considered.

Ideophones appear with the external and internal arguments and they can also appear without all of these.

It will be important to start off by defining what an argument is. An argument is an expression which bears a thematic role.

Trask (1993:20) defines an argument as follows:

A noun phrase bearing a specific grammatical or semantic relation to a verb and whose overt or implied presence is required for well-formedness in a structure containing that verb. Argument may be identified either in terms of grammatical relations (Subject, Direct, Object, etc). Some framework distinguish internal arguments and external arguments: the former occur inside the verb phrase and are subcategorized for by the verb (direct objects, indirect objects) while the latter occur outside the VP (subjects).

Jacobsen (1986:301) defines an argument in relation to its characteristics. He views it as follows:

Each argument bears one and only one Θ -role and each Θ -role is assigned to one and only one argument.

It follows from these definitions that there must be a close relationship between the verbs and the argument since the verb is the one which assigns Θ -roles to arguments.

There are two types of arguments: external argument and internal argument.

3.1 EXTERNAL ARGUMENT

The external argument is the head of the argument structure. It occurs in the subject position. It is assigned Θ -role by the verb via predication. Therefore, the NP argument in the subject position is assigned a theta role by the VP and this NP argument is called an **external argument**.

Du Plessis et al. (1995), Rapport and Levin (1988) argue that a Θ -role is assigned in three different ways, i.e. by a verb, a preposition and a VP via predication. The NP arguments differ due to the manner in which the Θ -role is assigned to them. Consider the following examples:

74. a. **Musadzi** u vhea bodo tshivhasoni.
(The woman puts the pot on the stove)
- b. **Musadzi** u ri **tsike** bodo tshivhasoni.
(The woman puts the pot on the stove comfortably)

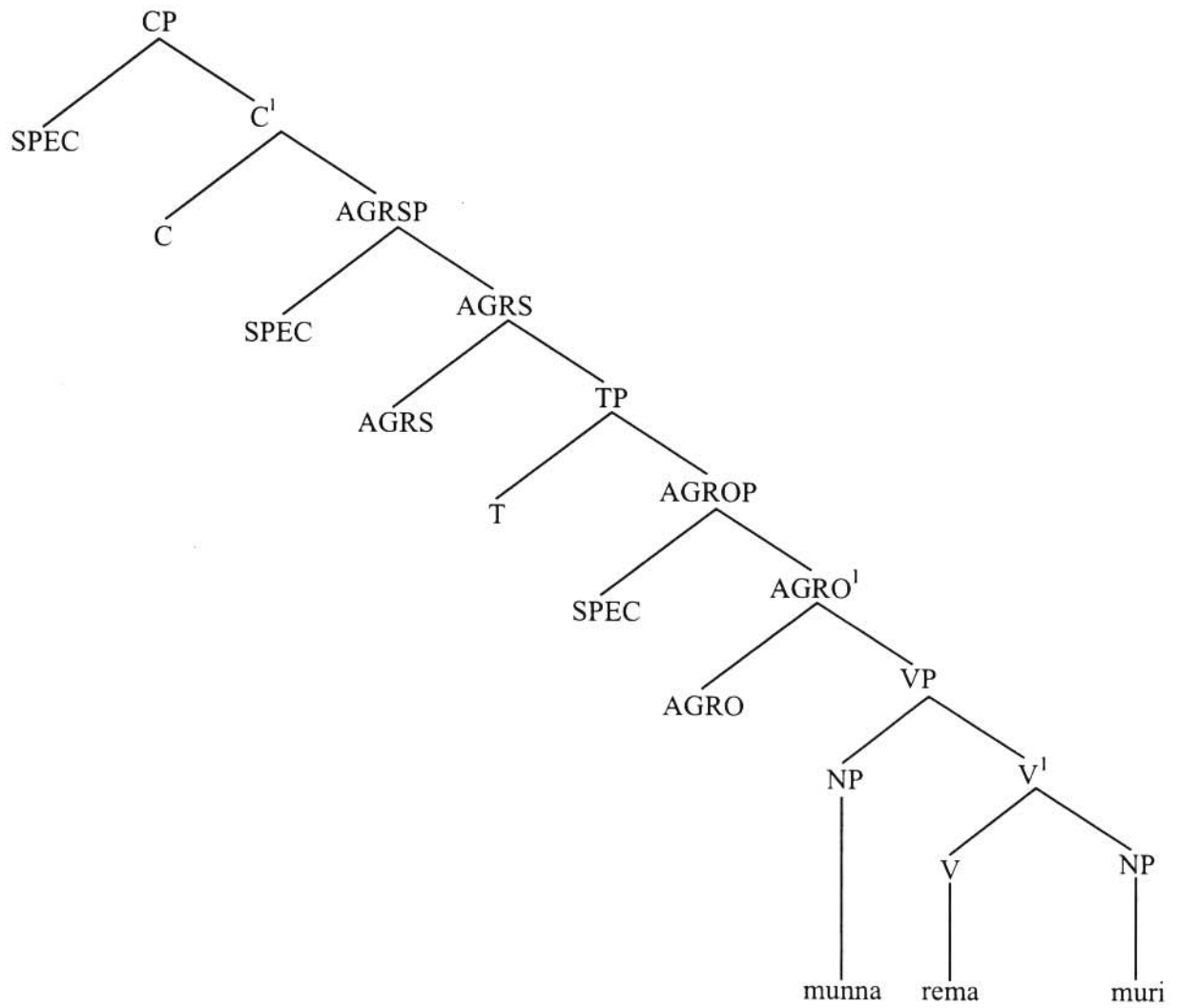
In the sentence (74b) above, the noun **musadzi** (woman) can be assigned Θ -role of **agent**. Therefore, the external argument is assigned an agent Θ -role in this case.

Chomsky (1981) explored the position of the external argument on the expansion of the category inflection which they argue falls within the scope of the x-bar theory making the recognition of various functional categories possible.

The following structure illustrates the external NP argument which appears internally in the VP but is assigned a Θ -role by the VP and is represented by the following sentences:

75. a. **Munna** u rema muri.
(The man chops the tree)
- b. **Munna** u rema muri a ri **khee**.
(The man chops the tree forcefully)

Fig. 1



In the diagram (Fig. 1) above, **munna** (man) is an external argument which is assigned within the VP.

3.2 THE INTERNAL ARGUMENT

In syntax the internal Θ -roles are assigned to constituents within the first projection of a predicate: they are invisible beyond the first projection and the argument structure as a whole is not passed up the x-bar projection.

According to Maudu (1977) this argument is internal to the maximal projection of the verb. The complements of a verb are indicated by the subcategorisation features of that verb which is the head within the VP. These positions are assigned a Θ -role by the verb, a process known as **Θ -marking**. The argument that appears in the position subcategorized by the verb is called the **internal argument**.

76. a. Musidzana u vhala bugu.
(The girl reads the book)
- b. Musidzana u ri **vhali** bugu.
(The girl reads the book just a bit)

PAS: **-vhal-** (read) x (y) variables)
agent (theme) (thematic labels)

The semantic label (**theme** is inside the bracket and represents the internal argument). The verb **-vhal-** (read) assigns a Θ -role to **bugu** (book) which is a **theme**. The verb **-vhal-** (read) theta marks the theme argument.

3.3 THE PREDICATE ASSIGNS AN EXTERNAL ARGUMENT

There are some predicates which assign only an external argument to a noun phrase in the subject position. Furthermore, this assignment of theta role takes place indirectly. Consider the following examples:

78. a. **Masindi** o ima.
(Masindi stood up)
- b. **Masindi** o ima o ri **dzi**.
(Masindi stands upright).

In example (a) of sentence (78) above, **Masindi** is an external argument. In this sentence (78a) one sees an ordinary statement while in (78b) emphasis is on the ideophone **dzi** (stand upright).

3.3.1 The appearance of an ideophone with an external argument

As with nouns, the ideophone can appear with external argument in a sentence. Consider the following examples:

79. a. Thambo yo **ṭhukhuwa**.
(The rope is broken)
- b. **Thambo** yo **ṭhukhuwa** ya ri **ṭhukhu**.
(The rope is broken forcefully)
- c. **ṭhukhu** thambo yo **ṭhukhuwa**.
(Forcefully the rope is broken)

80. a. Vha mbo ḡi dzhena nḡuni.
(They entered in the house)
- b. **Vha** mbo ḡi dzhena nḡuni vha ri **khilikhithi**.
(They entered in the house hurriedly)
- c. **Khilikhithi**, vha mbo ḡi dzhena nḡuni.
(Hurriedly they entered in the house)
81. a. Rabelani o tou awela a no maduvha.
(Rabelani is relaxed this days)
- b. **Rabelani** o tou awela a ri **xu** a no maduvha.
(Rabelani is absolutely relaxed this days)
- c. **Xu,Rabelani** o tou awela.
(Absolutely Rabelani is relaxed this days)
82. a. Ḥwana o sokou ima.
(The child just stood up)
- b. **Ḥwana** o sokou ima a ri **phongo**.
(The child just stood upright)
- c. **Phongo ḥwana** o sokou ima.
(The child just stood upright)
83. a. Poḡina o mbo ḡi lavhelesa vhathu.
(Poḡina just looked at people)
- b. **Poḡina** o mbo ḡi lavhelesa vhathu e **hasha**.
(Poḡina just looked at people rapidly)

- c. **Hasha Polina** o mbo ɔ̣i lavhelesa vhathu.
(Polina just looked at the people rapidly)
84. a. Mulilo wa mbo ɔ̣i duga.
(The fire is burning)
- b. **Mulilo** wa mbo ɔ̣i duga we **dugu**.
(The fire is burning rapidly)
- c. **Dugu mulilo** wa mbo ɔ̣i duga.
(The fire is burning rapidly)
85. a. Vhahangwele o mbo ɔ̣i fhufha.
(Vhahangwele was jumping)
- b. **Vhahangwele** o mbo ɔ̣i fhufha a ri **dzhiṭa**.
(Vhahangwele jumped hurriedly)
- c. **Dzhiṭa Vhahangwele** o mbo ɔ̣i fhufha.
(Vhahangwele jumped hurriedly)

Examples (a) of sentences (79-85) above, are just ordinary statements while in examples (b) of sentences (79-85) emphasis is on the action indicated by the ideophone i.e. **thukhu** (of broken), **khilikhithi** (of entering), **xu** (of relaxing), **phongo** (of standing), **hasha** (of looking), **dugu** (of burning) and **dzhiṭa** (of jumping). All these ideophones appear in the place of internal arguments and they appear with external arguments i.e. **thambo** (rope), **vha** (they) **Rabelani**, **ṅwana** (child), **Polina**, **mulilo** (fire) and **Vhahangwele**. The appearance of ideophones as in sentences (79-85) above, e.g. **khilikhithi** vha mbo ɔ̣i dzhena ṅduni (they enter in the house hurriedly) etc. is not commonly found in Tshivenda, meaning the ideophones tend to appear in the internal argument position

rather than in the external argument position. But ideophones cannot appear as an internal argument i.e. **ḍuvha li fhisa la tou nzirr** (the sun is very hot). The ideophone **nzirr** (of very hot) occupies position of internal argument, but retains its nature as an ideophone and never as an internal argument.

3.3.2 The ideophone as an internal argument

The ideophone cannot appear as an internal argument but it only appears in the place of internal argument, either with or without the internal argument. Consider the following examples:

86. a. Mutukana o wela fhasi.
(The boy fell down)
- b. Mutukana o wela **fhasi e nanya-nanya**.
(The boy fell down suddenly)
87. a. Tshedza o tupula ḷiluvha.
(Tshedza uprooted the flower)
- b. Tshedza o mbo ḍi **tupu ḷiluvha**.
(Tshedza uprooted the flower hurriedly)
88. a. Vhana vho tou fhumula.
(The children were just kept quiet)
- b. Vhana vho tou fhumula vha ri **duu**.
(The children were absolutely kept quiet)

89. a. Mutshidzi o mbo **ḡi** vula vothi.
(Mutshidzi opened the door)
- b. Mutshidzi o mbo **ḡi** vula **vothi e phamu**.
(Mutshidzi opened the door forcefully)
90. a. Fulufhelo o sokou setshelela.
(Fulufhelo just smiled)
- b. Fulufhelo o sokou **ḡwethu**.
(Fulufhelo just smiled)
91. a. Nnḡu yo wa.
(The house was falling down)
- b. Nnḡu yo mbo **ḡi** wa ye **huru**.
(The house fell down forcefully)

In examples (b) of sentences (87-91) the ideophones are: **ḡanya-ḡanya** (of falling down), **tupu** (uproot), **duu** (of kept quiet), **phamu** (of opening), **ḡwethu** (of smiling), and **huru** (of falling down forcefully). In all these examples the ideophone appears in the place of internal argument not as an internal argument. Examples (a) of sentences (87-91) above appear as mere statements while the usage of ideophones in examples (b) of sentences (87-91) brings about the meaning of emphasis.

a. Ideophones appearing with Ri in a sentence

In most cases, ideophones in a sentence can easily appear with the morpheme **-ri-**. Consider the following examples:

92. a. Elelwani o doba bugu.
(Elelwani picked up a book)
- b. Elelwani o mbo ɔ̄i ri bugu dobo.
(Elelwani picked a book hurriedly)
93. a. Livhuwani u dzhia bambiri.
(Livhuwani took the paper)
- b. Livhuwani o mbo ɔ̄i ri bambiri dzhavhu.
(Livhuwani took the paper hurriedly)
- b. **Ideophones appearing without ri in a sentence**

Generally, ideophones in sentence can still appear without the morpheme **ri**. Consider the following examples:

94. a. Pfarelo o vhala bugu.
(Pfarelo reads a book)
- b. Pfarelo o tou bugu vhali.
(Pfarelo reads a book just a bit)
95. a. Rofhiwa o mbo ɔ̄i tupula ɔ̄iluvha.
(Rofhiwa uprooted the flower)
- b. Rofhiwa o mbo ɔ̄i tupu ɔ̄iluvha.
(Rofhiwa uprooted the flower suddenly)

In examples (b) of sentences (92-95) above (with **ri** or without **ri**), the ideophones **dobo** (of picking up), **dzhavhu** (of taking) convey the same meaning with those ideophones, **vhali** and **tupu** of sentences without **ri** in sentences (94b and 95b) above. All the ideophones appear in the place of internal argument.

c. The appearance of the ideophone with (ri) in sentences with ditransitive verbs

Ditransitive verbs are regarded as three place predicates. Ditransitive verbs are those verbs that take two objects in sentence.

Crystal (1997:425) is of the same opinion when he states that, ditransitive verbs are:

Verbs that take two objects.

Du Plessis et al. (1995:91) define the ditransitive verb as follows:

Ditransitive verb appear in predicates which have two internal arguments.

The predicate assigns an external argument to NP in the subject position and two internal arguments to the NP in the object position. The ideophones can easily appear in such constructions. Consider the following examples:

96. a. M_{me} u _{ri} nea n_{ri}wana zwi_{ri}liwa.
(Mother gives the child food)

- b. Mme u **ri nei** n̄wana zw̄liwa.
(Mother gives a child food a bit)
97. a. Mutshudeni u v̄hudzisa mudededzi mbudziso.
(The student asks the teacher a question)
- b. Mutshudeni u **ri v̄hudzisi** mudededzi mbudziso.
(The student asks the teacher a question suddenly)
98. a. Mudededzi u hadzima mugudiswa bugu.
(The teacher is lending books to the learner)
- b. Mudededzi u **ri hadzimi** mugudiswa bugu.
(The teacher lends the books to the learner for a while)
99. a. Munna u shumela vhana tshelede.
(The man works for money for children)
- b. Munna u **ri shumeli** vhana tshelede.
(The man works for the money for children just a bit)

The usage of ideophones in examples (b) of sentences (96-98) above, i.e. **nei** (of giving), **v̄hudzisi** (of asking), **hadzimi** (of lending) and **shumeli** (of working for) brings about the idea of emphasis and they also appear with **ri** in sentences with ditransitive verbs.

3.3.3 The position of ideophone in a sentence

3.3.3.1 Ideophone can be reduplicated

The ideophones can be reduplicated in Tshivenda sentences. Consider the following examples:

100. a. Mishumo o swika a tamba.
(Mishumo arrived and played)
- b. Mishumo o swika a ri **tambi-tambi**.
(Mishumo arrived and played for a short period)
101. a. Musadzi u a bika a fhedza.
(The woman cook and finishes)
- b. Musadzi u ri **biki-biki** a fhedza.
(The woman cooks for a short period and then finishes)
102. a. Munna o shuma mushumoni wawe.
(The man was working at his work)
- b. Munna o ri **shumi-shumi** mushumoni wawe.
(The an worked fast at his work)
103. a. Ndo renga nda mbo ḁi tuwa.
(I bought and then left the place)
- b. Ndo ri **rengi-rengi** nda mbo ḁi tuwa.
(I bought a bit and then left the place)

In examples (b) of sentences (100-103) above, the ideophones are: **tambi-tambi** (of playing), **biki-biki** (of cooking), **shumi-shumi** (of working and **rengi-rengi** (of buying). All these ideophones are reduplicated to convey the meaning of emphasis in a particular sentence. Such ideophones as used in these sentences show the manner of doing a particular thing faster.

But in some cases, one may deduce the meaning of the work that is not properly done e.g. in example (102b) **shumi-shumi** (of working) means one did not work thoroughly.

3.3.3.2 The appearance of one or more different ideophones in one sentence

In some cases, one or more ideophones can appear in one sentence. Consider the following examples:

104. a. Kholomo yo rwiwa nga tombo ya mbo di wa.
(The cattle was hit by a stone and then fell down)
- b. Kholomo yo pfi **teku** nga tombo ye **hwiri**.
(The cattle was hit by a stone and then fell down forcefully)
105. a. Vho murwa nga tanda a wa.
(They hit him with a pole and he fell down)
- b. Vho ri nga thanda **khaa e gana**.
(They hit him with pole and he fell down forcefully)
106. a. Vho mu raha nga mupundu a wa.
(They kicked him and he fell down)

- b. Vho mu raha nga mupundu vhe **bvuu e hanya-hanya**.
(They kicked him forcefully and he fell down)
107. a. Masindi o vula vothi a dzhena.
(Masindi opened the door and she entered)
- b. Masindi o ri **phamu** vothi a mbo di **khili-khithi**.
(Masindi opened the door and he entered hurriedly)
108. a. Nwana o shenga apula a mila.
(The child chewed an apple and swallowed it)
- b. Nwana o ri **shengi** apula e **kwiti**.
(The child chewed an apple and swallowed it suddenly)

In examples (b) of sentences (104-108) above, the ideophones i.e. **teku** and **hwiri** (of hitting and falling), **khaa** and **gana** (of hitting and falling down), **bvuu** and **hanya-hanya** (of kicking and falling down), **phamu** and **khilikhithi** (of opening and entering) and **shengi** and **kwiti** (of chewing and swallowing) appear in one sentence. And they bring about the meaning of intensity of a particular action.

3.4 SUMMARY

The ideophone usually appears in the place of internal argument but it can never be an argument. Ideophones can be reduplicated and one or more different ideophones can appear in one sentence in Tshivenda.

3.5 IDEOPHONES AND MOODS

3.5.1 Introduction

The aim of this section is to examine the possibility of ideophones appearing with the moods in Tshivenda. As with different sentence constructions, ideophones can easily be seen appearing with different moods.

Generally, moods determine the form assumed by the verb to express the manner in which the speaker views the relation between the subject and the predicate.

Different scholars tried to define what the mood is. Even though there are many definitions they are not at variance with each other. Let us look at the following definitions by different scholars:

Milubi (1984:104) defines moods as follows:

Moods are what the verb look like when the speaker speaks.

The speaker can show the feeling of happiness, anger etc.

Trask (1993:174) defines moods thus:

A grammatical category which expresses the degree or kind of reality of a proposition as perceived by the speaker.

Louwrens (1990:12) defines mood as follows:

Mood relates to morphological structure of verbs, modality should not be associated with the verb alone, but with the verb together with linguistic elements which co-occur with verb in an utterance.

Mood has to do with the manner in which the act, event, or fact is conceived. Moods and verbs work hand in hand.

In all the above definitions, the emphasis is on how the action is performed. There are different types of moods, viz.

1. Indicative mood
2. Subjunctive mood
3. Potential mood
4. Infinitive mood
5. Consecutive mood
6. Imperative mood
7. Participial mood
8. Hortative mood
9. Relative mood

3.5.2 **Indicative mood**

The indicative mood is realised when one wishes to express a statement of act.

Ziervogel et al. (1979:05) define indicative mood as follows:

The indicative mood expresses a mere statement or fact.

Poulos et al. (1990:251) agrees with the above explanation when adding that:

Indicative verb form is used when one wishes to express a statement of act.

Indicative mood does not have a distinctive morpheme by which it can be recognised.

There is no single morpheme that indicates this mood. Consider the following examples:

109. a. \acute{N} wana o zwimba.
 (The child is swollen)
- b. \acute{N} wana o **tu** vhi.
 (The child is heavily swollen)
110. a. Matshudeni vho fhumula.
 (Students are quiet)
- b. Matshudeni **vho tu ri tshete**.
 (The students were extremely quiet)
111. a. Ma \grave{q} i a tou rothola.
 (The water is cold)
- b. Ma \grave{q} i **a tu thwee**.
 (The water is cold as ice)

112. a. Maḡi o tswuka.
(Water is red)
- b. Maḡi o **tou pilivhili**.
(Water is red as blood)
113. a. Ndo ḡa vhuswa hoḡhe.
(I ate all the porridge)
- b. **Ndo ḡa vhuswa** hoḡhe **nde fhu**.
(I ate all the porridge absolutely)
114. a. Mukona u a ri ḡivha.
(Mukona knows us)
- b. Mukona **u a ri ḡivhi**.
(Mukona knows us a bit)
115. a. Ḥwana o wela fhasi.
(The child has fallen down)
- b. Ḥwana o **wela fhasi e ruthu**.
(The child has fallen down forcefully)

Examples (a) of sentences (109-115) above, express just ordinary statements, while in examples (b) of sentences (109-115) above, emphasis is on the action given by the ideophones i.e. **vhi** (of swollen), **tshete** (of quiet), **thwee** (of cold), **pilivhili** (of red), **fhu** (of finish), **ḡivhi** (of knowing) and **ruthu** (of falling down).

Usually, ideophone touches one's feeling when uttered in a sentence e.g. **vhi** (of extremely swollen). This ideophone in sentence (109b) indicates someone who is extremely swollen than zwimba (swollen or just being mere swollen).

3.5.3 Potential mood

The potential mood is characterised by the appearance of subject agreement within a sentence and the potential morpheme **nga**. A verb stem in the positive in Tshivenda can be used to indicate the potential mood. This shows that an action is possible.

Ziervogel et al. (1979:99) view the potential mood in the same manner. They maintain that:

The positive predicate of the potential form consists of the subject concord plus potential formative **nga** plus a verb stem, with or without an object concord. The potential form indicates that an action is possible, hence its translation by means of 'may' or 'can'.

Du Plessis and Maḡadzhe (1999:23) define the potential mood as follows:

This mood is characterised by the appearance of AgrS, the potential morpheme **nga** and verb stem in the positive in Tshivenda.

We can also say, the potential mood refers to verb form that is used to express certain significant things: It expresses possibility, permission and ability of an action taking place. Consider the following examples:

116. a. Matshudeni vha nga fhumula.
(Students can be quiet)
- b. Matshudeni **vha nga ri hwi**.
(Students can be absolutely quiet)
117. a. Maḡi a nga rothola.
(Water can be cold)
- b. Maḡi **a nga ri thwee**.
(Water can be ice cold)
118. a. Vhatukana vha nga gidima.
(The boys can run)
- b. Vhatukana **vha nga ri gidi**.
(The boys can run a bit)
119. a. Maḡi a nga fhisa.
(Water can be hot)
- b. Maḡi **a nga ri vhillivhili**.
(Water can be very hot)

120. a. Pfarelo a nga **tuwa** madekwana ano.
(Pfarelo can go this evening)
- b. Pfarelo **a nga tuwi** madekwana ano.
(Pfarelo might go a bit this evening)
121. a. Vhatukana vha nga dzhena nduni.
(Boys can enter in the house)
- b. Vhatukana **vha nga ri khilikhithi** nduni.
(Boys can enter in the house hurriedly)
122. a. Tshinoni tshi nga fhufha.
(The bird can fly)
- b. Tshinoni **tshi nga fhufha** tsha ri **purr**.
(The bird can fly away)
123. a. Nwana a nga posa kutombo.
(The child can throw the little stone)
- b. Nwana **a nga posa kutombo** kwe **mvirr**.
(The child can throw the little stone and it whizzed fast)

In all examples (b) of sentences (116-123) above, there is clear possibility of a particular action brought about by ideophones that appear in potential mood sentences above. In sentence (123a) **a nga posa** (he can throw) is a potential mood. There is a relationship between ideophones i.e. **hwi** (of keeping quiet), **thwee** (of cold), **gidi** (of running), **vhilivhili** (of very hot), **tuwi** (of going), **khilikhithi** (of entering), **purr** (of flying) and

mvirr (of throwing) and potential mood because the potential i.e. morpheme **nga** expresses possibility of action which can take place.

3.5.4 Participial mood

This is a mood which is used when actions follow one another in a sequence. The actions that follow one another may be in different tenses or used in a series of potential actions.

Ziervogel et al. (1979:91) define the participial mood as follows:

The participial mood is used to express simultaneous action; consequently it is a dependent form in the sense that it must be used together with another predicate.

Makhado (1988:109) views participial mood in more or less the same way, he defines it as follows:

Participial mood is a dependent mood because certain construction of the indicative mood are also capable of being used in sentence construction of a dependent nature.

Consider the following examples:

124. a. Ndo wana n̄wana a tshi raha bola.
(I found the child while kicking the ball)

- b. Ndo wana **ńwana a tshi raha bola** a ri **bvuu**.
(I found the child while kicking the ball forcefully)
- c. *Ndo wana **ńwana a tshi bvu bola**.
(I found the child while kicking the ball forcefully)
125. a. **ńwana u ła** a tshi lila.
(The child eats while crying)
- b. **ńwana u ła a tshi ri lili**.
(The child eats while crying a bit)
- c. ***ńwana u ła a tshi lili**.
(The child eats while crying a bit)
126. a. Ndo swika Awelani a tshi bika.
(I arrived while Awelani was cooking)
- b. Ndo swika Awelani a **tshi ri biki**.
(I arrived while Awelani was cooking a bit)
- c. *Ndo swika Awelani a **tshi biki**.
(I arrived while Awelani was cooking a bit)
127. a. Mapholisa vho swika musi mbava i tshi bvelela.
(The policeman arrived when the thief appears)
- b. Mapholisa o swika musi mbava i **tshi ri tutu**.
(The policeman arrived when the thief hurriedly appears)
- c. *Mapholisa o swika musi mbava i **tshi tutu**.
(The policeman arrived when the thief hurriedly appears)

128. a. Ndo vhona musidzana a tshi hweńwela.
(I saw a girl while she was smiling)
- b. Ndo vhona musidzana a tshi ri hńwethu.
(I saw a girl while she was smiling gently)
- c. *Ndo vhona musidzana a tshi hńwethu.
(I saw a girl while she was smiling gently)

In examples (b) of sentences (124-128) above, i.e. **a tshi raha bola** (while kicking the ball), **a tshi ri lili** (while crying), **a tshi ri biki** (while she was cooking), **a tshi ri tutu** (while he hurriedly appears) and **a tshi ri hńwethu** (while she was smiling gently) are in the participial mood. Ideophones such as: **bvuu** (of kicking), **lili** (of crying a bit), **biki** (of cooking a bit), **tutu** (of hurriedly appearing) and **hńwethu** (of smiling gently) bring about the idea of emphasis on a particular action while examples (a) of sentences (124-128) are ordinary statements. In examples (c) of sentences (124-128) the absence of **ri** is not commonly used in Tshivenda. But the absence of **ri** does not affect the meaning of a sentence.

3.5.5 Imperative mood

The imperative mood expresses command or it refers to grammatical mood expressing command.

Du Plessis and Maqadzhe (1999:102) define imperative mood as follows:

The imperative mood is predicate which does not have AgrS or tense in its inflection phrase.

Lombard (1985:165) views the imperative mood in the same way, he states that:

The imperative is used in imperative sentence and express command)

Ziervogel et al. (1979:6) define imperative mood as follows:

The imperative which is a command may also be regarded as an interjection.

All the above scholars view the imperative mood basically as a command. Consider the following examples:

129. a. Ni bambele.
(You must swim)
- b. **Ni ri kubvu.**
(Keep plunging into water)
130. a. Ni tupule.
(You must uproot)
- b. **Ni ri tupu.**
(Keep on uprooting)
131. a. Ni gwadame.
(You must squat)
- b. **Ni ri gwada.**
(Keep on squatting)

132. a. Ni fhumule.
(You must keep quiet)
- b. Ni ri ño.
(Keep quiet)

Examples (a) of sentences (129-132) above, are in the imperative mood, the verbs i.e. **bambele** (of swimming), **tupule** (of uprooting), **gwadame** (of squatting), and **fhumule** (of keeping quiet) indicate the imperative mood. Ideophones may also appear in the imperative mood as in examples (b) of sentences (129-132) i.e. **kubvu** (of plunging into water), **tupu** (of uprooting) and **ño** (of keeping quiet). These ideophones appear with the verb **ri**. This **ri** can appear alone in the imperative mood, but the different ideophones cannot appear without **ri**. The above examples of imperative mood denote the meaning of prohibition.

3.5.6 The subjunctive mood

The subjunctive mood is distinguished by **ri** and the verb stem which ends with the morpheme **-e-**.

Lyons (1981:312) defines the subjunctive mood as follows:

the concept subjunctive comes from the Latin translation of the Greek word for subordinating and shows that for the traditional grammarian the subjunctive was the par excellence.

Consider the following examples:

133. a. Ndi $\text{to}\underset{\wedge}{\text{da}}$ **uri vha fhumule.**
(I would like them to keep quiet)
- b. Ndi $\text{to}\underset{\wedge}{\text{da}}$ **uri vha ri hwi.**
(I would like them to keep quiet absolutely)
134. a. Ndi $\text{to}\underset{\wedge}{\text{da}}$ **uri a vhase** mulilo.
(I want her to kindle the fire)
- b. Ndi $\text{to}\underset{\wedge}{\text{da}}$ **uri a ri pferu** mulilo.
(I want her to strike a matchstick)
135. a. Ndi tama **uri a bvelele.**
(I would like him to appear)
- b. Ndi tama **uri a ri thunyu.**
(I would like him to suddenly appear)

In examples (b) of sentences (133-135) above, the ideophones i.e. **hwi** (of keeping quiet), **pferu** (of striking a matchstick) and **thunyu** (of appearing) appear with a verb **ri**. This verb **ri** can appear in the subjunctive mood. The verb in the subjunctive mood indicates that the action is still proceeding while the ideophone brings about the idea of emphasis.

3.5.7 The consecutive mood

A consecutive mood is a dependent predicative mood. The consecutive verb indicates an action or process which follows another action or follows actions. Therefore, the consecutive mood expresses consecutive actions. Consider the following examples:

136. a. O vhuya **a bvisa** iḷa nḍivhadzo.
(He arrived and removed the notice)
- b. O vhuya **a ri kwatu** iḷa nḍivhadzo.
(He arrived and immediately removed the notice)
137. a. Ndo vhuya **nda awela** hayani.
(I arrived and relaxed at home)
- b. Ndo vhuya **nda xu** hayani.
(I arrived and relaxed just a bit at home)
138. a. Nwana u ḷa **a tamba**.
(The child eats and then plays)
- b. Nwana u ḷa **a ri tambi**.
(The child eats and then plays just a bit)
139. a. Ndo vhuya **nda shuma**.
(I arrived and then worked)
- b. Ndo vhuya **nda ri shumi**.
(I arrived and then worked just a bit)

In examples (b) of sentences (136-138) above, **kwatu** (of removing) **xu** (of relaxing), **tambi** (of playing a bit) and **shumi** (of working a bit) are ideophones which bring about the idea of emphasis on a particular sentence. These ideophones also appear with the verb **ri**. The ideophones can thus appear in the consecutive mood.

3.5.8 Relative mood

The relative mood provides one with some additional information about the preceding noun or antecedent. The relative in Tshivenda is distinguished by the complementizer **-ne-** (**tshine**, **zwine**, **ane**, **vhune** etc.), suffix **-ho** and formative **no** in the positive form.

Lombard and Mokgokong (1985:150) define the relative mood as follows:

The relative mood is an independent modifying predicative mood.

Consider the following examples:

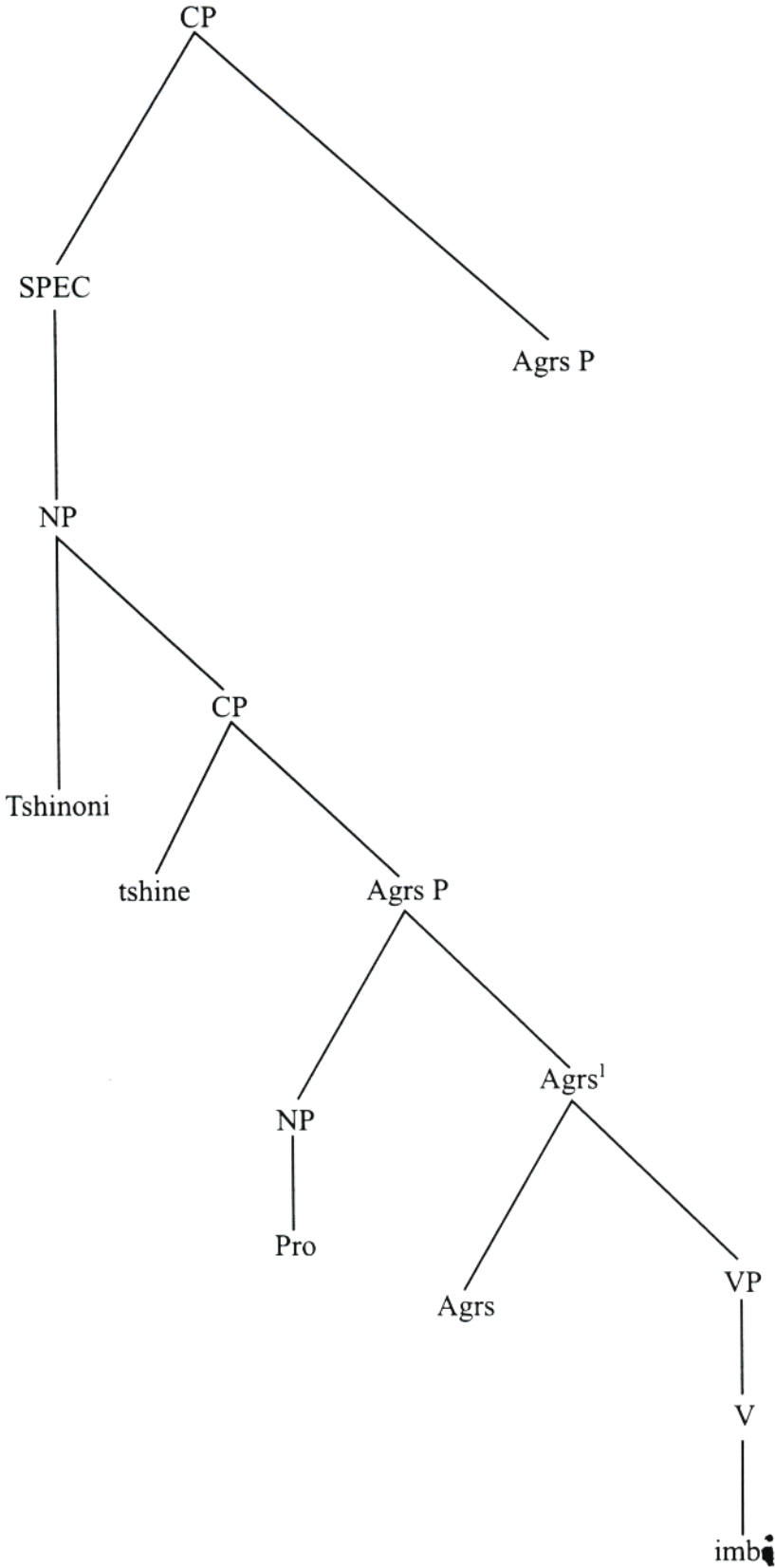
140. a. Musadzi **ane a shuma** o tuwa.
(The woman that works has gone)
- b. Musadzi **ane a ri shumi** o tuwa.
(The woman that works just a bit has gone)
141. a. Musadzi **o no shuma** o tuwa.
(The woman that works has gone)

- b. Musadzi **o no ri shumi** o ri **tuwi**.
(The woman that works just a bit has gone)
142. a. Musadzi **a shumaho** o **tuwa**.
(The woman that works has gone)
- b. Musadzi **a shumaho** o ri **tuwi**.
(The woman that works has left for a while)
143. a. Vhathu **vhane vha do shuma** khevha.
(People that will work are here)
- b. Vhathu **vhane vha do ri shumi** khevha.
(People that will work just a little are here)

In examples (b) of sentences (140, 141 and 143) above, the ideophones i.e. **shumi** (of working) and **tuwi** (of going) appear with the verb **ri** and they denote the idea of emphasis while examples (a) of sentences (140-143) are just mere statements. The verb **ri** can appear in the relative mood.

144. a. Tshinoni **tshine tsha imba**.
(The bird that sings)
- b. Tshinoni **tshine tsha ri imbi**.
(The bird that sings just a little)

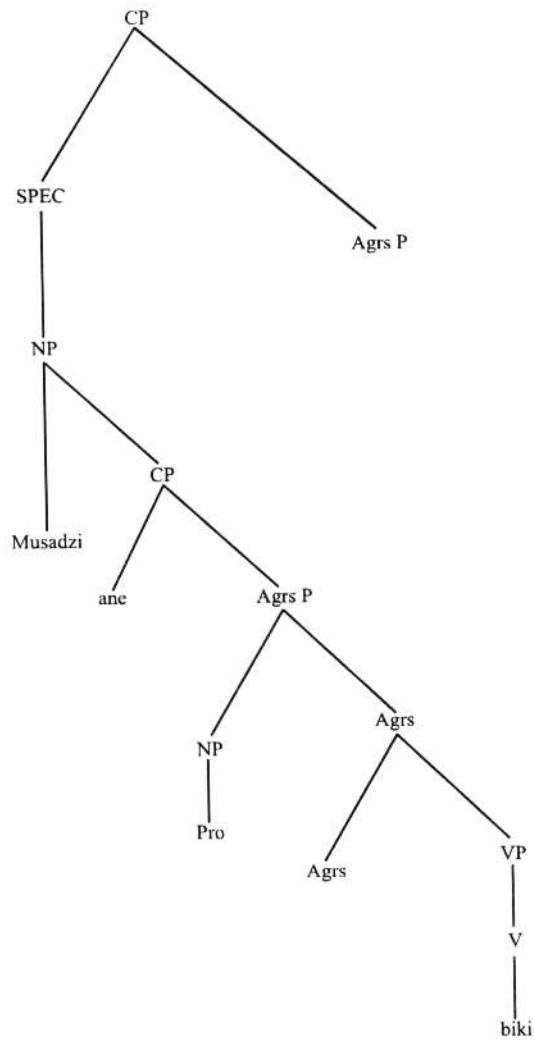
Fig. 2



145. a. Musadzi **ane a bika**.
 (The woman that cooks)
 b. Musadzi **ane a ri biki**.
 (The woman that cooks just a bit)

The above relative sentences with ideophones can be illustrated in a tree-diagram as follows:

Fig. 3



3.5.9 Infinitive mood

The infinitive mood may function as an object of a sentence or a subject of a sentence. This mood does not show a distinction between plural and singular. There is therefore only one prefix with which one can distinguish it.

Lombard (1985:151) defines infinitive mood as follows:

The infinitive mood is not a pure verb since it is also a noun, viz. class 15. It thus also has nominal as well as verbal characteristics. As noun the process is identified i.e. presented as an object.

Consider the following examples:

146. a. Vhana vha **ṭoḍa u fhumula.**
(The children want to keep quiet)
- b. Vhana vha **ṭoḍa u ri tshete.**
(Children want to keep very quiet)
147. a. **U vhala.**
(To read)
- b. **U ri vhali.**
(To read just a bit)

148. a. Mutukana u [˘]to[˘]da u **gidima**.
 (The boy wants to run)
- b. Mutukana u [˘]to[˘]da u **ri gidi**.
 (The boy wants to run just a little)

In examples (b) of sentences (146-148) above, ideophones **tshete** (of very quiet) **vhali** (of reading) and **gidi** (of running) appear with the verb **ri**. This verb **ri** can appear alone in the infinitive mood, e.g. **u vhala** (to read etc) but the ideophone cannot.

It is clear that the ideophone can appear in the infinitive mood in some sentences as shown above.

3.5.10 Hortative mood

The hortative mood has the meaning of **exhortation** and **requests**. In Tshivenda the hortative mood is characterised by the utilisation of the morpheme **kha**.

Lombard (1985:155) defines the hortative mood as follows:

The hortative is used to express wishes and request. It consist of a hortative particle followed by a verb in the subjective.

The hortative **kha** is followed by the subject concord (subject agreement). Consider the following examples:

149. a. **Kha ri fhumule.**
(Please let us keep quiet)
- b. **Kha ri hwi.**
(Please let us keep very quiet)
150. a. Mutukana **kha kokodze.**
(Let the boy pull please)
- b. Mutukana **kha ri khwi!**
(Let the boy pull just a bit)
151. a. **Kha ri gude.**
(Let us study)
- b. **Kha ri gudi!**
(Please let us study just a bit)

In examples (b) of sentences (149-150) above, the ideophones **hwi** (of keeping quiet), **khwi** (of pulling) and **gudi** (of studying) can appear alone in the hortative mood. The difference between the above sentences (149a, b-151a, b) is that, in examples (b) of sentences (149-151) ideophones **hwi** (of keeping quiet) **khwi** (of pulling) and **gidi** (of running) bring about the idea of emphasis while in examples (a) of sentence (149-151) the sentences are just ordinary statements.

3.6 CONCLUSION

From the foregone discussion, it is clear that the ideophones can appear with all kinds of moods in Tshivenda. The moods that received attention in this chapter were:

- The indicative
- The subjunctive
- The potential
- The infinitive
- The hortative
- The relative
- The consecutive
- The imperative
- The participial.

CHAPTER FOUR

4. INTRODUCTION

The aim of this section is to give an exposition of Θ -theory and its relations to different sentences which contain ideophones. Θ -Theory is a subsystem of GB theory as expounded by Chomsky (1981). It is proper to give a short description of what Θ -theory is.

Theta theory is concerned with the distribution of what Chomsky (1981) calls 'thematic' roles. It indicates the relationship between the constituencies of a sentence. Such a relationship is brought about by the verb.

Theta theory is concerned with organizing semantic dependencies between lexical elements in structure. Lexical elements (e.g. nouns) are associated with a number of thematic roles which correspond to the number of arguments they select.

The verb has to have semantic relationship with its arguments. The Θ -roles assigned to base generated subjects are called external Θ -roles or arguments, whereas the Θ -roles assigned to complements or sisters of the verbs are known as internal Θ -roles or arguments. The assignment of the internal argument to have Θ -role is called indirect assignment.

Horrock (1987:101) defines Θ -theory as follows:

Θ-theory is concerned with the assignment of what Chomsky calls ‘thematic’ roles to sentential constituents. The Greek letter theta is a form of shorthand for thematic.

4.1 LEXICAL - SEMANTIC REPRESENTATION

4.1.1 Theta roles

Semantic roles are assigned to the arguments of lexical elements. A verb has a semantic relationship with its arguments.

Haegeman (1994) listed thematic roles as follows:

4.1.1.1 Agent

An agent is an initiator, doer of action expressed by the predicate and is characterized by exercising volition and will. Consider the following examples:

152. a. Phaḥhutshedzo o mbo ḡi dzhia vhurotho.
(Phaḥhutshedzo took the bread)
- b. **Phaḥhutshedzo** o mbo ḡi ri **ḡobo** vhurotho.
(Phaḥhutshedzo picked up the bread hurriedly)
153. a. Mutukana u rema khuni.
(The boy chops the wood)

- b. **Mutukana** u rema khuni a ri **khee**.
(The boy chops the wood forcefully)
154. a. Takalani u bika vhuswa.
(Takalani cooks the porridge)
- b. **Takalani** u ri **biki** vhuswa.
(Takalani cooks the porridge just a bit)
155. a. Mulisa u raha bola.
(Mulisa kicks the ball)
- b. **Mulisa** u raha bola a ri **bvuu**.
(Mulisa kicks the ball forcefully)

In sentences (152-155) above, **Phaṭhutshedzo**, **mutukana** (boy), **Takalani** and **Mulisa** are the external NP arguments in the position of subject. The verbs **dzhia** (pick up), **rema** (chop), **bika** (cook) and **raha** (kick) assign Θ -role of agent to the arguments. **Phaṭhutshedzo**, **mutukana** (boy), **Takalani** and **Mulisa** above, are assigned agent theta role because they are the doers of the action.

The ideophones in examples (b) of sentences (152-155) above, **dabo** (of picking), **khee** (of chopping), **biki** (of cooking) and **bvuu** (of kicking) assign theta roles, and bring about an idea of emphasis in the above sentences. Consider the following examples:

156. a. Maluṭa o mbo ḡi dzhia bugu.
(Maluta picked up the book)

Morphological form : **dzhia.**
 Categorial type : [+V, -N]
 Subcategorial feature : [_____NP]

Theta grid: **dzhia**

V[_____NP]
⊖
Agent

⊖
theme

156. b. **Maluṭa** o mbo di ri **do**bo bugu.

(Maluta picked up the book suddenly)

Morphological form : dobo
 Categorial type : [+v, - N]
 Subcategorial feature : [_____NP]

Theta grid: **do**bo

V[_____NP]
⊖
Agent

⊖
theme

In example (a) of sentence (156) above, the verb **dzhia** (pick up) assigns Θ -roles to the arguments. The verb **dzhia** (pick up) subcategorizes for two NPs i.e. external argument which is an agent **Maluṭa** and the internal argument which is a theme **bugu** (book). **Bugu** is in the position of an object. Even if it is an ideophone in example (b) of sentence (156) above assigns a Θ -role to the arguments Maluṭa & book..

4.1.1.2 Theme

Theme is an NP argument which is moved by the action expressed by the predicate. It is also characterised as changing its position or condition. This is an argument which cannot control itself. Consider the following examples:

157. a. Mutshudeni u ambara rokho.
(Student is wearing a dress)
- b. Mutshudeni u ri **ambari rokho**.
(Student is wearing a dress hurriedly)
158. a. Mvula i a na.
(The rain is falling)
- b. **Mvula** i a na ya ri **tshotshoo**.
(The rain falls heavily)
159. a. Mudededzi u űwala vhurifhi.
(The teacher writes a letter)
- b. Mudededzi u ri **űwali vhurifhi**.
(The teacher writes a letter suddenly)
160. a. Musidzana u bika vhuswa.
(The girl cooks porridge)
- b. Musidzana u ri **biki** vhuswa.
(The girl cooks the porridge suddenly)

161. a. Maḵi a tou rothola.
(Water is cold)
- b. **Maḵi** a tou ri **thwee**.
(Water is ice cold)

In examples (a) of sentences (157, 159-160) above, the internal arguments **rokho** (dress), **vhurifhi** (letter) and **vhuswa** (porridge) are each assigned a theme, theta role, because they are the entities which are moved by the action expressed by the predicate.

In examples (a) of sentences (158, 161) above, **mvula** (rain), **maḵi** (water) are the external NP arguments. They are each assigned the theme Θ -role because they cannot control themselves.

162. a. Mutshudeni u vhala **bugu**.
(Student reads a book)

Morphological form	:	vhala
Categorial type	:	[+V, -N]
Subcategorial feature	:	[_____NP]
Theta grid	:	vhala :
		V [_____ NP]
		Θ Θ
		Agent theme

162. b. Mutshudeni u ri **vhali** **bugu**.
(Student reads a book suddenly)

Morphological form : **vhali**
Categorial type : [+V, -N]
Subcategorial feature : [_____NP]
Theta grid: **vhali** :
$$\begin{array}{c} V[\quad \text{NP}] \\ | \qquad \quad | \\ \ominus \qquad \quad \ominus \\ \text{Agent} \qquad \quad \text{theme} \end{array}$$

163. a. **Maḡi** o tswuka.
(Water is red)

Morphological form : **tswuka.**
Categorial type : [+V - N]
Subcategorial feature : [_____NP]
Theta grid: **tswuka** :
$$\begin{array}{c} V[\quad] \\ | \\ \ominus \\ \text{theme} \end{array}$$

163. b. **Maḡi** o tou **pilivhili.**
(Water is as red as blood)

Morphological form : **pilivhili.**
Categorial type : [+V, -N]
Subcategorial feature : [_____NP]

Theta grid: **pilivhili** : V[_____]
 |
 ⊖
theme

Examples (a) of sentences (162 and 163) above, are just mere statements while in examples (b) of sentences (162-163) above, the usage of ideophones **vhali** (of reading) and **pilivhili** (of red blood) brings about the idea of emphasis on a particular action in the sentence.

4.1.1.3 Patient

The patient is the entity which undergoes the action expressed by the predicate. This patient is disadvantaged as a result of being affected by action of the verb. Consider the following examples:

164. a. Musidzana u kho bika **ɲama**.
 (The girl cooks meat)
- b. Musidzana u khou **biki ɲama**.
 (The girl cooks meat hurriedly)
165. a. Munna u khou rema muri.
 (The man chops the tree)
- b. Munna u khou ri **remi muri**.
 (The man chops the tree rapidly)

166. a. Mutukana u khou rwa **ńwana**.
(The boy beats the child)
- b. Mutukana u khou ri **buḍu ńwana**.
(The boy beats the child forcefully)
167. a. Musidzana o afhula khali.
(The girl broke the clay pot)
- b. Musidzana o **afhuli khali**.
(The girl broke the clay pot suddenly)
168. a. Ndau yo vunḍa davhi.
(The lion broke the twig)
- b. Ndau yo **vunḍi davhi**.
(The lion broke a twig suddenly)

In examples (a) of sentences (164-168) above, the internal NP arguments **ḡama** (meat), **muri** (tree), **ńwana** (child), **khali** (clay pot) and **davhi** (twig) are assigned the theta role of **patient** because they undergo the action expressed by the predicate, and they are affected by that action. Consider the following examples:

169. a. Musadzi u khou bika **vhuswa**.
(The woman cooks porridge)

Morphological form	:	bika
Categorial type	:	[+V, -N]
Subcategorial feature	:	[_____NP]

Theta grid: **bika** : V[_____NP]
 | |
 ⊖ ⊖
patient

169. b. Musadzi u ri **biki vhuswa**.
 (The woman cooks the porridge hurriedly)

Morphological form : **biki**
 Categorial type : [+V, -N]
 Subcategorial feature : [_____NP]

Theta grid: **biki** : V[_____NP]
 | |
 ⊖ ⊖
patient

170. a. Munna u khou rema **thanda**.
 (The man chops the pole)

Morphological form : **rema**
 Categorial type : [+V, -N]
 Subcategorial feature : [_____NP]

Theta grid: **rema** : V[_____NP]
 | |
 ⊖ ⊖
patient

170. b. Munna u khou ri **remi thanda**.
(The man chops the pole suddenly)

Morphological form : **remi**
 Categorial type : [+V, -N]
 Subcategorial feature : [_____NP]

Theta grid: **remi**

V[_____NP]
⊖ ⊖
patient

The ideophones in (b) of sentences (169-170) above, i.e. **biki** (of cooking), **remi** (of chopping) assign Θ -role of patient to the arguments **vhuswa** and **thanda**. The usage of the ideophones bring about the idea of emphasis on a particular action. Examples (a) of sentences (169-170) are only mere statements, but the verbs **bika** (cook) and **rema** (chops) of sentences (169a, 170a) in these examples assign a Θ -role of **patient** to the arguments **vhuswa** and **thanda**.

4.1.1.4 Source

The source refers to a place from which motion takes place as a result of the activity expressed by the predicate. Consider the following examples:

171. a. Musadzi u dzhia mavhele **tsimuni**.
(The woman collects the mealies from the field)

- b. Musadzi u ri **kumbu** mavhele **tsimuni**.
(Woman collects the mealies from the field hurriedly)
172. a. Mulivhuweni u ka maḡi tshisimani.
(Mulivhuweni fetches water from the fountain)
- b. Mulivhuweni u ri **riribu** maḡi **tshisimani**.
(Mulivhuweni fetches water from the fountain suddenly)
173. a. Mutukana u bvisa bugu mukhwamani.
(The boy takes the book from the bag)
- b. Mutukana u ri **bvisi** bugu **mukhwani**.
(The boy takes the book from the bag rapidly)
174. a. Mutukana u kuvhanganya bugu tshikoloni.
(The boy collects the book from the school)
- b. Mutukana u ri **kuvhanganyi** bugu **tshikoloni**.
(The boy collects the book from the school suddenly)

In sentences (171-174) above, the arguments **tsimuni** (field), **tshisimani** (fountain), **mukhwamani** (in the bag) and **tshikoloni** (school) are assigned source Θ -roles because they are the entities from which the motion proceeds. In sentences (171-174) above, **mavhele** (mealies), **maḡi** (water), **bugu** (book) and **bugu** (book) are all moved from these arguments. Consider the following examples:

175. a. Musadzi u ka maḡi **mulamboni**.
(The woman fetches water from the river)

Morphological form : **ka**
 Categorial type : [+V, -N]
 Subcategorial feature : [_____NP]

Theta grid: **ka** V[_____NP_____NP]
 | | |
 ⊖ ⊖ ⊖
 Agent theme source

175. b. Musadzi u ri ki mađi **mulamboni**.

(The woman fetches water from the river suddenly)

Morphological form : **ki**
 Categorial type : [+V, -N]
 Subcategorial feature : [_____NP]

Theta grid: **ki** V[_____NP_____NP]
 | | |
 ⊖ ⊖ ⊖
 Agent theme source

176. a. Musidzana u bvisa penisela **mukhwamani**.

(The girl takes the pencil from the bag)

Morphological form : **bvisa**
 Categorial type : [+V, -N]
 Subcategorial feature : [_____NP]

Theta grid: **bvisa**

V[_____NP_____NP]
| | |
⊖ ⊖ ⊖
agent theme source

176. b. Musidzana u ri **bvisi** penisela **mukhwamani**.

(The girl takes the pencil from the bag suddenly)

Morphological form : **bvisi**
Categorial type : [+V, -N]
Subcategorial feature : [_____NP]

Theta grid: **bvisi**

V[_____NP_____NP]
| | |
⊖ ⊖ ⊖
agent theme source

In examples (b) of sentences (175, 176) above, the ideophones **ki** (of fetching), and **bvisi** (of taking) assign theta role of source to the arguments **madi** (water) and **penisela** (pencil). The usage of these ideophones in these sentences brings about the idea of emphasis on a particular action.

4.1.1.5 Goal

The goal refers to an argument which indicates where the action ended or the direction to which motion takes place. It is often characterised by the applicative suffix **-el-** on the verb especially in sentences appearing with the ideophone. Consider the following examples:

177. a. Vhana vho gidimela mulamboni.
(The children ran to the river)
- b. Vhana vho ri **gidimeli mulamboni**.
(The children ran to the river suddenly)
178. a. Munna o kungulusela tombo thavhani.
(The man was rolling the stone to the mountain)
- b. Munna o ri **kunguluseli tombo thavhani**.
(The man rolled the stone to the mountain rapidly)
179. a. Nwana u vhuela hayani.
(The child is coming back home)
- b. Nwana u ri **vhuyeli hayani**.
(The child is coming back home for a while)
180. a. Tshiṇoni tshi fhufhela makoleni.
(The bird flies towards the sky)
- b. Tshiṇoni tshi ri **fhufheli makoleni**.
(The bird flies towards the sky just a little)

In the examples (a) of the sentences (177-180) above, the verbs i.e. **gidimela** (running to), **kungulusela** (rolling to), **vhuyelela** (coming back to) and **fhufhela** (flying towards) assign theta role of goal to their respective internal NP arguments mulamboni (to the river), **thavhani** (to the mountain), **hayani** (home) and **makoleni** (towards the sky). The ideophones in examples (b) of sentences (177-180) above, **gidimeli** (of running to),

kunguluseli (of rolling to), **vhuyeli** (of coming back to) and **fhufheli** (of flying towards) assign theta role of goal to the arguments **mulamboni** (to the river), **thavhani** (to the mountain), **hayani** (to the home) and **makoleni** (towards the sky). Examples (a) of sentences (177-180) read as ordinary statements while the usage of ideophones in examples (b) of sentences (177-180) bring an idea of emphasis on a particular action.

181. a. Vhasidzana vho gidimela **tshisimani**.

(The girls ran to the fountain)

Morphological form	:	gidimela
Categorial type	:	[+V, -N]
Subcategorial feature	:	[_____NP]
Theta grid:	gidimela	V[_____NP]
		⊖ ⊖
		goal

181. b. Vhasidzana vho ri **gidimeli** tshisimani.

(The girls ran to the fountain for a while)

Morphological form	:	gidimeli
Categorial type	:	[+V, -N]
Subcategorial feature	:	[_____NP]

Theta grid: **gidimeli**



182. a. $\underline{\text{L}}$ iivha lo fhufhela **thavhani**.

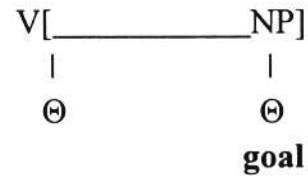
(The dove flies towards the sky)

Morphological form : **fhufhela**

Categorial type : [+V, -N]

Subcategorial feature : [_____NP]

Theta grid: **gidimela**



182. b. $\underline{\text{L}}$ iivha lo ri **fhufheli thavhani**.

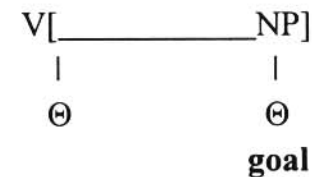
(The dove flies towards the sky for a while)

Morphological form : **fhufheli**

Categorial type : [+V, -N]

Subcategorial feature : [_____NP]

Theta grid: **fhufheli**



In examples (b) of sentences (181-182) above, the ideophones **gidimeli** (of running to) and **fhufheli** (of flying towards) assign theta role of goal to their respective internal NP arguments **tshisimani** (to the fountain) and **thavhani** (towards the mountain). Examples (a) of sentences (181-182) are ordinary statements wherein the verbs i.e. **gidimela** (running to) and **fhufhela** (flying towards) assign theta role of goal to arguments **thavhani** and **tshisimani**. The usage of ideophones in these sentences brings the idea of emphasis on a particular action.

4.1.1.6 Experiencer

Experiencer is the person or animal that experiences some kind of psychological state. With intransitive verbs, the experiencer is found in the subject position. Consider the following examples:

183. a. Mudededzi o sinyuwa.
(The teacher is angry)
- b. **Mudededzi** o ri **sinyuwi**.
(The teacher is angry a bit)
184. a. Musidzana o takala.
(The girl is happy)
- b. **Musidzana** o ri **takali**.
(The girl is happy for a while)

185. a. **Ñwana** uyu o dodofhala.
 (This child is a fool)
- b. **Ñwana** uyu o ri **dodofhali**.
 (This child is foolish just a little)

In examples (a) of sentences (183-185) above, the verbs **sinyuwa** (angry), **takala** (happy) and **dodofhala** (foolish) assign the theta role of experiencer to the arguments **mudededzi** (teacher), **musidzana** (girl) and **ñwana** (child), because these arguments **mudededzi** (teacher), **musidzana** (girl) and **ñwana** (child) experience something. In examples (b) of sentences (183-185) above, the ideophones **sinyuwi** (of angry), **takali** (of happy) and **dodofhali** (of foolish) bring about the idea of emphasis on a particular action. They also assign theta role of experiencer to the arguments **mudededzi** (teacher), **musidzana** (girl) and **nwana** (child) because these arguments experience something.

186. a. **Musadzi** o **sinyuwa**.
 (The woman is angry)

Morphological form : **sinyuwa**
 Categorial type : [+V -N]
 Subcategorial feature : [_____NP]

Theta grid: **sinyuwa** V[_____]
 |
 ⊖
experiencer

186. b. **Musadzi o ri sinyuwi.**
 (The woman is angry a bit)

Morphological form : **sinyuwi**
 Categorial type : [+V -N]
 Subcategorial feature : [_____NP]

Theta grid: **sinyuwi** V[_____]
 |
 ⊕
 experiencer

In example (b) of sentence (186) above, the ideophone **sinyuwi** (of angry) assign theta role of experiencer to **musadzi** (woman) and it brings about the idea of emphasis on a particular action in a sentence while in example (a) of sentence (186) the verb **sinyuwa** (angry) assigns theta role of experiencer to the argument **musadzi** (woman) because she experiences something.



4.1.1.7 **Benefactive/Beneficiary**



The benefactive is an internal NP argument (a person or a thing) that benefits from the action expressed by the predicate. It is commonly characterised by the applicative suffix **-el-** to the verb, but this does not refute the fact that some verbs can still assign this theta-role even without the applicative **-el-**.

187. a. Mushumi u bikela vhana vhuswa.
(The servant cooks porridge for children)
- b. Mushumi u ri **bikeli vhana** vhuswa.
(The servant cooks porridge for children just a bit)
188. a. Ndo disela mukalaha vhuswa.
(I brought porridge for an oldman)
- b. Ndo ri **diseli mukalaha** vhuswa.
(I brought porridge for an oldman just a little)
189. a. Musidzana u rengela mme vhurotho.
(The girl buys bread for her mother)
- b. Musidzana u ri **rengeli mme** vhurotho.
(The girl buys bread for her mother hurriedly)
190. a. Makhulu vha malela Maemu musadzi.
(The grandfather marries a wife for Maemu)
- b. Makhulu vha ri **maleli Maemu** musadzi.
(The grandfather marries a wife for Maemu hurriedly)

The applicative **-el-** assigns a theta role of benefactive to the indirect internal NP arguments, **vhana** (children), **mukalaha** (oldman) **mme** (mother) and **Maemu** in sentences (187-190) above. They are all assigned the beneficiary Θ -role because they benefit from the action.

In examples (b) of (187-190) above, the ideophones **bikeli** (of cooking for), **diseli** (of brought for), **rengeli** (of buying for) and **maleli** (of married for) assign theta role of beneficiary to the arguments, **vhana**, **mukalaha**, **mme** and **Maemu**.

191. Musidzana u bikela **vhana** zwi[^]liwa.

(The girl cooks food for children)

Morphological form : **bikela**
 Categorial type : [+V, -N]
 Subcategorial feature : [_____NP]

Theta grid: **bikela**

V	[_____NP	_____NP]
⊖	⊖	⊖
		beneficiary

191. b. Musidzana u ri **bikeli** **vhana** zwi[^]liwa.

(The girl cooks food for children just a little)

Morphological form : **bikeli**
 Categorial type : [+V, -N]
 Subcategorial feature : [_____NP]

Theta grid: **bikeli**

V	[_____NP	_____NP]
⊖	⊖	⊖
		beneficiary

192. a. Sosana u rengela **mme** vhurotho.
(Suzan buys bread for her mother)

Morphological form : **rengela**
 Categorial type : [+V, -N]
 Subcategorial feature : [_____NP]

Theta grid: **rengela** V [_____NP _____NP]
 | | |
 ⊖ ⊖ ⊖
 beneficiary

192. b. Sosana u ri **rengeli mme** vhurotho.
(Suzan buys bread for her mother suddenly)

Morphological form : **rengeli**
 Categorial type : [+V, -N]
 Subcategorial feature : [_____NP]

Theta grid: **rengeli** V [_____NP _____NP]
 | | |
 ⊖ ⊖ ⊖
 beneficiary

Examples (a) of sentences (191-192) above, express ordinary statements while in (b) examples of sentences (191, 192) the usage of ideophones brings about the idea of emphasis on a particular sentence.

4.1.1.8 Location

Location is the place in which the action or state expressed by the predicate is situated.

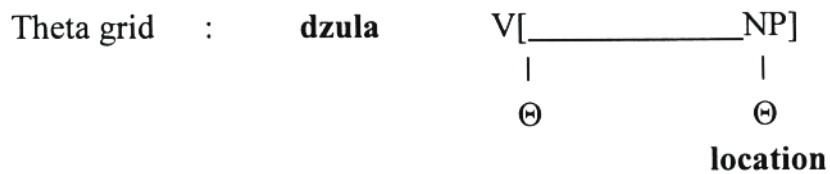
Consider the following examples:

193. a. Aluwani u dzula ha Rambuda.
(Aluwani lives at Rambuda)
- b. Aluwani u ri **dzuli** ha Rambuda.
(Aluwani lives at rambuda for a while)
194. a. Vele u yela Dzanani.
(Vele goes Dzanani)
- b. Vele u ri **yeli** Dzanani.
(Vele goes Dzanani for a while)
195. a. Munna o fhaṭa nṅḁu thavhani.
(The man built the house on the mountain)
- b. Munna o ri **fhaṭi** nṅḁu **thavhani**.
(The man built the house on the mountain hurriedly)

In the sentences (193 and 194) above, the locatives **ha Rambuda**, **Dzanani** and **thavhani** (on the mountain) in sentence (195) above, are assigned theta role of location. The location **ha Rambuda** is characterised by preposition **ha** whereas **thavhani** is characterised by the locative morpheme **-ni**.

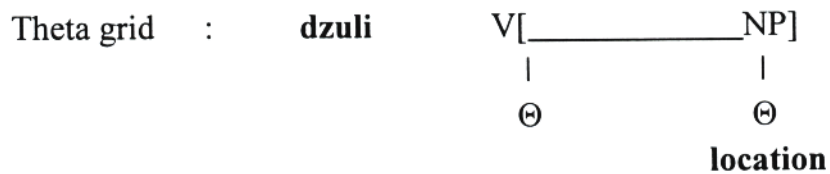
196. a. Vhuthuhawe u dzula **ha Mundalamo**.
(Vhuthuhawe lives at Mundalamo's place)

Morphological form : **dzula**
 Categorial type : [+V, -N]
 Subcategorial feature : [_____NP]



196. b. Vhuthuhawe u ri **dzuli ha Mundalamo**.
(Vhuthuhawe lives at Mundalamo's place for a while)

Morphological form : **dzuli**
 Categorial type : [+V, -N]
 Subcategorial feature : [_____NP]



Example (a) of sentence (196) is an ordinary statement while in sentence (196b) above, the usage of ideophone **dzuli** (of living for a while) brings the idea of emphasis on a particular action. And the verb **dzula** (live) and ideophone **dzuli** (of living for a while)

assign locative Θ -role. The ideophone **dzuli** (of living) in sentence (196b) can only appear in the position of an internal argument.

4.1.1.9 Malefactive

The malefactive argument is the indirect internal NP argument that is characterized by the verb as an entity which is being disadvantaged by the action expressed by the predicate. It is found when the argument has a meaning of being hurt. Consider the following examples:

197. a. Munna u raha **musadzi**.
(The man kicks the woman)
- b. Munna u ri **bvuu musadzi**.
(The man kicks the woman forcefully)
198. a. Mbudzi yo kanda **ńwana**.
(The goat hurt the child)
- b. Mbudzi yo ri **kandi ńwana**.
(The goat hurt the child a bit)
199. a. Munna o thuntsha mbudzi.
(The man shoot the goat)
- b. Munna o ri **thuntshi mbudzi**.
(The man shoot the goat just a little)

200. a. Munna o fhura **musadzi** lupfumo.
 (The man robbed the woman's wealth)
- b. Munna o ri **fhuri musadzi** lufhumo.
 (The man robbed the woman's wealth just a little)
201. a. Mutukana o tswela **musidzana** bugu.
 (The boy stolen the girl's book)
- b. Mutukana o ri **tsweli musidzana** bugu.
 (The boy stolen the girl's book just a bit)

In the sentences (197-201) above, the arguments **musadzi** (woman), **nwana** (child), **mbudzi** (goat), **musadzi** (woman) and **musidzana** (girl) are assigned the Θ -role of **malefactive** because they are the entities disadvantaged by the action expressed by the predicate. In examples (b) of sentences (197-201) above, the ideophones **bvuu** (kick), **kandi** (hurt), **thuntshi** (shoot), **fhuri** (rob) and **tsweli** (steal) also assign theta role of malefactive to arguments.

202. a. Mutukana u raha **mmbwa**.
 (The boy kicks the dog)

Morphological form	:	raha
Categorial type	:	[+V, -N]
Subcategorial feature	:	[_____NP]

Theta grid : **raha**

V[_____NP]
⊖
⊖
malefactive

202. b. Mutukana u ri **rahi mmbwa**.
 (The boy kicks the dog a bit)

Morphological form : **rahi**
 Categorial type : [+V, -N]
 Subcategorial feature : [_____NP]

Theta grid : **rahi**

V[_____NP]
⊖
⊖
malefactive

Example (a) of sentence (202) above, is an ordinary statement while in (b) of sentence (202b) above, the usage of ideophone **rahi** (kick) brings about an idea of emphasis on a particular action.

4.1.1.10 Instrument

The instrument is the argument which is characterised by the verb as the entity used in terms of action expressed by the predicate. Consider the following examples:

203. a. Munna u rema **nga mbado**.
 (The man chops with an axe)

- b. Munna u ri **khee nga mbado**.
(The man chops with an axe forcefully)
204. a. Mulivhuweni u bika **nga lufo**.
(Mulivhuweni cooks with a woodenspoon)
- b. Mulivhuweni u ri **biki nga lufo**.
(Mulivhuweni cooks with a woodenspoon just a little)
205. a. Mukegulu u tshimbila **nga thonga**.
(The oldlady walks with a stick)
- b. Mukegulu u ri **tshimbili nga thonga**.
(The oldlady walks with a stick just a bit)
206. a. Vhuthuhawe u **thukhula** thambo **nga lufhanga**.
(Vhuthuhawe break the rope with knives)
(Vhuthuhawe u ri **thukhuli** thambo **nga lufhanga**.
(Vhuthuhawe break the rope with knife hurriedly)

In examples (a) of sentences (203-205) above, the arguments **mbado** (axe), **lufo** (woodenspoon), **thonga** (stick) and **lufhanga** (knife) are the prepositional objects assigned a Θ -role of instrument because they are entities used to perform a particular action as expressed by the predicate. In examples (b) of sentences (203-205) above, the ideophones **khee** (of chopping), **biki** (of cooking), **tshimbili** (of walking) and **thukhuli** (of breaking) assign Θ -role of instrument.

207. a. Mashudu o **thukhula** luzwa **nga lufhanga**.

(Mashudu broke the rope with knife)

Morphological form : **thukhula**
 Categorial type : [+v, -N]
 Subcategorial feature : [_____NP]

Theta grid: **thukhula** V[_____NP _____NP]
 | | |
 ⊖ ⊖ ⊖
 agent theme instrument

207. b. Mashudu u ri **thukhuli** luzwa **nga lufhanga**.

(Mashudu broke the rope with knife just a little)

Morphological form : **thukhuli**
 Categorial type : [+v, -N]
 Subcategorial feature : [_____NP]

Theta grid: **thukhuli** V[_____NP _____NP]
 | | |
 ⊖ ⊖ ⊖
 agent theme instrument

Example (a) of sentence (207) above, is just an ordinary statement while in (b) of sentence (207) emphasis is on the action given by the ideophone **thukhuli** (of breaking). The preposition assigns the ⊖-role of instrument to the argument **lufhanga** (knife). The verb **thukhula** (break) also influences the assignment of the ⊖-role of instrument.

4.1.1.11 Recipient

Recipient is an indirect internal argument (i.e. a person or a thing) which receives something as a result of the action expressed by the predicate. Consider the following examples:

208. a. Mudededzi u $\underset{\lambda}{\text{ne}}$ a **mugudiswa** tshifhiwa.
(The teacher gives a present to a learner)
- b. Mudededzi u ri $\underset{\lambda}{\text{ne}}$ i **mugudiswa** tshifhiwa.
(The learner gives a present to a learner hurriedly)
209. a. Musadzi u nea $\underset{\lambda}{\text{ni}}$ wana vhuswa.
(The woman gives a child a porridge)
- b. Musadzi u ri **nei** $\underset{\lambda}{\text{ni}}$ wana vhuswa.
(The woman gives a child a porridge)
210. a. Tshedza u $\underset{\lambda}{\text{t}}$ anganedza liluvha li bvaho ha Maria.
(Tshedza receives a flower comes from Maria)
- b. Tshedza u ri $\underset{\lambda}{\text{t}}$ anganedzi liluvha li bvaho ha Maria.
(**Tshedza** receives a flower comes from Maria for a while)

In examples (a) of sentences (208-210) above, the verbs $\underset{\lambda}{\text{ne}}$ a (give), $\underset{\lambda}{\text{t}}$ anganedzi (receives) assign the Θ -role of recipient to their respective indirect internal NP arguments **mugudiswa** (learner), $\underset{\lambda}{\text{ni}}$ wana (child) and external NP argument **Tshedza** who is receiving something as a result of the action expressed by the predicate.

211. a. Vele u $\underline{\text{nea}}$ **mmbwa** zwi $\underline{\text{li}}$ wa.

(Vele gives a dog a food)

Morphological form : $\underline{\text{nea}}$
Categorial type : [+V, -N]
Subcategorial feature : [_____NP]

Theta grid : $\underline{\text{nea}}$ V [_____NP _____NP]
| | |
 \ominus \ominus \ominus
recipient

211. b. Vele u ri $\underline{\text{nei}}$ **mmbwa** zwi $\underline{\text{li}}$ wa.

(Vele gives the dog a food just a little)

Morphological form : $\underline{\text{nei}}$
Categorial type : [+V, -N]
Subcategorial feature : [_____NP]

Theta grid : $\underline{\text{nei}}$ V [_____NP _____NP]
| | |
 \ominus \ominus \ominus
recipient

Example (a) of sentence (211) above, expresses a mere statement, while the usage of the ideophone $\underline{\text{nei}}$ (gives) in sentence (211b) brings about an idea of emphasis on a particular action. It assigns the theta role of recipient. The verb $\underline{\text{nea}}$ (give) in sentences (211a) above assigns the \ominus -role of recipient to the argument **mmbwa** (dog).

4.2 Θ -CRITERION

While Θ -roles are assigned at D-structure, the Θ -criterion applies at all levels, ensuring that heads and their arguments are in suitable configurations.

According to Sells (1985) Θ -criterion states that:

Each argument bears one and only one Θ -role, and each Θ -role is assigned to one and only one argument.

Consider the following examples:

212. a. \hat{N} amusi a hu na makole.
(It is cloudness today)
- b. \hat{N} amusi ho tou ri **kelengende**.
(It is totally cloudness today)
213. a. Thanda yo ima.
(The pole is standing upright)
- b. Thanda yo tou ri **dzi**.
(The pole absolutely upright)

214. a. Nḁuhu dzo oma.
(The nuts are dry)
- b. Nḁuhu dzo oma dzo tou **te**.
(The nuts are as dry as bone)
215. a. Vhana vho fhumula.
(The children are keeping quiet)
- b. Vhana vho tou **noo**.
(The children are absolutely quiet)
216. a. Hemmbe yo tshena.
(The shirt is white)
- b. Hemmbe yo tshena yo tou **wee**.
(The shirt is snow white)

Sentences (212-216) above satisfy the requirements of the Θ -criterion in that their Θ -roles are uniquely assigned. For instance, in examples (b) of sentences (212-215) above, e.g. **hemmbe** (shirt) is assigned theme theta role and it is assigned only one theta role. Examples (a) of sentences (212-216) above, **kelengende** (cloudness), **dzi** (stand upright), **te** (of dry), **noo** (of keeping quiet) and **wee** (of snow white) assign only one theta role.

4.3 CONCLUSION

From the above sentences it is realised that the ideophones can assign or influence the assignment of Θ -role. This shows that the ideophone is a category on its own because it can among others, assign the Θ -role. But the ideophone is not an argument, it cannot appear as an external argument or the internal argument even though it can occupy either the subject or the object position.

CHAPTER FIVE

5. CONCLUSION

As seen from the foregone discussion, the study of ideophones is important in order to help the listeners to decode the exact meaning of sentences with ease. Speakers effectively use ideophones in order to convey their ideas in a clear and exact manner. Usually, a speaker has a vivid image in his or her mind of a particular state and requires a dynamic expression to convey this image to his or her audience. This goal can for instance, be achieved by among others, through the use of ideophones.

The study has shown that the use of ideophones adds vitality to the language thus making a text more interesting to read with the speaker's experiences becoming more picturesque.

As Poulos (1990) states, ideophones enjoy great emotional appeal and for this reason they are commonly found in a narrative discourse situation where the attention of the audience plays an important role. This emotional aspect is borne out by a unique way in which the speaker may utter ideophones.

From the study it is clear that onomatopoeic ideophones in Tshivenda are few as indicated above and are greatly outnumbered by non-onomatopoeic - ideophones.

There are several differences between non-derived and derived ideophones. The two differ due to their nature and behaviour. Generally, both behave more or less the same way in a sentence because they often bring about the idea of emphasis on a particular sentence.

The following are the characteristics of non-derived and derived ideophones in Tshivenda:

Characteristics	Non-derived ideophones	Derived-ideophones
1. Nouns		
i.e. dugu (of fire flame)	-	+
tsilufhali (of being foolish)	-	+
2. Verbs		
i.e. fhelele (of disappearing)	-	+
gidi (of running)	-	+
bi (of falling)	+	-
pi (of falling)	+	-
redze (of slipping)	-	-
ki (of lying)	+	-
3. Adjectives		
dalafhali (of being green)	-	+
vhifhi (of being ugly)	-	+

The study has proved that Tshivenda ideophones have been classified into the following:

- Ideophones perceived by the sense of taste, as in examples (b) of sentences (52-53).

- Ideophones perceived by the sense of hearing, as shown in examples (b) of sentences (59-60).
- Ideophones perceived by the sense of inner feeling, as in examples (b) of sentences (67-68).
- Ideophones perceived by the sense of sight, as in examples (b) of sentences (69-70).
- Ideophones perceived by the sense of smell, as shown in examples (b) of sentences (72-73) above.

It is also evidenced from examples such as (86b and 87b) that the ideophones can easily appear in the place of internal argument in different sentences. This is despite the fact that they can never be an argument. Ideophones occupy argument position, viz. object and subject in sentences as shown in examples (b) of sentences (79-81) and in examples (b) of sentences (89-90).

From the discussion above, it is clear that ideophones appear with external and internal arguments as shown in examples (b) of sentences (82-83) and in examples (b) of sentences (90-91) above.

Ideophones can be reduplicated as in examples (b) of sentences (100-101), and one or more different ideophones can appear in one sentence in Tshivenda as in examples (b) of sentences (105, 106) above.

Examples (b) of sentences (109-151) clearly indicate that, generally, the ideophones appear comfortably with all kinds of moods.

As seen from the foregone discussion the ideophone can assign or influence the assignment of different Θ -roles. This shows that the ideophone is a category on its own because it can among others, assign the Θ -role. The following Θ -roles were evidenced in the foregone discussion:

- **Agent**

As shown in examples (b) of sentences (152-155)

- **Theme**

As in examples (b) of sentences (159-161).

- **Patient**

As in examples (b) of sentences (164-168).

- **Source**

As seen in examples (b) of sentences (171-174).

- **Goal**

As in examples (b) of sentences (177-180).

- **Experiencer**

As in examples (b) in (183-185).

- **Benefactive**
As in examples (b) of sentences (187-190).

- **Location**
As seen in examples (b) of sentences (193-196).

- **Malefactive**
As in examples (b) of sentences (197-201).

- **Instrument**
As in examples (b) of sentences (203-206).

- **Recipient**
As shown in examples (b) of sentences (208-210).

The study of ideophones is important in order to help the listeners to decode the exact meaning of sentences with ease. As seen from the foregone discussion this study of ideophones concentrated mainly on the syntactic and semantic analysis with a wide range of Tshivenda sentences. Generally, the use of ideophones in a sense brings about the idea of emphasis.

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