ADDIS ABABA UNIVERSITY
THE DEPARTMENT OF LINGUISTICS
COLLEGE OF HUMANITIES, LANGUAGE STUDIES, JOURNALISM AND COMMUNICATION

IDEOPHONES IN OROMO

BY
AMINA ZARO

A THESIS SUBMITTED TO THE SCHOOL OF GRADUATE STUDIES IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS IN DESCRIPTIVE LINGUISTICS

NOVEMBER 2013
ADDIS ABABA

Addis Ababa University

College of Humanities, Language Studies,

Journalism and Communication

Ideophones in Oromo

BY

AMINA ZARO

APPROVED BY :		**SIGNATURE**
ADVISOR	_____	_____
EXAMINER	_____	_____
EXAMINER	_____	_____

Acknowledgments

First of all, I would like to praise Almighty Allah. Next my heartfelt thanks go to my advisor Prof. Baye Yimam, for his scholarly comments. It was a life-time opportunity for me to work with such a charismatic scholar. I am highly grateful to Dr. Ronny Meyer for his various supports, specially for material support for the success of this paper.

Next, I would like to extend my gratitude to all those who have contributed towards helping me in various ways for the success of the paper specially, Ato shimelis Mezengia, Girum Tesfaye and Betigist Getnet.

Finally, my thanks go to all those who have contributed towards bringing me up to this stage, specially my family.

Abstract

This study aims at describing ideophones in Oromo. Oromo ideophones are different from other lexicon and form their own open word class. They express different degrees and manner of feelings, actions, and events. In this study both secondary and primary sources including the intuition of the researcher have been used.

Oromo ideophones have a number of features. Their syllabic structure is the same with other lexicon which is CV, CVV, CVC and CVVC where all vowels and consonants except '*y'* and *č* are used in ideophones.

Morphologically they do not mark number, gender, person etc. These features are shown on the dummy verb, but they take different derivational affixes.

Syntactically, Oromo ideophones occur with verbs, and adverbs where they play different roles when they co-occur with different word classes. They are used with dummy verbs like *ʤeḍ' 'say'* or *goḍ' ' do/make*.

Semantically, ideophones refer to actions such as movement, breaking, hitting, entering etc. The expressions are imitative and synesthetic of action. Ideophones also represent different sounds like human sound, animal sounds, sounds of different phenomena etc.

Table of content

Contents page

Chapter Three

Data analysis

Abbrevations

Abl	Ablative
C	Consonant
Cau.	Causative
CNV	Converb
Def.	Definite
F	Feminine
IDEO	Ideophone
IMPF	Imperfective aspect
Ins.	Instrumental
M	Masculine
Nom	Nominative
PF	Perfective aspect
PR	Present
Pas.	Past
Pass.	Passive
PL	Plural
SG	Singular
Sth.	Something
V	Vowel
WFP	word final position
WIP	word initial position
WMP	word medial position

1	First person
2	Second person
3	Third person
-	Morpheme boundary
→	becomes

Chapter One

Introduction

1.1. Background of the study

Genetically, Afaan Oromo belongs to the Lowland East Cushitic branch within the Cushitic family (Debela and Meyer 2006:1). Afaan Oromo belongs to the Cushitic branch of Afro-Asiatic language family, (Stroomer 1987:1). Oromo language, also known as Afaan Oromo(o) which means 'mouth of Oromo, by considering "Oromo" as people ', sometimes spelled as Afan Oromo or Oromo .

Oromo is both in terms of geographical extension and number of speakers, an important African language, 'one of five or six most important languages of Africa' Grover Hudson as quoted in Stroomer (1987:1). It is spoken as a majority language in half of Ethiopia and is used as a lingua franca by non-Oromo groups, both in Ethiopia and Kenya Stroomer, (1987:1).

There are different studies on Afaan Oromo, but not on topics such as ideophones and related issues of the language as is true for many African languages. According to Childs (1988:167), although ideophones form an important class in many African languages, they are often ignored by researchers. Another indication of this is the short list of entries ideophones are given in standard dictionaries. Johnson as cited in Childs (1988:167) states that for example, the Standard Swahili-English dictionary does not have a category for ideophones and only a few are listed in the dictionary itself where they are called adverbs.

I. Definition of ideophone

In an attempt to provide a definition of ideophones in African languages Childs (1994) cited in Wetter (2003:260) listed a number of typical features such as the following:

a. They represent in many cases forms of sound symbolism;
b. Their semantic content is usually very specific;

c. Their morphophonology shows some properties that distinguish them from the rest of the vocabulary in a language; and
d. They add a more specific meaning to verbal constructions and they are highly expressive.

II. Classification of ideophone

Different authors have different ideas about categories of ideophones; Kulemeka as cited in Azeb (2001:66) states that "The study of ideophones in Africa can generally be characterized as being preoccupied with determining the grammatical category to which ideophones belong". The problem of the categorial status arises from their different syntactic functions in different languages. In some languages they function as nouns in others as verbs and/or adverbs.

In the descriptions of African languages, one finds mainly two ways of treating ideophones: either they are considered as a subclass of adverbs, or as a distinct category on a par with nouns, verbs, adverbs and others, (Creissels 2001: 88). In Bantu they constitute a special part of speech, resembling adverbs in function, Doke as cited in (Childs 1988:3).

III. Characteristics of ideophone

In Setswana[1], as in most African languages, the category of ideophones is characterized by phonological properties that however do not necessarily apply to individual ideophones. Certain phonemes and tonal sequences have a particularly high frequency among ideophones. But in addition to this, every ideophone has a phonological property that is found in no other category, such as rule of penultimate lengthening, which in the absence of ideophones applies without exception to Setswana sentences, but not to sentences ending with an ideophone (Creissels 2001: 86).

[1] Setswana or Tswana is a Bantu language belonging to the Niger-Congo language spoken in South Africa

Ideophones are usually rigidly conventional in form as other words, although they may sometimes exhibit exceptional phonological characteristics, such as segments not otherwise attested, Tosco (2006:887).

The most important feature distinguishing Cushitic ideophones from their counterparts in other language families is the fact that in Cushitic ideophones are nominal in character (they have the characteristics of noun), but in most African languages they are closely linked with verbs, Childs (1994:181).Formal properties of ideophones include reliance on a single vowel, utilization of a peculiar relative to other word forms in the language, and the presence of morphological reduplication and triplication which are associated with ideophones, Welmer cited in Schafer (1984:132).

1.2. Statement of the Problem

There are various studies on Oromo such as, different grammars, dictionaries and other descriptive works. But there is no previous study on ideophones. Therefore, this research attempts to describe the ideophones of the language.

1.3. Objective of the study

The general objective of this study is to make a general linguistic description of Oromo ideophones. The specific objectives include the following:

a) To describe the different characteristics of Oromo ideophones
b) To make classification of ideophones
c) To investigate word classes of Oromo ideophones

1.4. Research Questions

The study attempts to answer the following research questions:

i) Do Oromo ideophones constitute different word classes or are they subclasses of basic word classes?
ii) What are the functions of ideophones in Oromo?
iii) What are the phonological, morphological, and syntactic properties of ideophones in Oromo?

1.5. Significance of the study

Eventhough ideophones are very significant in languages, including in Ethiopian languages, there is no sufficient previous study done in this area with respect to Oromo. This study will fill the gaps in Oromo and will open the way for further studies.

1.6. Limitation of the study

This study is limited to describing different features of Oromo ideophones such as phonology, morphology, syntax and semantics. Although there are various things to be studied regarding ideophones, the study is limited to the ones listed here and the data is also limited to Bale variety.

1.7. Research methodology

This study is based on qualitative data. Since I am a native speaker of Oromo, introspection will be a major source of data. Second, previously done studies that are undertaken generally about ideophones will be used as additional sources. The data will be described and analyzed in light of general definitions of concepts and typological classifications of ideophones. The approach is descriptive.

Chapter Two

Review of Related Literature

2.1. The Concept of Ideophone

In defining ideophone many scholars quote Doke's definition, and it is assumed in many scholars that he was the first who defined ideophone. But Dingemanse as cited in Girum (2013:13) argues that Doke is not the first who defined ideophones.

Ideophones are descriptive words that are highly specific and they often appeal to the senses and give a vivid picture which would express meanings that require a lot of words to describe, Jong (2001:121). Kilian-Hatz (2001:155) also states that they are words that are most typical in spoken and informal speech.

Doke (1935:118) as cited in Childs (1994:180) defined ideophone as "A vivid representation of an idea in sound where each ideophone represents a very specific semantic concept". Ideophones can be quite specific, usually evoking some concrete imagery and often appealing to the senses and having a narrow meaning.

"The ideophone simulate an activity that is removed from the ordinary language act comprising subjects, predicates, objects, adverbs and adjectives, which are open to all kinds of mutations to achieve varying shades of meaning around the basic semantic significance of the radical around which these alterations occur", kunena (2001:183).

In Didinga[2], ideophone appeal to the senses too: hearing, seeing, touching, smelling and tasting, or describe feelings and the manner in which certain actions are performed, Jong (2001:126).

[2] Didinga is an Eastern Sudanic language spoken by the Chukudum and Lowudo peoples of the Didinga Hills of South Sudan.

Katuba (2001:152) states that the definition of the Cilubà[3] ideophone is based on different features i.e. the form, the content and the syntax. Phonologically, an ideophone is described with repetition of syllables and tone patterns. Morphologically, it do not take any prefix, but often derived. Semantically, it is highly expressive. Syntactically, it generally follows a VP, like an adverb; it can also determine a noun when included inside a connective construction.

Childs (1994:196) argues that there is relation between ideophone and gesture, even though linguists do not believe there is relations between the two, but there is problem in exploring this because of lack of studies in this area by linguists.

kunena (2001:183) also states that, the ideophone is the closest linguistic substitute for a non-verbal, physical act. And this position is given great belief by the fact that such physical acts, by self conscious gestures and other imitative acts, which is always seen in them and this makes to replace them completely.

"In moments of great excitement, ideophone can be replaced completely by gestures representing the act portrayed. This is especially likely where the action is vigorous. Obviously at this point, we have reached the basic, raw, non-speech level of behavior. The speaker has truly turned actor and listener the spectators of his dramatic representation of life's manifestations. If the ideophone is onomatopoeic, then of course, the gesture may be accompanied by appropriate imitative sounds. Thus the abstraction of speech is reinforced by the concrete presentation of the abstracted act", kunena (2001:184).

Mamphwe as cited in Childs (1994:196) states that in some cases, "ideophones are accompanied by paralinguistic gestures. In Kisi[4] for example, the ideophones *kpiini-kpiini* "stinky" is accompanied by a crikling of the nose, and is also the case in the Venda[5] ideophone *thuu* *'*smellin*g* horribly*''*.

[3] Ciluba is a Bantu language spoken in Western and Eastern Kasai, in Present day Congo.
[4] Kisi is an Atlantic language of Guinea and Sierra Leone
[5] Venda is official language of Zimbabwe and Botswana

Ideophones are classified under different categories in different languages. Regarding this, Childs (1994:181) states that in the vast majority of cases, ideophone perform adverbial functions and are closely linked with verbs. The criteria that define ideophones as a separate word class are phonological, semantic, syntactic and pragmatic features. But all ideophones may not satisfy all the criteria, some may be violated in particular languages, but such violations do not vitiate the generalizations made on broad considerations. For example, one ideophone may not exhibit the phonological irregularies, but it may satisfy other features and could be included into the category. So, categorizing ideophone under one class is difficult as it is language specific.

2.2. Sound Symbolism

According to Hinton et al. cited in Wetter (2003:260-1) there are different categories of sound symbolism which could be arranged on a scale of arbitrariness. On the one end, one can observe a very close relationship between form and meaning, and towards the other end of the scale one may observe an increasing degrees of arbitrariness. One such symbolism is synesthetic which is "a kind of metaphorical mapping of imitative sound symbolism on non-acoustic phenomena, or "the acoustic symbolization of non-acoustic phenomena". Conventional sound symbolism is "the analogical association of certain phonemes and clusters with certain meanings". This is more language specific and most arbitrary.

2.3. Features of ideophones

2.3.1. Phonology of ideophones

Ideophones and ideophonic words[6] are characterized by the presence or accumulation of phonological features rarely or even never found in other words. Moreover, a large number of them are not as arbitrary, Kabuta (2001:141).

[6]ideophonic words are nouns, adverbs and verbs which share many phonological and semantic features with ideophones, especially with onomatopoeic

The phonology of ideophones differs from language to language. For example, as Dhoorre and Tosco (1998:127) states that "most Somali[7] ideophones have the shape CV (V)C which is the most usual shape of a primitive root in Somali. And they are all consonant-final feminine nouns, which have high tone on their last or only long vowel which is assumed as high tone and final vowel is always deleted".

In Chitumbuka[8] there are special phonological features of ideophones which are not attested in other word classes. For example, tone is contrastive in ideophones only. Nasalization of vowels is constructive in ideophones; elsewhere it is unpredictable in the language. Vowel length is also uniquely constructive in ideophones. But it is assumed that not all ideophones possess these features, (Childs 1994: 181-2). Phonological features of ideophones in Gawwada[9] also identified by Tosco (2006:887) such as consonant-ending, and final consonant gemination found more in ideophones than in other word class in Gawwada language.

Egbokhare **(**2001:87-88) has also identified the following phonological properties in Emai[10] ideophones;

(**a**) Ideophones have a rigid tonal structure. Over 99% of ideophones have an all-high tone pattern. The remaining 1% display a LH pattern. No other lexical class in the language permits an all-high tonal pattern,

(**b**) Ideophones are consonant-initial with minimal disyllabic and maximal quadrisyllabic structures which are also attested in Yoruba[11] ideophones,

(c) Oral consonants and their nasal pairs may not co-occur.

(d) Fricatives do not co-occur in ideophones irrespective of their places of articulation. But they occur freely with approximants and stops.

[7] Somali is a Lowland East Cushitic language of Afro-Asiatic phylum. It is spoken in Somalia, Djibouti, Kenya and Ethiopia.
[8]Chitumbuka (Tumbuka) language is a Bantu language which is spoken in parts of Malawi, Zambia, and Tanzania.
[9]Gawwada (also known as Gawada, Gawata, Kawwada) is an Afro-Asiatic language spoken in southern Ethiopia.
[10] Emai is a Niger-Congo language spoken in Nigeria.
[11]Yoruba is a Niger-Congo language spoken in Countries such as Nigeria, Benin, Togo and other countries.

(e.) Vowel identity is characteristic of Emai ideophones. But a few forms occur with non-identical vowels. It is important to mention that the co-occurrence restrictions above are a function of the semantic properties of the segments.

2.3.2. Morphology of ideophones

Childs (1994:185) shows evidence that ideophones display very little morphology. He says "despite its being classified as a "non-verb verbal," the Southern Bantu ideophones are never declinable and the only productive pocess at work with ideophones in genelal is reptition" .

On the contrary, Dhoore and Tosco(1998:129) stated that Somali ideophones may have a definite or anaphoric determiner suffixed to them. Azeb (2001:57) also identified that Group I ideophones[12] in Wolayitta[13] take all nominal and verbal inflections which other adjectives of the language take. Girum (2013:40) also argues that Sidama[14] ideophones take derivational suffixes and nouns, adjectives, verbs, compound ideophones and compound verbal ideophones can be derived from base ideophones.

The most common morphological process in ideophones is reduplication Childs (1994: 185). Reduplication and final vowel repetition or lengthening of vowel are characteristics of almost all languages. There are three levels of reduplication:

(i) There are ideophones that occur only in their reduplicated or triplicated forms and where reduplication is obligatory. The number of reduplication is based on the length of the root. Monosyllabic roots triplicate, disyllabic ones duplicate. Tri syllabic and longer roots do not reduplicate

(ii) Some ideophones exhibit optional total reduplication. Non-reduplicated ideophones end up with final vowel lengthening which is lacking in their reduplicated counterparts.

[12]Group I ideophones are ideophones that involve reduplication

[13] Wolayitta language is an Omotic language family under Afro-Asiatic phylum which spoken in South Western part of Ethiopia.

[14] Sidama is belongs to a Highland East Cushitic and spoken in Southern part of Ethiopia

(iii) Some ideophones allow only partial reduplication as an optional process and the reduplicated parts are especially initial syllables.

Childs (1994:186) states that many disyllabic ideophones involve either total or partial reduplication, which is, of course, a well-known feature of ideophones according to him. Tosco (2006:888) also states that the same thing is true in Gawwada, and as it is also common in other domains of the language showing different functions in the derivations of verbs and in the plural of a class of nouns. But in all such forms of ideophones, reduplication is partial and minimally restricted to a single segment, such as the last consonant of a stem in plurals. However, reduplication may also be total as Dhoorre and Tosco (1998:129) shows cases in Somali.

2.3.3. Syntax

There are different views regarding the syntax of ideophones in different languages. There are linguists who define ideophones as adjuncts. They have no role in sentences by themselves and that they occur with a dummy verb. On the contrary, some linguists show evidence that ideophones have a role like other lexicons in languages. For instance, Jong (2001:125) classified ideophone of Didinga in to two based on their syntactic functions. Such as: ideophones that carry a full semantic load and use a form of the verb 'say' as an auxiliary, and ideophones that following the main verb are often preceded by the adverb *noyó* 'just'. Some of those make the main verb more specific (answering the question 'In what way or manner exactly?'), others have the same meaning as the main verb and their usage seems to be a stylistic means.

Kilian-Hatz (2001:156) states that Ideophones do not take affixes to show person, tense and mood like verbs, and they are not marked for case, gender and number like nouns. Their occurrence is limited, For example in Didinga, they occur in affirmative declarative and imperative sentences, Jong (2001:121).

Tosco (2006:888-9) states that "Gawwada ideophones are restricted to use with the verb *pay* 'to say' in intransitive sentences. The causative form *paas* 'to make say' is used in transitive sentences, while in other regional languages, such as Somali, the verb 'to give' is found in this

context". Moreover, ideophones can neither function as head, nor can they function as modifier of nouns, (Childs 1994:181).

Childs (1994:187) states another syntactic feature of ideophones is that they are often introduced by a dummy verb with meanings such as "do", "say", "quote", or "think". Wetter (2003:258) also shares this idea by saying that ideophones in Amharic have no established word class in Ethio-semitic studies and, therefore do not appear as such in dictionaries. They appear only as a part of compound verbs together with *alə* "he said" or *adərrəgə* "he did".

"Ideophones can be variably assimilated into a language, and this fact determines their diffusion into other word classes or their isolation in their own word class", Childs (1994:188).

2.3.4. Semantics

Even if semantics is what is often one of the criteria of ideophones, its analysis is challenging. Ideophones may not have their own meanings or they often simply underscore the meaning of verbs, Childs (1994:188).

Kilian-Hatz (2001:159) explained that semantics of ideophone may generally express all concepts of physical as well as psychological sensations. And this is true for Baka[15] in every respect that ideophones in this language denote the full range of all possible concepts. Specially, kinds of movements and several actions are expressed by ideophones and ideophones expressing states of mind on the other.

Kabuta (2001:147) states expressivity of ideophone is the highest motivation for using them by their vividness and by the speed with which the message is conveyed. Maduka-Durunze (2001:193) also states that the semantic interpretation of ideophones depends on their sounds and patterns, and on a formal sound-symbolic system of linkages.

[15]Baka (also called Be-bayaga, Be-bayaka, and Bibaya de L'est) is a dialect cluster of Ubangain language spoken in Cameroon and Gabon.

“ Logically, ideophones denote events, that can be experienced sensorially, i.e. they denote a special aspect of the event that can be experienced by the senses: They denote the manner how an event is heard, seen, touched, smelled and felt psychologically. That is why ideophones denote so many different concepts as, for example, sound imitations (onomatopoeias), very often also special kinds of movements (e.g. Baka: *ndiandìà* ‘staggering of a tortoise or a drunkard’), striking colors (red as a beet-root; loud colors), rarely smell, but quite often also extreme psychic states like ‘be in great anger’ or ‘be mad/confused’, etc.” Kilian-Hatz (2001:157).

“Ideophones can be quite specific, usually evoking some concrete imagery. They often appeal to the senses and have a narrow meaning”, Childs (1994:188). Dhoorre and Tosco (1998:130) also states that “ … the vast majority of ideophones express intensive or exaggerated shades of meaning: not just 'eating' but 'wolfing down’; not 'killing' but 'wiping out'; not 'breaking' but 'smashing'”. For example, concepts such as 'sipping' or 'nipping' are rarely in use in Somali, if ever, they are expressed with ideophones. Somali ideophones are morphosyntactically nominal, semantically they are verb-like in expressing actions and changes of state, rather than situations.

The most common semantic fields that are identified by Dhoorre and Tosco (1998:130-1) are those of 'movement', 'hitting and breaking', 'sound and light', and 'miscellanea' Tosco (2006: 890) also identified major semantic fields in Gawwada such as; sounds and noises, actions and movements as explained bellow;

A. Movement

Movement can be loosely subdivided into: 1. direction of movement, (a) starting movement, entering, penetrating and their semantic causatives which include: motion, insert, thrust etc.(b) to stop moving, go out, come off and their semantic causatives; like to stop movement, pull off, extract etc. (c) to come down, fall, drop and their semantic causatives: to push, drop down etc. 2. ideophones expressing mode of movement: to hop, to jump, to rush, to roll, etc.

B. Hitting and breaking

(1). to hit, in various ways and degree (e.g. to whip, to knock down etc.), (2). to break (intransitively), with various shades of meaning, and its semantic causatives: to crack, break, smash etc. Other ideophones whose basic meaning center around the idea of 'catching, grabbing' etc. may also be considered here.

C. Sound

To give out a sound (of various types); this is the category most likely to display soundsymbolism and true onomatopoeic formation. A few other ideophones express various shades of behavior of light such as sparkle, lighten, etc.

Wetter (2003:262) generalizes the semantics of ideophones depending with the definitions of ideophones that are given by Doke (1995) where ideophones we defined as "vivid representation of an idea in sound". This clearly shows that each ideophone has its own meaning and represents a very specific semantic concept.

Childs (1994: 188), confirms by saying that "ideophones can be quite specific, usually evoking some concrete imagery, they often appeal to the senses and have a narrow meaning". From these definitions, it is understandable that ideophones can clarify very specific things. For example, "very specific ways of walking or falling (or any other movement), or refers to a specific property of an object, like its size, shape or texture.

Not all ideophones are equally used in languages. Some of them may have become so frequent and commonly used that their specificity has eroded through time. For example, in Amharic, some ideophones are more frequently used than others e.g. ‘ däss’ "pleased", ‘ k'äss "slow". But this may partially also be due to the shortcomings of the dictionaries, Wetter (2003:262).

Chapter Three

Data analysis

This chapter deals with the sound symbolism, phonology, morphology, syntax and semantics of Oromo ideophones. The transcription of the data is phonemic.

3.1. Sound symbolism

There are both imitative and synesthetic sound symbolisms in Oromo ideophones as illustrated below.

3.1.1. Imitative sound symbolism

Imitative sound symbolism refers to a more "direct linkage between sound and meaning and so is less arbitrary", (Wetter 2003:261). Oromo ideophones that are found in expressions of imitative sound symbolism are the following and there are also reduplicated forms with different meanings.

(1) **a) Simple ideophones**

ʃaa	′rushing sound of falling water ´
k'ač′	´sound of clock (of broken glass)′
k'aw	′ clicking sound of hitting of metal´
k'aʃ	′sound of broken wood ′
bač′	′sound of water when something is dropped into it ´
k'ah	′ dry´
č'af	′sound from something wet´
duf	′sound of hitting of a thick object´
k'uf	′sound of hitting metal once´

b) Reduplicated ideophones

kaʃkaʃ ′sound of dry leaves´

bač′bač′ ˋsound of hitting wall′, or ˋof hitting water by our palm′

č′afč′af ˋsound when washing clothes′

3.1.2. Synesthetic sound symbolism

Wetter (2003:261) states that in Amharic synesthetic sound symbolism ideophones also used for the expression of movements, and this is also what we get in Oromo ideophones as in the following;

(2)

tah ′standing up suddenly´

ɗah ′standing up suddenly and leaving ´

bir ′sudden passing of flying birds´

lip' ′sudden passing of somebody´

Oromo ideophones that express synesthetic sound symbolism are all about activity of things. There is a correlation between high vowels with (fast) speed, big size, and loud noise. For example,

(3) *ʔuu* ˋsudden loud cry of human′

suksuk ˋ fast walk in small steps′

t'urbuk' ˋfalling of a big thing into water ′

ɗukah ˋhitting of something with force′

And low or non-high vowels are associated with low sound, small things, slow speed and smooth things. The following examples illustrate this.

(4) *ʔaʔaa* ˋ sound of gasping′

haʔah ˋ sound of vomiting (retch)′

kafkaf ˋsound of hitting something lightly (slowly)′

3.2. Features of Oromo ideophones

Here I will describe the phonological, morphological, syntactic and semantic properties of Oromo ideophones.

3.2.1. Phonological feature of Oromo ideophones

As presented in the section below, Oromo ideophones show different phonological features and some are unique to ideophones of the language only. The phonological features that will be attested below are such things as consonant alternation, vowel lengthening, consonant gemination and syllabic classification.

3.2.1.1. Consonants in ideophones

The following data show consonants that are found in Oromo ideophones.

Table 1: Consonants

C	WIP	Gloss	WMP	Gloss	WFP	Gloss
pʾ	*pʾiipʾ*	ˋsound of hornˊ	-		*lipʾ*	ˋpassing suddenlyˊ
b	*baf*	ˋhitting someoneˊ slowly	-		_	
m	*muňňuk*	ˋcreep alongˊ	-		*kʾačʾam*	ˋto catch something un expectedlyˊ
w	*wof*	ˋbe tiredˊ	*huwhuu*	ˋsound of blowing of airˊ	*kaw*	ˋsound of clicking (hitting of metal)ˊ
f	*funnukʾ*	ˋangryˊ	-		*čʾaf*	ˋsound of wet grasslandˊ
dˆ	*ďah*	ˋstanding up suddenly (leaving)ˊ	-		_	
tʾ	*tʾapʾ*	ˋdropping of waterˊ	*hattʾʃʃoo*	ˋsneezing soundˊ	_	
t	*tah*	ˋstanding up suddenlyˊ	-		_	
d	*dipʾ*	ˋfallˊ	-		_	
l	lab	ˋluke warmˊ	*čʾolokʾ*	ˋentering into without coming outˊ	*čʾal*	ˋquietˊ
r	_		*girič'*	ˋsipping, sound when drinking liquidˊ	*bir*	ˋsudden passing of birdˊ
ʃ	*ʃaa*	ˋsound of falling waterˊ	*kaʃam*	ˋbreakˊ	*kʾaʃ*	ˋsound of broken woodˊ
s	*suksuk*	ˋwalking fast with small stepˊ	-		*tus*	ˋhissing sound of tyreˊ
n	-		*funnukʾ*	ˋangryˊ	-	
čˊ	*čˊal*	ˋsilentˊ	*kʾačʾam*	ˋto catch un expectedlyˊ	*bačˊ*	ˋsound of hitting thick things i.e. wallˊ
n	-		*muňňukʾ*	ˋcreep alongˊ	-	

k	*kaf*	ˋtiredˊ	-		-	
k’	*k’aw*	ˋsound of clicking (hitting of metal)ˊ	*lik’im*	ˋto sip intoˊ	*k’iik’*	ˋsound of being broken treeˊ
g	*girič*	ˋsippingˊ	*ʤogol*	ˋwalking (bad style) of long personˊ	_	
h	*haf*	ˋtaking something suddenlyˊ	*huwhu*	ˋsound of blowing airˊ	*ʤukah*	ˋhitting something highlyˊ
ʤ	*ʤogol*	ˋwalking (bad style) of long personˊ	-		_	
ʔ	*ʔuuu*	ˋshout, to cry loudlyˊ	*haʔah*	ˋvomiting soundˊ	_	

They are consonants which are found in word initial position such as *b, p, f, t’, t, d, l, ʤ, g,* and *ʔ.* Consonants that are found in word final position is *p’, m, w, f, l, r, ʃ, s, č’, k’, h.* Consonants that are found in both word initial position and word final positions are; *p’, f, m, w, l, ʃ, č’, k’,* and *h.* The only consonants of the language that are not found in ideophones are */y/ and /č/* .

3.2.1.2 Vowels in ideophones

Jamaica (2011:25) stated that Oromo vowels do not occur word initially except in orthographic representations. This is also true in ideophones as presented in the table here.

Table 2: Vowels

V	WIP	WMP	Gloss	Word final position	Gloss
i	_	*k'ilil*	ˈsound of ringˈ	*hihihi*	ˈto cry with a rapping noiseˈ
e	_	*ʔeh*	ˈsound when hiring unexpected informationˈ	_	
a	_	*tah*	ˈstanding up suddenlyˈ	*ʔaʔaa*	ˈsound of painˈ
o	_	*wof*	ˈbe tiredˈ	*hatt'iffoo(h)*	ˈsound of sneezingˈ
u	_	*t'urbuk'*	ˈsound when stone falls in to waterˈ	*huwhuu*	ˈsound of blowing of airˈ

As it is stated above, Oromo vowels do not occur word initially, but this is not the case in ideophones only, rather it is the same in all words of the language. Because there is a glottal stop before vowels in word initial position and in sequences of occurrence of vowels. But all vowels are found in both word medial and final positions in ideophones except /*e*/ which is not found in word final position in ideophones.

3.2.1.3. Suprasegmental features

Suprasegmental features in this paper include consonant gemination and vowel length. Consonant gemination is rare in Oromo ideophones, but vowel length is common. Extreme vowel lengthening is found in word final positions. The following illustrate this.

3.2.1.3.1. Vowel lengthening

Vowel lengthening happens when vowels occur in word final position. The following examples show this.

(5) *ʃaaaa…* ˈrushing sound of falling waterˈ
ʔaʔaa… ˈsound of breath for painˈ
hatt'iʃʃooo(h) ˈsound of sneeze (suddenly, violently)ˈ
ʔuuu… ˈsound of crying loudlyˈ

There are also cases where no vowel lengthening is attested in final position. For example, *hihihi* 'to tear with a rapping noise' So from these examples, we can generalize that if the final vowel is a, u and o there is extra lengthening, but if the final vowel is /*i*/, there is no length in Oromo ideophones.

3.2.1.3.2. Consonant gemination

Even if gemination is very common in other parts of the lexicon of the language, it is very rare in ideophones. Ideophones with geminated consonants include the following.

(6) (a) *hatt'iʃʃoo(h)* ˈsneezing soundˈ
(b) *hamm* ˈeat, wolf (food)ˈ
(c) *ʔuff* ˈsound of tirednessˈ
(d) *ʃunnuk'* ˈangryˈ

In the above examples it is understandable that in ideophones there is consonant gemination in word final position as in *ʔuff* ˈsound of tirednessˈ and *hamm* ˈeat, wolf (food)ˈ. This is very typical to only ideophones of the language. But gemination in medial position as in (6d) *ʃunnuk'* ˈangryˈ is common in other lexicon of the language also.

3.2.1.4. Consonant alternation

This is when sounds are substituted for each other without change of meaning. The following examples illustrate this.

(7) (a) *k'awk'aw* ˋsound of knocking′
(b) *gawgaw* ˋsound of knocking′
(c) *kawkaw* ˋsound of knocking′
(d) *kaw* ˋhitting′
(e) *gaw* ˋhitting ′
(f) *č'alah* ˋto enter without coming out′
(g) č'alaw ˋto enter without coming out′

In the above examples, there is very little meaning difference in expressing specific shade of meaning like, for example both *k'awk'aw* and *kawkaw* refers to ˋsound of slowly knocking′, but *k'awk'aw* express knocking door with something like a key. While *gawgaw* expresses knocking with force for immediate response. There is, therefore, difference in the manner and purpose of knocking.

3.2.2. Syllabic classification of Oromo ideophones

The syllabic structure of Oromo ideophones are:

(a) CV for example, *tu* ˋsound of spit′
(b) CVV for example, *k'aa* ˋsnapping sound of metal′
ɗaa ˋsound of exploring thing′,
(c) CVC for example, *tah* ˋstanding suddenly′ and
(d) CVVC for example, *k'iik'* ˋsound of breaking wood′

These structures are common in other lexicon of the language also. What is difference is that mostly, ideophones are consonant final (CVC or CVVC) while other lexicons are vowel final. For example, *ɗah* ˈstanding up suddenly and leaving′, *k'aw* ˈhitting′, *tah* ˈstanding up suddenly′, *gaw* ˈhitting′ . This makes them different from other lexicon of the language, because other lexical items of the language are almost all vowel final. For example, *ɗufe* ˈhe came′, *nama* ˈhuman′, *hamma* ˈamount′, *ʔija* ˈeye′. There are a few ideophones with final vowel such as, for example, *ʃaa* ˈsound of flawing water′, *ɗaa* ˈsound of exploring things′. There is rare case where vowels in ideophones come in word initial position after glottal stop. The following examples clarify this.

(8)

ʔuff	ˈsound of tiredness′.
ʔaʔaa	'sound of breath for pain'
ʔeh	ˈsound of hiring un expected information′
ʔah	ˈto inform someone to stay away from something dangerous′, or ˈmay be something that could be damaged by touching′.

As it is clear from the examples, ideophones that have vowel in word initial position are very few even after glottal stop and most ideophones are consonant initial.

There are both open and closed syllables in Oromo ideophones. For example, *tah* ˈstanding up suddenly′, and *ʃaa* ˈ rushing sound of falling water′. On the basis of their internal syllabic structures, Oromo ideophones can thus be classified as follows:

1. Mono syllabic
2. Disyllabic
3. Tri syllabic
4. Multi syllabic

3.2.2.1. Mono syllabic ideophones

Oromo ideophones are mostly short and monosyllabic. They are mostly expressive of sudden actions and emotions. On the contrary, Habte (2003:20) stated that the majority of Oromo lexicon is disyllabic. Examples of open monosyllabic ideophones are the following.

(9) *kʾaa* ˋsnapping sound (of metal or wood being broken)
ʃaa ˋrushing sound of falling waterˊ
ɗaa ˋhitˊ
gaa ˋsound when slamming doorˊ
kʾaa ˋ(go)snapˊ
čʾaa ˋsound of hitting someˊ

The syllabic structure of the above ideophones is CV(V). The following are closed monosyllabic ideophones:

(10) *bačʾ* ˋsound when things drop in the waterˊ,
ˋsound of hitting thick things i.e.wallˊ
fur ˋto throwˊ
kʾačʾ ˋsound of ticking (of clock or watch)ˊ
kʾaw ˋsound of clicking (hitting of metal)ˊ
kʾaf ˋsound of broken wood or glassˊ
kʾah ˋdryˊ
čʾaf ˋwetˊ, ˋsound of wet grasslandˊ
duf ˋsound of when we hit something filled by airˊ
kʾuf ˋsound of once hitting metal by metalˊ
tah ˋstanding up suddenlyˊ
ɗah ˋstanding up suddenly and (leaving)ˊ
lipʾ ˋsudden pass of somebodyʾ, blinkˊ

The structure of closed monosyllabic ideophones are CVC and CVVC .

3.2.2.2. Disyllabic ideophones

The following are examples of disyllabic ideophones and their structure is CV.CVC, CV.CV, CVC.CV, and CVC.CVC as illustrated below:

(11) *č'olok'* ˋentering into without coming out′
č'alah/č'alaw ˋto inter into without noise′
haʔa(h) ˋsound of vomiting (retch)′
huwhu ˋsound of blowing air′
muňňuk' ˋcreep along′
kaʃam ˋbreak′
lik'im ˋto sip into′
k'ač'am ˋto catch un expectedly without noise′
ɗukah ˋhitting something highly', 'sound of rope′
t'urbuk' ˋwhen stone fall in to water′
girič' ˋsipping′

There are many reduplicated ideophones under this category, but some of them have different meanings from the base form, and some express degree of events or duration of actions. The following examples illustrate this:

(12) *k'ilil* ˋsound of ring′
ʔufuf ˋexpression of being offended by offensive smell′
kafkaf ˋhitting something lightly′ (i.e. for joke.)
k'ač'k'ač' ˋchewing chat′, ˋbreaking wood (stick)′
bač'bač' ˋsound of hitting wall′, or ˋof hitting water by our palm′
č'afč'af ˋsound when washing clothes′

3.2.2.3. Tri syllabic ideophones

There are very few tri syllabic ideophones and include the following:

(13) *hatt'iʃʃoo(h)* ˋ sound of sneeze (suddenly, violently)′

There are tri syllabic ideophones that are derived from other lexicons, even if the meaning of base form is not known at present time. But it is clear that these ideophones are derived through reduplication.

	Base form	**Ideophones**	
(14)	*k'urum*	*k'ururum*	ˋsound of chewing hard food i.e. cookies′
	beref	*bereref*	ˋto sip down suddenly in an ordered way′

The structures of these ideophones are the same as the reduplicated forms of other ideophones. For example, the reduplicated form of the ideophone *bir → birir* ˈ sudden passing of bird(s)′, *kaʃam → kaʃaʃam* ˈ breaking sth. like dry wood ′. And it is -VC which is -*ir* and –CV- *ʃa* of second syllable which is repeated respectively. This is also the case in the above derived ideophones that is –CV- of the second syllable which is *ru* and *re* in the above examples. So, the syllabic structure of these ideophones and their derived counterparts are the same which is CV.CV(C). (CV) in both cases.

3.2.2.4. Multisyllabic ideophones

There are ideophones that show actions or events that are iterative or repetitive of action. These ideophones can be triplicated or may have more syllables. Their structure is: CV(C).CV(C).CV(C).CVV(V)(C). Consider the following examples.

(15) a. *ʃaʃaʃaʃaʃaa*... ˈsound of heavy rainˈ

b. *k'ak'ak'ak'aa*… ˈsound of wood being brokenˈ

c. *ɗaɗaɗaɗaa* … ˈsound of gunˈ, ˈto bangˈ

d. *k'iʃk'iʃk'iʃk'iʃ*… ˈsound of laughˈ

e. *gawgawgawgaw* ˈsound of knockingˈ

f. k*'awk'awk'awk'aw* ˈsound when knocking door with metal i.e. keyˈ

The base form of the above examples are *ʃaa*, *k'aa*, *ɗaa*, *k'iʃ*, *gaw*, and *k'aw* respectively. And it is clear that the process is reduplication, the reduplicants with their vowel shortened except the last reduplicants. These can be even longer. Generally, the syllabic structures of Oromo ideophones are CV(V), CVVC or CVC as in, for example *ʃaa*, *k'iik'* and *tah*, respectively.

3.2.3. Morphological features of Oromo ideophones

In this section, descriptions of the morphology of Oromo ideophones will be presented. Childs (1994:185) states that there is very little morphological process attested in ideophones. On the contrary, Oromo ideophones show derivational affixes though not inflectional ones. The morphological processes attested are described below.

3.2.3.1. Reduplication

"Reduplication is a morphological process that can affect stems and can copy prosodic features", Steriade as cited in Childs (1994:186). Oromo ideophones show reduplication processes in such grammatical categories as number. The following are examples.

(16) (a) *ʔisaan ɗaɗah ʤeɗ-an-ii lafa-a kaʔ-Ø-an*
they IDEO say-3pl-CNV ground-Abl. stand up-3PL-PF
ˈThey stood up suddenlyˈ,

For a single event, the forms are like the following:

(b) *ʔinni ɗah ʤeɗ-Ø-e*
he IDEO say-3MSG-PF.
'He stood up suddenly',

(c) *mangoo-wwan muka ʔirraa dubdub ʤeɗ-Ø-an*
mango-PL tree from IDEO say-3PL-PF
'Mangoes thudded from the tree'

For a single falling of mango, the form is like in (d)

(d) *mango-n dub ʤeɗ-Ø-e*
mango-Nom IDEO say-3MSG-PF
'A mango thudded (fall)'

In the above examples it is clear that Oromo ideophones reduplicate to show plural number and repeated events. But reduplication is not only for plural events, but also for repeated actions and degrees or intensity as in the following:

(17) (a) *ʔabbabaa-n balbala kawkaw goɗ-Ø-e*
abebe- Nom door IDEO make-3MSG-PF
'Abebe knock on the door'

(b) *ʔ inni biʃan giričgirič goɗ-Ø-e*
he water IDEO make-3MSG-PF
'He sips water (repeatedly)'

(c) *ʔ inni burčuk'o k'aʃk'aʃ goɗ-Ø-e*
he glass IDEO make-3MSG-PF
'He broke a glass'

In the above examples, reduplication shows repetition of action, i.e in 17 (a,b) and it also show shows degree of breaking in (17 c).

Reduplication in the following ideophones also show the degree of state.

(d) *ʔufuf (ʔufufuf)* ˈoffensive smellˈ, while it is only *ʔuf* for ˈbad smellˈ. In this case the ideophone *ʔufufuf (ʔufuf)* shows how bad the smell is or the degree of badness of the smell.

3.2.3.1.1 Types of reduplication

There are three types of reduplication in Oromo ideophones, namely partial, total reduplication and triplication. The following examples show this;

3.2.3.1.1.1 Partial reduplication

Partial reduplication is when only some segment or part of a stem is repeated as illustrated below.

(18)	**Base**	**Partial reduplication**
a.	*tah* ˈstanding up suddenlyˈ	*tatah* ˈstanding up suddenlyˈ
b.	*ɗah* ˈstanding up suddenly(leaving)ˈ	*ɗaɗah* ˈstanding up suddenly(leaving)ˈ
c.	*k'il* 'sound of metal'	*k'ilil* 'sound of ring'

In examples (18a) and (18b), the meaning of the base form and the reduplicated form is different only in that the base form is for a single event and the reduplicated form is for several events. The meaning of the base form and the reduplicated ideophones may be completely different as in (18c). And in the process of reduplication, the syllabic structure of the base changes from CVC to CVCVC in the reduplicated form. In example (a) and (b), it is the first CV- segment of the

base form which is repeated and the -VC in (c). The change is from monosyllabic to bisyllabic form.

3.2.3.1.1.2. Total reduplication

Here a simple form repeats itself as in the following examples;

(19)	**Simple form**		**Reduplicated form**	
a.	*k'ač'*	ˋsound of breaking a stick′	*k'ačk'ač*	ˋchewing chat', breaking a piece of wood or stick′
b.	*bač'*	ˋsound of hitting thick things′	*bač'bač'*	ˋsound of a hitting wall', or of hitting water with ones palm′
c.	*kaʃ*	ˋsound of breaking glass′	*kaʃkaʃ*	ˋsound of dry leaves′
d.	*kaf*	ˋtired′	*kafkaf*	ˋhitting something lightly'(i.e. for a joke)′
e.	*k'aw*	ˋhitting′	*k'awk'aw*	ˋhitting metal', 'knocking a door′

In the above examples, same reduplicated forms change the meaning of the simple forms. For example in 19 (d) *kaf* means ˋbe tired′ but *kafkaf* means ˋhitting someone or something slowly′. Some ideophones add meaning to the meaning of the base form. For example, in 19 (a) *k'ač'* means ˋbreaking sticks′, whereas *k'ač'k'ač'* means ˋchewing chat ′, or ˋbreaking sticks′. There are also ideophones that show a more specific meaning than the meaning of their bases. In example, 19 (e) *k'aw* is ˋhitting′ but *kawkaw* is ˋhitting metal′ or ˋknocking a door′. So ideophones show different meanings in different contexts, and not all ideophones give a totally different meaning from the base forms. There are also some ideophones that give similar or completely different meanings to their base.

3.2.3.1.3. Triplication

These are ideophones that may triplicate their forms to express events that are continuous. As Childs (1994:185) states in Kisi ideophones "there is no limit on how many times they can be reduplicated or prolonged except the physical limitations of the system or the speaker." It is the same also in the above ideophones may reduplicate more than three or four times. It is also true in Oromo ideophones that they can be repeated more. I put under triplication only because they are meaningfull in their triplicated form also.

Examples of triplication are the following.

(20)

	Base	**Triplicated form**
a.	*kaw* ˋsound of hitting a piece of woodˊ	*kaw kaw kaw* ˋsound of knockingˊ
b.	*gaw* ˋsound of hitting i.e containerˊ	gaw gaw gaw ˋsound of knockingˊ
c.	*k'il* 'sound of metal'	*k'ililil* 'sound of ring'
d.	*ʃaa* ˋsound of falling water, being pouredˊ	*ʃaʃaʃaa* ˋsound of heavy rainˊ
e.	*k'aa* ˋsnapping soundˊ	*k'ak'ak'aa* ˋsound of wood being broken′
f.	*ɗaa* ˋhitˊ	*ɗaɗaɗaa* ˋsound of gun', 'to bangˊ
g.	*k'iʃ* ˋsound of breaking glassˊ	*k'iʃk'iʃk'iʃ* ˋsound of laughterˊ

In the above examples, the ideophones have the same basic meanings but their frequency of the action increases as in 20 (a, b, d, and e). There are also triplicates of ideophones with different meanings, as in (c), (f) and (g) of the above examples. There are formal changes in triplicated forms like in 21 (c) *k'il* 'sound of metal' and *k'ililil* 'sound of ring' , in triplicated forms it is only '-*il* which is repeated. In the above examples, (d, e, f) there is long vowel in the final position in simple forms, but in triplicated forms long vowels occur only in the final syllables.

3.2.3.2. Agreement

Agreement in ideophones is shown by dummy verbs, and under this section number and gender agreement are discussed.

3.2.3.2.1. Number

Oromo ideophones do not show number like other forms of the lexicon by adding affixes. For example, *ɗufe* ˋhe came′, has the plural form *ɗufan* ˋthey came (for respect)′. In the case of ideophones number is shown by a dummy verb *ʤeɗ-* ˋsay′ and *goɗ-* ˋdo/make′ which inflects for number. Consider the following table

Table 3: Number

Number				
dʒeɗ ˋsay′			goɗ ˋdo/make′	
person	Singular	Plural	Singular	Plural
1st	dʒeɗe ˋI said ′	*/dʒeɗ-n-e/* [*dʒenne]* ˋwe said′	*goɗ-e* ˋI did′	*/goɗ-n-e/* [*goone*] ˋwe did′
2nd	*/dʒeɗ-t-e/* [*dʒette*] ˋyou said′	*/dʒeɗ-t-an/* [*dʒettan*] ˋyou said′	*/goɗ-t-e/* [*goote*] ˋyou did′	*/goɗ-t-an/* [*gootan*] ˋyou did′
3rd Mas.	*dʒeɗe* ˋhe said′	*/dʒeɗ-an/* [*dʒeɗan*] ˋthey said′	*goɗe* ˋhe did′	*/goɗ-an/* [*goɗan*] ˋthey did′
Fem.	*/dʒeɗ-t-e/* [*dʒette*] ˋshe said′		*/goɗ-t-e/* [*goote*] ˋshe did′	

In cases where the dummy verbs that occur in ideophones they inflect for number and there are processes of assimilation and deletion. For example, *dʒeɗ* ˋsay′ become /*dʒeɗ-t-e*/ → [*dʒette*] ˋshe said. And /*dʒeɗ-n-e*/ → [*dʒenne*] ˋwe said′. This means that /ɗ/ assimilates to /t/ and /n/ respectively. In the case of *goɗ* ˋdo/make′, /ɗ/ gets deleted and the vowel preceding it becomes long. For instance, /*goɗ-t-e*/ → [*goote*] ˋshe did′, /*goɗ-n-e*/ → [*goone*] ˋwe did′. This is because in Oromo cluster of certain consonant is not permitted like /*ɗ*/ plus a consonant, so the first consonant is deleted and the vowel preceding it is lengthening, (Kebede 2009: 27). The following examples illustrate these.

(21) (a) *ʔisaan balbala k'awk'aw goɗ-Ø-an*
they door IDEO make-3PL-PF.
'They knocked on the door'

(b) *nuti ʔulee k'aʃ goɗ-n-e [goone]*
we stick IDEO make-1PL-PF.
'We broke a stick'

(c) *ʔisaan lafa-a tah ʤeɗ-Ø-an*
they ground-CNV IDEO say-3PL-PF.
'They stood up suddenly'

(d) *nuti biʃan-itti č'olok' ʤeɗ-n-e [ʤenne*]
we water-Abl IDEO say-3PL-PF
'We enter into water (river)'

(e) *muč'- ičči lafa-tti dub ʤeɗ-Ø-e*
son- Def earth-on IDEO say -3MSG-PF
'The son go thud (fall)'

(f) *ʔiʃee-n kaf ʤeɗ-t-e [ʤette]*
she-Nom IDEO say-3SGF-PF
'She is tired'

(g) hatuu-n borsa ʔintala ʔirraa haf goɗ-t-e [goote]
theif –Nom bag girl from IDEO make-3FSG-PF
'The thief took bag from girl'

From these examples it is clear that Oromo ideophones do not show affixes to express number. It is the dummy verb which shows a plural affix in agreement with the subject.

3.2.3.2.2. Gender

Oromo ideophones do not show feminine or masculine gender unlike, for instance Somali ideophones which are nouns and hence show gender. Dhoorre and Tosco (1998:127) state, "Somali ideophones are feminine nouns". As we have seen above, Oromo ideophones do not inflect for gender also. Gender is shown by adding a gender marker to the dummy verb *ʤeɗ-* ˋsayʹ and *goɗ* ˋdo/makeʹ . Let us see the following examples;

Table 4 : Gender

Gender		
Verbs	Masculine	Feminine
ʤeɗ ˋsayʹ	*ʤeɗ-e* ˋhe saidʹ	/*ʤeɗ-t-e*/ [*ʤette]* ˋshe saidʹ
goɗ ˋdo/makeʹ	*goɗ-e* ˋhe didʹ	/*goɗ-t-e*/ [*goote]* ˋshe didʹ

The following are examples of structures with gender agreement.

(22) (a) *ʔiʃee-n lafa-tti bereref ʤeɗ-t-e [ʤette]*
she-Nom ground-on IDEO say-3SGF-PF
ˋShe sat down on the ground suddenlyʹ

(b) *haaɗ-t-i /haati/ ʔintala bafbaf goɗ-t-e [goote]*
mother-3SGF-Nom girl IDEO make-3SGF-PF
ˋThe mother hit the girl lightlyʹ

(c) *ʔiʃee-n ňaata kam goɗ-t-ee fiṫ'-t-e [fiṫṫ'e]*
she- Nom. food IDEO make-3SG.F.-CNV finish-3.sg.F.PF
ˋShe has finished the food at onceʹ

(d) *inni ňaata kam goɗ-Ø-ee fit'-Ø-e*

he food IDEO make-3MSG-CNV finish-3MSG-PF.

'He has finished the food at once'

(e) *muč'aa-n ɗagaa biʃaan-itti t'urbuk' goɗ-Ø-e*

son-Nom. stone water-into IDEO make-3MSG-PF.

'The boy throw a stone into water'

(f) *ʔiʃee-n balbala gaa goɗ-t-e [goote]*

she-Nom. door IDEO make-3FSG-PF.

'She slammed the door'

Oromo ideophones do not inflect or take affixes to show gender, rather what shows gender is dummy verb that they take suffixes to show gender.

3.2.3.3. Derivation of ideophones

Derivation is one of the morphological processes that Oromo ideophones show. Here, I show causatives, passive construction and suffixation.

3.2.3.3.1. The derivation of causatives

Causative stems are derived with the causative suffix attached to the dummy verb *ʤeɗ-* 'say'. In this case intransitive verbs become transitive as illustrated below.

Table 5 : Derivation of intransitive causatives

Base form	Derived causative
č'al dʒed- ˋ kept quiet′	*č'al /dʒeɗ-isiis-/* *č'al [dʒeččisiis-]* ˋ made quiet′
ʔuuu dʒeɗ- ˋ shout loudly′	*ʔuu /dʒeɗ-isiis-/* *ʔuu [dʒeččisiis-]* ˋ made shout′
kaf dʒeɗ- ˋtired′	*kaf /dʒeɗ-isiis-/* *kaf dʒečisiis-* ˋmade tired′

The following are examples with causative verbs.

(24) *mučʼaa-n čʼal dʒeɗ-Ø-e* ⟶ *ʔiʃee-n mučʼaa čʼal dʒeɗ-i-siis-e*
son-Nom IDEO say-3MSG-PF. she-Nom son IDEO say-cau-PF.
ˋThe son kept quiet′ ˋShe made the son quiet′

ʔiʃee-n ʔuu dʒeɗ-t-e [dʒette] ⟶ *inni iʃee ʔuu dʒeɗ-i-siis-e [dʒeččisiis-e]*
she-Nom IDEO say-3FSG-PF he her IDEO say-cau.-PF
ˋShe shouted loudly′ ˋHe made her shout′

In the above examples, there is palatalization and gemination of the root final consonant /*ɗ*/ . For example, *č'al dʒeɗ-* ˋ kept quiet′ ⟶ *č'al dʒeɗ-i-siis-* ˋmade quiet′. In this case /*ɗ*/ undergoes palatalization and gemination before the causative suffix /*-siis-*/-. Epenthetic vowel is added between causative suffix and root final consonants, that cluster of three consonants is not permitted in the language; then the causativized verb surfaces as *dʒečč-i-siis*. This is the case for roots with alveo-dental consonants, namely coronals, *s, t, d, t', l,* when followed by the consonants of the causative morpheme Kebede (2009:35). For example; /*bit- siis-*/ → [*bičč-i-siis-*] ˋmake buy′.

There is also a process where transitives become di- transitives by adding suffixes to the dummy verbs, as shown in the following table.

Table 6: Derivation of transitive causatives

Base form	**Derived causative**
kaʃ goɗ- ˋbreak i.e. glass′	*kaʃ goččisiis-* ˋmake break sth. i.e. stick′
ɗaa goɗ- ˋhit′	*ɗaa goččisiis-* ˋmake hit′
k'ač'am goɗ- ˋcutch′	*k'ač'am goččisiis-* ˋmake cutch′

The following are examples of structures with di-transitive causatives:

(25) a) *ʔ inni burčuk'o kaʃ goɗ-Ø-e*
he glass IDEO make-3MSG-PF
ˋHe broke a glass′
→ *ʔ* iʃeen muč'aa burč'uko kaʃ goɗ-siis-t-e [goččisiiste]
she son glass IDEO make-cau-3SGF-PF
ˋShe made the son break glass′

b) *ʔ inni muč'aa ɗaa goɗ-Ø-e*
he son IDEO make-3MSG-PF
ˋHe hit a boy′
→ *ʔ inni mucaa ʔiʃee-n ɗaa goɗ-siis-e [goččisiise]*
he son her-by IDEO make-cau-PF
ˋHe made her hit a boy′

c) *ʔ inni muč'aa k'ač'am god-Ø-e*

he son IDEO make-3MSG-PF

'He caught the son unexpectedly'

→ *ʔ ifeen isa isaan-iin k'acam goɗ-siis-t-e [goččisiifte]*

she he they-by IDEO make-cau-3FSG-PF

'She made them catch him unexpectedly '

3.2.3.3.2. Passives

Oromo ideophones have passive forms derived with the suffix *-am* attached to simple or causative form of dummy verbs. This is shown in the following table.

Table 7: Passives

Active form	**Simple passive**	**Causative passive**
ɗaa goɗ- 'hit'	*ɗaa goɗ-am-* ' was hit'	*ɗaa goɗ-i-siis-am-* [*goččisiifam-*] 'was caused to be hit'
k'ačam goɗ- 'cutch'	*k'ač'am goɗ-am-* 'was caught'	*k'ač'am goɗ-i-siis-am-* [*goččisiifam-*] 'was made caught'
k'ač' goɗ- 'break'	*k'ač' goɗ-am-* 'was broken'	*k'ač'-i-siis-am-* *[k'ačč'isiifam-*] 'was caused to be broken'

The following examples illustrate this:

		Active form	**Passive form**
(26)	(a)	*ʔabbaa-n muč'aa ɗaa goɗ-Ø-e* father-Nom Son IDEO make-3MSG-PF 'The father hit son'	*muč'a-n ɗaa goɗ-am-Ø-e* son-Nom. IDEO make-pass-3MSG-PF 'The son was hit'
	(b)	*ʔ iʃee-n muč'aa kač'am goɗ-t-e [goote]* she-Nom Son IDEO make-3FSG-PF 'She caught the boy unexpectedly'	*muč'a-n k'ač'am goɗ-am-Ø-e* son-Nom IDEO make-pass-3MSG-PF 'The son was caught'
	(c)	*ʔ inni muka k'ač' goɗ-Ø-e* he wood IDEO make-3MSGPF 'He broke a piece of wood'	*muk-ni k'ač' goɗ-am-Ø-e* wood-Nom IDEO make-pass-3MSG-PF 'A stick was broken'
	(d)	*ʔ inni ɗaa goɗ-am-Ø-e* he IDEO make-pass-3MSG-PF 'He was hit'	*ʔ inni ɗaa goɗ-isiis-am-Ø-e [goččisiisfam]* he IDEO make-cau-pass-3MSG-PF 'He caused to be hit'

As Gragg (1976:186) said Oromo causative suffixes are: *-s*, *-sis* or *–siis* this is based on the principle. For example, stative verbs are transitived with *–s* (*jaam-* 'be blind'→ *jaam-s* 'make blind'), while active verbs, whether transitive or intransitive are made causative by suffixes *–siis* when the final verb-stem vowel is short and *–sis* when the final verb-stem vowel is long. For example, *ʔarg-* 'see' → *ʔarg-i-siis-* 'show' , *deem-* 'go' → *deem-sis-* 'make go'.

Jonathan (1985:176) also explain that the causative form varies according to whether one *s (–s)* or two *S*'s (*–siis)* is suffixed. If the verb is intransitive then it takes the causative suffix with one –s. For example, *čap'(b)* 'break' → *čap'(b)-s 'broke'*. And if the verb is transitive, it takes causative suffix with two sʾs (-siis or -sis) as in for example, *k'ot-siis* [*k'oččisiis*] 'made cultivate' ,*deem-sis* 'made go'.

In causative passive in the above examples, the suffix final /*s*/ of /*-isiis*/ changes to /*ʃ*/ and the stem final /ɗ/ changes to [*čč*] before the suffix initial vowel as in 26(d).

3.2.3.3.3. Nominals

Nouns can be derived from ideophones plus verb with the suffix /*-uu*/ attached to the dummy verbs as in the following examples.

	Ideophones		**Derived verbal nouns**	
(27)	*bir ʤeɗ-*	ˋfly′	*/bir ʤeɗ-uu/ [bir ʤečč-uu]*	ˋflying′
	č'al ʤeɗ-	ˋ kept quiet′	*/ č'al ʤeɗ-uu/ [č'al ʤečč-uu*]	ˋbeing quiet′
	ɗaa goɗ-	ˋ hit′	*/ ɗaa goɗ-uu/ [ɗaa gočč-uu*]	ˋhitting′
	haf goɗ-	ˋ take suddenly′	*/ haf goɗ-uu/ [hafgočč-uu*]	ˋtaking suddenly′

In the derivational process */ɗ/* changes to [*čč*].

3.2.3.3.4. Verbals

There are verbs derived from ideophones with the suffix /*-is-*/. As in the following:

(29) *č'al* ˋsilent' → *č'allise* ˋhe kept quiet′

k'iik' ˋsound of breaking tree′ → *k'iik'k'ise* ˈsth. that gives a sound of breaking of tree′

kaw ˋhitting′ → *kawwise* ˋ sth. that gives a sound of knocking door′

As it is shown in the examples, the stem final consonants gets geminated before the suffix /*-is-*/.

3.2.3.3.5. Adjectivals

Adjectives can be derived from ideophones with the suffix /-*isaa*/ as illustrated below:

	Ideophones		**Derived adjectives**	
(28)	*č'al*	ˋquiet′	*č'allisaa* (M.) *calliftuu* (F.)	ˋclever′
	k'ač'	ˋsound of breaking stick′	*k'ačč'isaa*	ˋsth. with the sound of breaking stick′
	kaʃ	ˋsound of breaking glass′	*kaʃʃisaa*	ˋsth. that gives sound of breaking glass′
	k'iw	ˋsound of metal′	*k'iwwisaa*	ˋsomething that gives sound of metal′

In the above examples, in which adjectives are derived from ideophones, the stem final consonants are geminated. As in (a)

(a) ʔ inni baayee č'allisaa ɗa
he very clever is
ˋhe is very clever′

3.2.4. The Syntax of Oromo ideophones

Oromo ideophones form intransitive and transitive compound verbs with the dummy verbs *ʤeɗ*ˋ ˋsay′ and with *goɗ*ˋ ˋdo/make′ and restricted to occur with these dummy verbs, but the lexical meaning is on ideophones and the function of dummy verbs are grammatical. They may also co-occur with verbs and adverbs. These will be attested below.

3.2.4.1. Ideophones with verbs

As we have seen above ideophones may co-occur not only with dummy verbs, but also with other verbs as illustrated below:

(30) (a) *ʔ inni bayye dalag-Ø-ee kaf ʤeɗ-Ø-e*
he very work-3MSG-CNV IDEO say-3MSG-PF
ˈHe worked hard and got tiredˈ

(b) *ʔ inni biričˈikkʼoo ɗoks-Ø-ee čˈal ʤeɗ-Ø-e*
he glass hide-3MSG-CNV IDEO say-3MSG-PF
ˈHe hide glass and kept quietˈ

Some ideophones come before the dummy verb *ʤeɗ-* ˈsayˈ and some come before *goɗ* ˈdo/makeˈ. So it is necessary to clarify what types of ideophones are used with each.

3.2.4.1.1. Ideophones with *ʤeɗ* ˈsayˈ

There are ideophones that occur immediately before *ʤeɗ* ˈsayˈ. Such ideophones play the role of both verb and adverb. Let us consider the following.

I. Ideophones with verbal function

(31) (a) *ʔ isaan kaf ʤeɗ-Ø-an*
they IDEO say-3PL-PF
ˈThey are tiredˈ

(b) *muk-ni kʼakʼakʼaa ʤeɗ-Ø-a*
tree-Nom IDEO say-3MSG-IMPF
ˈThe tree is breakingˈ

(c) *nannoo-n č'al ʤeɗ-Ø-e*
area-Nom IDEO say-3MSG-PF
'The area is quiet'

The above ideophones in the above examples play role of verbs. They form compound verbs and occur in clause final position. The dummy verbs show features of number or gender in agreement with the subject.

II. Ideophones with adverbial function

As stated above, ideophones that occur with the dummy verb *ʤeɗ-* 'say' can also function as manner adverb. The following examples show this.

(32) (a) *ʔ inni ɗah ʤeɗ-Ø-ee kaʔ-Ø-e*
he IDEO say-3MSG-CNV stood up-3MSG- PF
'He stood up suddenly'

(b) *ʔ isaa-n tatah ʤeɗ-Ø-anii lafa-a kaʔ-Ø-an*
they-Nom IDEO say-3PL-CNV ground-Abl stood up-3PL-PF
'They stood up suddenly'

(c) *simbirroo-n bir ʤeɗ-t-ee /ʤettee/ tar-t-e*
bird-Nom. IDEO say-3FSG-CNV pass-3FSG-PF
'The bird passed suddenly'

(d) *ʔ ani bereref ʤeɗ-Ø-ee taaʔ-Ø-e*
I IDEO say-3MSG -CNV sit-3MSG-PF
'I sat down suddenly'

As we can see from the above examples, ideophones that are used with the verb *ʤeɗ* 'say' take only one argument and their function is to show manner of doing something.

For example, in example (32 a), *ʔ inni ɗah ʤeɗ-Ø-ee lafa-a kaʔ-Ø-e*

he IDEO say-3MSG-CNV earth-Abl stood up-3MSG-PF

ˋHe stood up suddenly′

We can replace the ideophone */ɗah ʤeɗee/* with adverbs. For example, we can say */ ʔ inni dafee lafaa kaʔe/* ˋhe stood up hurriedly from the ground′. The ideophone expresses the manner of standing up.

3.2.4.1.2. Ideophones with *goɗ* ˋdo/make′

Ideophones with *goɗ* ˋdo/make′ occur in transitive clauses as in the following examples.

(33) (a) *ʔ inni sibila k'aw goɗ-Ø-e*

he metal IDEO make-3SGM-PF

ˋHe hit the metal′

(b) *ʔ isaan nu č'im goɗ-Ø-an*

they us IDEO make-3PL-PF

ˋThey made us silent′

(c) *ʔ ani biʃaa-n girič' goɗ-Ø-e*

I water-Nom IDEO make-1SG-PF

ˋI sipped the water′

(d) *ʔ iʃee-n bircik'o k'iʃ goɗ-t-e /goote/*

she-Nom Glass IDEO make-3FSG-PF

ˋShe broke a glass′

(e) *ʔ inni balbala gaa goɗ-Ø-e*

he door IDEO make-3MSG-PF

ˋHe slammed the door′

(f) *ʔ ani muč'aa k'ač'am goɗ-Ø-e*
I boy IDEO make-1SG-PF
ˋI caught the boy unexpectedlyˊ

(g) *muč'aa-n ʔ ana ʔ irraa maallak'a haf goɗ-Ø-e*
son-Nom me from money IDEO make-3MSG-PF
ˋThe son suddenly took money from meˊ

The above examples illustrate that ideophones that are used with the verb *goɗ* ˋdoˊ take two arguments. For example in example (33a) the arguments are *sibiila* ˋmetalˊ and *ʔinni* ˋheˊ. In number (33b) arguments are *isaan* ˋtheyˊ and nu ˋusˊ and it is same with all the above examples.

3.2.4.2. Ideophones with adverb

Oromo ideophones can occur immediately after adverbs as in the following:

(34) (a) *ʔinni deddeebiʔee k'awk'aw goɗ-Ø-e*
he repeatedly IDEO make-3MSG-PF
ˋHe knocked repeatedlyˊ

(b) *ʔani ňaata dafee lik'im goɗ-Ø-e*
I food quickly IDEO make-1SG-PF
ˋI sip food immediatelyˊ

(c) *ʔ isaan muč'aa suuta k'acam goɗ-Ø-an*
they boy slowly IDEO make-3PL-PF.
ˋThey catch the boy slowly (and unexpectedly)ˋ

(d) *haaɗ-t-i [haati] ʔ intala suuta bafbaf goɗ-t-e [goote*]
mother-3FSG-Nom girl slowly IDEO make-3FSG-PF
ˋThe mother hit the girl lightlyˊ

In the above examples the ideophones form compound verb and it plays the role of verb.

3.2.5. Semantics of Oromo ideophones

Ideophones express intensity, feelings and events or actions. Dhoorre and Tosco (1998:130-1) describes the common semantic field of ideophones, Oromo has the following semantic fields:

3.2.5.1. Ideophones of Movement

Regarding ideophones of movement, Dhoorre and Tosco (1998:130-1) states that: "1. ideophones express direction of movement, such as: (a) starting motion, entering, penetrating and their semantic causatives: to put into motion, insert, thrust etc. (b) stop moving, go out, come off and their semantic causatives: to stop movement, pull off, extract etc. (c) come down, fall, drop and their semantic causatives: to push, drop down etc. 2. ideophones that expresses mode of movement: to hop, to swish, to jump, to rush, to roll, to graze etc".

a. Upward movement

Ideophones that express action of upward motion are: *tah*, *ɗah*, *bir* observe the following examples:

(36) (a) *muč'aa-n tah ʤeɗ-Ø-ee lafa-a kaʔ-Ø-e*
boy-Nom IDEO say-3MSG-CNV earth-Abl stand up-3MSG-PF
'The boy stood up suddenly from the ground'

(b) *simbirroo-n bir ʤeɗ-t-ee [ʤettee] tar-t-e*
bird -Nom IDEO say-3FSG-CNV left-3FSG-PF
'The bird left (pass) suddenly'

(c) *ʔisaa-n ɗah lafa-a ʤeɗ-Ø-an*
they-Nom IDEO earth-Abl say-3PL-PF
'They stood up suddenly'

b. Downward movement

Ideophones that express action of downward movement are : *t'ap* 'drop', *dip, dub* 'fall', *bereref* 'to sit suddenly', *korkah* 'fall (for tree) etc. The following examples illustrate this.

(37) (a) *ʔinni biʃaan ʔana ʔirra tap' goɗ-Ø-e*
he water me on IDEO make-3MSG-PF
'He dropped water on me'.

(b) *muč'aa-n muka ʔirraa dip' ʤeɗ-Ø-e*
son-Nom tree from IDEO say-3MSG-PF
'The boy fell from tree'.

(c) *ʔisaan muka ʔirraa dip' ʤeɗ-Ø-an*
they tree from IDEO say-3PL-PF
'They fell from tree'

c. Entering

There are two types of movement of entering into a place. These are to enter without coming out, and to enter without noise. This is illustrated below.

1. Entering without coming out.

The ideophones that express such action is č'olok'

(38) (a) *ʔ iʃee-n biʃan-itti č'olok' ʤeɗ-t-e [ʤette]*
she-Nom water-into IDEO say-3FSG-PF
'She fell into the water'

2. Entering without noise

Ideophones that express this type of action are *č'alah* and *č'alaw* as in the following:

(39) (a) *ʔ inni mana-tti č'alah ʤeɗ-Ø-e*
he house-into IDEO say-3MSG-PF
'He entered the house (without noise) '

(b) *mučʹattii-n ʔ osoo nu hin ʔargin dukana-tti č'alaw ʤeɗ-t-e*
girl-Nom. without us not see shop-into IDEO say-3FSG-PF
'We didn't see when the girl entered the shop'

3.2.5.2. Ideophones of hitting, knocking or breaking

Ideophones that express hitting, knocking and breaking actions and the sound accompanying such actions are illustrated below.

3.2.5.2.1. Hitting

Ideophones that show hitting actions are for example; *kaw*, *č'aa, k'aw* , *baf*, and *gaw*. The following are examples that show this.

(40) (a) *muč'-ičči ʔintala-ti kabalaa č'aa ʔitti goɗ-Ø-e*
son-Def girl-into slap (in the face) IDEO into make-3MSG-PF
'The son slapped the girl on her face'

(b) *ʔiʃee-n mataa ʔisaa keessa ɗagaa-n kaw goɗ-t-i [gooti]*
she-Nom head his inside stone-Inst IDEO make-3FSG-IMPF
'She hits on his head with stone'

(c) *ʔisaan muč'aa bafbaf goɗ-Ø-an*
they boy IDEO make-3PL-PF
'They hit the boy'

3.2.5.2.2. Knocking

Ideophones that show knocking actions and the sound that accompanies are *k'awk'aw, gawgaw*. *k'iwk'iw* and *kawkaw*. Examples are the following:

(41) (a) *ʔiʃee-n balbala k'awk'aw goɗ-t-e /goote/*
she-Nom door IDEO make-3FSG-PF.
'She knocked on the door'

(b) *ʔani balbala k'ulfi-n k'iwk'iw goɗ-Ø-e*
I door key-Ins. IDEO make-1SG-PF
'I knocked on the door with a key'

In the case of knocking, the ideophones used are reduplicated forms like '*k'awk'aw'*. This is because the knocking action is something which is repeated. For example, when the same ideophone is used in other contexts, it is not reduplicated, as in, *ʔinni ɗagaa k'aw goɗe* 'he hit the stone', and from these examples we can understand that the meanings of Oromo ideophones differ contextually.

3.2.5.2.3. Breaking

There are ideophones that express breaking actions. Such ideophones are attested in the following example.

(42) (a) *muč'aa-n ʔulee kač′ goɗ-Ø-e*
Son-Nom stick IDEO make-3MSG-PF
'The son broke a stick′

(b) *ʔ iʃee-n birčik'oo-ta k'iʃk'iʃ goɗ-t-e [goote]*
she-Nom glass-PL IDEO make-3FSG-PF
'She broke the glasses′

(c) *ʔ isaan faasii-n muka kaʃ goɗ-Ø-an*
they axe-Ins tree IDEO make-3PL-PF
'They cut the tree by an axe′.

3.2.5.2.1. Ideophones of Sound

The meaning of Oromo ideophones is non-arbitrary in that there is a direct link between their form and the sound they symbolize. The sound they symbolize are that of humans, objects, natural phenomena or that of other animals.

1. **Ideophones of human sounds**

(43) *ʔuuu..* ' to cry loudly′
ʔaaʔah 'sound of breath of pain (gasping)′
haʔaa 'sound of vomiting (retch)′
hat'iʃʃo 'sound of sneezing′
ʔuhuʔuh 'coughing′

č’am ˋchewing of food′

2. Sound of animals

(44) *wuh* ˋsound of a barking dog′

ňaawu ˋmeowing of a cat′

3. Sound of object and natural phenomena

(45) *k’ililil* ˋsound of bell, ringing′

kaʃkaʃ ˋsound of dry leave′

haʃaʃaʃ ˋsound of rain falling from roof or water being poured′

huwhu ˋsound of blowing air′

č’oror ˋflow of liquid (water) in small amount′

Generally, Oromo ideophones express non-arbitrary association between sound and meaning as explained above.

Chapter Four

Summary and Conclusion

The aim of this paper is to describe the phonological, morphological, syntactic and semantic properties of Oromo ideophones.

Phonologically, there are features of Oromo ideophones that make them differ from the other lexicon of the language such as ending in consonant, and the other special features like showing extra vowel lengthening. The syllabic structure of Oromo ideophones is CV, CVV, CVC and CVVC, which is similar with other lexicons also. All consonants and vowels of the language are found in ideophones except y and č. They possess very few gemination and cluster of consonants.

Oromo ideophones reduplicate to show repetition of event or intensity of action and there is triplication of monosyllabic forms specially to show continuity or intensity of action or sound. Triplication is exception to ideophones only.

As Childs (1994:185) stated, ideophones generally show very little morphology. But it is difficult to accept this in the case of Oromo because they show derivations by taking derivational suffixes. It is true that they do not inflect for number, gender or person .What inflects for these are dummy verbs *ʤeɗ ˈsay'* or *goɗ ˈdo/make'* .

There are different views regarding the syntax of ideophones in different languages. There are linguists who consider ideophones as an adjuncts, in that they have no role in sentences by them salves, rather they are used with dummy verbs. Girum (2013:51), stated that Sidama ideophones are restricted to occur with dummy verbs. Tosco (2006:888-9) also states that “Gawwada ideophones are restricted to use with the verb *pay* 'to say’ in intransitive clauses. Oromo ideophones also share this feature since they are also used with dummy verbs. However, they have a role to play in syntax.

They may occur immediately before the dummy verb ʤed *ˈsay′* and such ideophones are that take only one argument. Oromo ideophones may also occur before the dummy verb *goɗ ˈdo/make′*. and take two arguments.

As Dhoorre and Tosco (1998:130) state semantics of ideophones that, " … the vast majority of ideophones express intensive or exaggerated shades of meaning: not just 'eating' but 'wolfing down'; not 'killing' but 'wiping out'; not 'breaking' but 'smashing'". This is also true in Oromo ideophones, that they express different expressive and specific meanings. For example, for a verb 'enter' it is /*seen-* /, but in ideophones it can be *č'olok' or č'alah* which is *' to enter without coming out* or *to enter without noise respectively.*

Oromo ideophones also expresses different meanings of movement. For example, upward, downward and entering into. For example, *t'ap'* ˋdrop′, *dip'* ˋfall′ shows downward movement. *tah*, *ɗah*, *bir*, shows Start motion or upward movement. *kaw*, *č'aa*, *k'aw* shows hitting. *k'awk'aw*, *gawgaw*, shows the action of knocking. Ideophones also represent different sounds. For example, sound of breath for pain *ˈʔaa′*, Sound of dry leave; *kaʃkaʃ* Sound of vomiting (retch); ˋ*haʔa′*.

References

Azeb Amha. 2001. Ideophones and compound verbs in Wolaitta. In: *Ideophones*. Ed. Voeltz, F.K. Erhard and Kilian-Hatz, Christa. Amsterdam: John Benjamins. 49-73.

Childs,G, Tucker. 1988. *Phonology of Kisi Ideophones*. Holland: Foris Publication.

_____. 1994. 'African ideophones'. In: *Sound Symbolism*. Ed. Leanne Hinton, Johanna Nichols and John J. Ohala . Cambridge : Cambridge University Press.

Creissels, Denis. 2001. Setswana ideophones as uninflected predicative lexemes. Ed. Voeltz, F.K. Erhard and Kilian-Hatz, Christa. Amsterdam: John Benjamins.75-86.

Debela Goshu and Meyer, Ronny. 2006. Conditional Expressions in Oromo. *APLA* 4: 69-90.

Dhoorre Salad, C. and Tosco Mauro. Somali Ideophones. In*: Journal of African Cultural Stadies*.11(2), 125-156.

Egbokhare , Francis O. 2001. Phonosemantic correspondences in Emai attributive ideophones. In: *Ideophones*. Ed. Voeltz, F.K. Erhard and Kilian-Hatz, Christa. Amsterdam: John Benjamins. 87-96.

Girum Tesfaye. 2013. Ideophones in Sidama: Documentation and Description. Unpublished M.A Thesis, Addis Ababa University.

Gragg, G. 1976. Oromo of Wallega. The non-semitic language of Ethiopia. Ed. Bender, Lionel. In: *Journal of West African Studies Center.* Machigan: Machigan State University. 166-195.

Habte Bulti. 2003. Analysis of Tone in Oromo. Unpublished M.A Thesis, Addis Ababa University.

Jamaica Kebede. 2011. Syllable Structure and Related Phonological Processes in Harar Oromo: Moraic Approach. Unpublished M.A Thesis, Addis Ababa University.

Jonathan, Owns. 1985. *A grammar of Harar Oromo (Northeastern Ethiopia*). Hamburg: Buske.

Jong De Nicky 2001. The ideophone in Didinga. In: *Ideophones*. Ed. Voeltz, F.K. Erhard and Kilian-Hatz, Christa. Amsterdam: John Benjamins. 121-138.

Kabuta, N.S. 2001. Ideophones in Ciluba. In: *Ideophones*. Ed. Voeltz, F.K. Erhard and Kilian-Hatz, Christa. Amsterdam: John Benjamins. 139-154.

Kebede Hordofa. 2009. Genetic Classification of Oromo Dialects. Ph.D dissertation, University of Oslo.

Kilian-Hatz, Christa. 2001. Universality and diversity: Ideophones from Baka and Kxoe. In: *Ideophones*. Ed. Voeltz, F.K. Erhard and Kilian-Hatz, Christa. Amsterdam: John Benjamins. 155-163.

Kunene, Daniel P. 2001. Speaking the act: The ideophone as a linguistic rebel. In: *Ideophones*. Ed. Voeltz, F.K. Erhard and Kilian-Hatz, Christa Amsterdam: John Benjamins. 183-191.

Maduka-Durunze, Omen N. 2001. Phonosemantic hierarchies. In: *Ideophones*. Ed. Voeltz, F.K. Erhard and Kilian-Hatz, Christa. Amsterdam: John Benjamins. 193-203.

Schaefer, Ronald P. 1984. Towards an Understanding of ideophones of Color in Emai. In *Journal of West African Language.* XIX, 2 (125-134).

Stroomer, H. 1987. A Comparative Study of Three Southern Oromo Dialects in Kenya: Phonology, Morphology and Vocabulary. Hamburg: Buske.

Tosco, M. 2006. The ideophones in Gawwada. In *Proceeding of the XVth International Conference of Ethiopian Studies*. Ed. Uhlig, Siegbert. Wiesbanden: Harrassowitz. 885-892.

Wetter, A. 2003. Ideophones in Amharic. Actesdu 3- Congrès Mondill de Linguistique Africaine, Lomé 2000 Kézié K. Lébikaza (ed.). Cologne: Rüdiger Köppe Verlage. 257-267.