

an inoffensive expression. Euphemisms abound in all Bantu languages, e.g. :

Zulu : *ukugodusa* (to send home), instead of *ukubulala* (to kill).

Lamba : *ukuya kumpanga* (to go to the veld), instead of *ukunya* (to defecate) ; *ubwanakasi* (womanhood) for the female organs.

### EUPHONIC (*Euphonique*) [*Euphonisch*].

Pleasing or agreeable in acoustic effect ; in phonetics, contributory to ease and speed in enunciation. "Euphonic concord" is a term often used instead of alliterative\* concord.

### EUPHONY (*Euphonie*) [*Euphonie*].

A pleasant or agreeable sound or acoustic effect ; ease and speed in enunciation.

This term is used far too readily by writers in Bantu grammar as a convenient way of explaining certain phonetic changes and choices. Marconnès in *Karanga*, for instance, speaks of the "euphonic initial *i*" (see penultimate\*), and Bentley in *Kongo* deals with "euphonic change of consonants," "euphonic elision and contraction of vowels," "euphonic preferences," etc. What is "euphonic" in one Bantu language is not so in a neighbouring one, if the laws of sound-change are examined. It is best to avoid altogether the use of this term, as no European is a capable judge of what is truly euphonic in any Bantu language.

### EVEN (*Pair*) [*Gerade Zahl*].

**Even numbers** are those which are divisible by two without a remainder ; ct. odd\*. The even or odd number of syllables is important in metre, and with regard to the position of secondary stress.

### EVOLUTION (*Evolution*) [*Evolution*].

A series of changes through which a language, sound or form develops. The terms, "linguistic evolution" and "phonetic evolution" are quite commonly used for development\*, which is perhaps a better non-committal term.

### EXAMPLE (*Exemple*) [*Beispiel*].

An instance, illustrating a rule or law of language, grammar, phonetics, etc.

### EXCELLENCE (*Excellence*).

Quality of exalted merit. The term "plural of excellence" is used synonymously for plural of respect or honorific\* plural. The last is to be preferred.

### EXCEPTION (*Exception*) [*Ausnahme*].

That which is taken out from a number. In grammar, etc., that which acts in opposition to a rule.

### EXCESSIVE (*Excessif*) [*Exzessiv, Uebermässig*].

Indicative of the notion of "too much" ; carried to excess. In Lamba there is an **excessive form** of the verb, one of the derivatives, with the suffix *-asika*, e.g. *fomasika* (gorge), *pemasika* (pant), *polasika* (struggle through grass and water).

**Excessive verbal adjectives** are recorded by Bentley in Kongo, e.g. *-nene* (too large), *-la* (too long), *-bi* (too bad), in contrast to the ordinary primary forms. He instances : *kibi* (it is too bad) and *kiambi* (bad).

### EXCLAMATION (*Exclamation*) [*Ausruf*].

A sharp utterance of strong feeling. Grammatically, exclamations are generally interjections\*.

An **exclamation mark** [!] is a sign placed after exclamations to assist the reader in assessing the sentence intonation.

### EXCLAMATORY (*Exclamatif*) [*Ausrufend*].

Expressing or pertaining to exclamation.

In Bantu, apart from cases of **exclamatory speech**, no concept is complete without its being or containing a predicate.

Exclamatory sentences are better termed interjectional\* sentences.

### EXCLUSIVE (*Exclusif*) [*Exklusiv, Ausschliessend*].

Tending to shut out or exclude others. Grammatically the term is used generally to indicate such a use of "we" as would exclude "you" and include "they." But in Bantu this is not found, and the term is used for one of the implications\* of the verb.

The **exclusive implication** excludes from the verbal action any previous occurrence to the one recorded. While indicating the action, it definitely implies that the action has not been going on previously. Some Bantu languages have only negative forms of this implication, designated by such a term as "the not-yet tense." Zulu, however, has a full range of positive and negative tenses, as for example: *sengibona* (I now see), *angikaboni* (I do not yet see), *sengibonile* (I then—and not before—saw), *hengingakaboni* (I did not yet see).

#### **EXERCISE** (*Thème*) [*Uebung*].

Putting into action, practice; written practice undertaken to test and improve knowledge of grammatical, literary rules, etc.

#### **EXPIRATION** (*Expiration*) [*Ausatmung*].

A breathing out; emission of air from the lungs. Practically all speech-sounds are enunciated during an expiration.

#### **EXPLOSIVE** (*Explosive*) [*Explosivlaut, Verschlusslaut*].

A phonetic term indicating certain consonants formed by momentary complete closure of the air-passage, the air being obstructed and, on release, issuing suddenly with explosion. Other terms used are plosive\*, occlusive and stop\* consonant. Bantu languages have examples of **bilabial explosives** (*p, b*), **dental and alveolar explosives** (*t, d*), **palatal explosives** (*c, j*), **velar explosives** (*k, g*), and the **glottal explosive** (*ʔ*).

#### **EXPRESSION** (*Expression*) [*Ausdruck*].

Process of representing, especially by language. For instance, the term **adverbial expression** is not so committal as phrase, clause or sentence. The term locution\* is sometimes used.

#### **EXTENDED** (*Etendu*) [*Ausgedehnt*].

Drawn out, lengthened.

Subjects or objects may have **extended forms**, especially if they are verb infinitives, e.g. in Zulu, *ngifuna ukubala* (I want to write) may be extended to *ngifuna ukukubalela izincwadi ezintathu* (I want to write you three letters).

**Extended predicates** are those to which adjuncts have been added; for instance in Zulu: *yizinkomo* (they are cattle) is a

copulative predicate formed from *izinkomo* (cattle), and *yizinkomo zethu zonke ezimnyama ezidla lapho entabeni* (they are all our black cattle which are grazing there on the hill) is an extended predicate.

#### **EXTENSION** (*Extension*) [*Ausdehnung, Zusatz*].

An adjunct\* which is descriptive in force. **Extension of the predicate** is a term used in sentence analysis to indicate an adverb or other descriptive or descriptive clause or phrase, in relation to the predicate, as in the following Zulu sentences:

*zizofika [ngomso]*, they will arrive [to-morrow].

*hamba [kahle]*, fare [well].

*ngizofika [uma engifuna]*, I shall come [if he wants me].

#### **EXTENSIVE** (*Extensiv*) [*Extensiv*].

Characterized by wide extent. A derivative form of the verb which indicates that the action is extended in time or space or repeated extensively. The **extensive form** in Lamba is indicated in the intransitive by the suffix *-āka*, *-auka* or *-aika*; in the transitive by *-āla*, *-aula* or *-aila*; in the causative by *-āsyā*, *-ausyā* or *-aisyā*; e.g. *pama* (strike) > *pamāla* (beat); *putuka* (snap) > *putaika* or *putāka* (snap to shreds).

#### **FACTITIVE** (*Factitif*) [*Faktiviv*].

Designating a verb which expresses the idea of making or rendering anything to be of a certain character.

**Factitive verbs** are such as, in Zulu: *enza* (make), *phendula* (change into); in Lamba: *ita* (call, name), *sangula* (change), *alula* (alter into).

The term **factitive object** is used by Jacottet in Sotho for the objects after factitive verbs "signifying to make, to place, to call," e.g. *ba mō beile mōrēna*, they made him chief.

"Factitive" is also a term used by Kropf and Godfrey in Xhosa for the causative, and by Marconnès in Karanga to cover both causative and intensive forms of the verb. Marconnès states: "The causative and intensive forms, which are given as distinct in most Bantu grammars, are identical in everything but the meaning: the same suffix *sa* or *isa* and the same formation for the one as for the other. . . . As the suffix is identical for both forms, there should be one fundamental meaning common to both. The general fundamental meaning

of the Factitive Form is promoting, speeding the action expressed by the radical verb." Marconnès however has written with the narrow outlook of Karanga. In many Bantu languages, it is true that the suffixes are alike, but not in Zulu, where, for instance, the causative is *-isa* and the intensive *-isisa*. Even in Shona, which Marconnès uses, a verb like *naka* (be good) has causative *nakisa* usually contracted to *natsa*, and intensive *nakisa*, which may not be contracted. Of course there must be etymological connection between the two, but their functions to-day are clearly distinct. It is wise, therefore, to retain both terms, causative\* and intensive.\* See also under destructive\*.

#### FALSE ANALOGY.

See under analogy.\*

#### FAMILY (*Famille*) [*Familie*].

An aggregation of languages\* owing their origin to a common source, as, for instance, the **Bantu family of languages**, in which case it is patent that there was a common original, possibly such as that which Meinhof has postulated for Ur-Bantu.\* Any origin beyond this is shrouded in mystery, there being insufficient evidence definitely to link up Bantu with Sudanic, Hamitic or any of the Old World languages in the way that some philologists are attempting to do.

#### FEMININE (*Féminin*) [*Weiblich, Femininum*].

Conforming to the class of words distinguished primarily as denoting females.

The indication of the feminine is not really a grammatical consideration in Bantu, i.e. it does not affect sentence or concord structure. Nevertheless Bantu nouns may be inflected to form feminines. The following methods of indicating the feminine are found:

(1) By a **feminine suffix**, usually added to the generic term: Zulu: *-kazi*.

*imbuzi* (goat) > *imbuzikazi* (ewe-goat).

*inja* (dog) > *injakazi* (bitch).

Sotho: *-hali, -ali*.

*mōra* (son) > *mōrali* (daughter).

*mōfumahali* (queen; < obsolete root).

Rundi: *-kazi*.

*imbwa* (dog) > *imbwakazi* (bitch).

*umwami* (king) > *umwamikazi* (queen).

(2) Some languages use a **feminine prefix**, the resultant word being treated as in class 1a, e.g. Lamba: *nyina-* or *na-* (lit. the mother of —):

*imbusi* (goat) > *nyinambusi* (ewe-goat).

*inkalamu* (lion) > *nyinaykalamu* (lioness).

(3) Generally, however, the feminine is indicated by the addition of a word meaning "a female," e.g. in Shona the adjective *-kadzi*, *shumba hadzi* (lioness); in Rundi the noun *inka* or *ingore*, *inka yinzobe* (a female antelope); in Zulu the noun *insikazi* or *isifazane*; in Lamba the adjective *-anakasi*.

(4) Special words are often used, e.g. in Lamba: *insumbi* (fowl), *inseke* (hen); in Lenje: *inyombe* (cattle), *impwisi* (cow).

#### FIGURATIVE (*Figuratif*) [*Bildlich*].

Emblematical, metaphorical.

**Figurative speech** or **figurative language** is that which expresses abstract ideas by words which suggest pictures or images. Many proverbs\* in Bantu are highly figurative.

#### FIGURE (*Figure*) [*Figur, Wendung*].

Representation, appearance, impression. A **figure of speech**, or rhetoric\*, is "a deviation from the plain and ordinary use of words with a view to increasing or specializing the effect" (Nesfield). The term includes such as allegory\*, metaphor\* and simile\*.

#### FINAL (*Final*) [*End-, Schluss-*].

Pertaining to or occurring at the end.

(1) The element at the end.

**Final vowel** is sometimes called desinence\*.

**Final elision** is the elision\* of the last vowel of a word.

The **final syllable** (*syllabe finale*) [*endsilbe*] is called the *ultima*\*.

**Final stress** is stress on the last syllable.

(2) Grammatically the term final is used with reference to the result, as **final construction** (i.e. of purpose\*), or **final clause**, introduced by "in order that," or "lest."

(3) The term is used by Jacottet in Subiya for the imperative.

**FINITE** (*Fini*) [*Verbum finitum*].

Having definable limits; the predicative forms of a verb taken collectively, as opposed to those which are not limited as to person, number, etc. The term is applicable to such moods as indicative, subjunctive, participial, potential, etc.; but not to the infinitive or imperative, for which see infinite\*.

**FLAPPED** (*à coup de langue*) [*Zungenschlaglaut*].

A phonetic term applied to certain consonants of the *r* and *l* type, which are made by flapping down the tongue quickly from a position against the palate.

In Central Bantu, Ila, Lamba, Bemba, etc., occurs the **flapped lateral**, belonging to the same phoneme as *l* or *r*. The symbol used in scientific distinction is *ɺ*. "The flapped lateral is not a continuant, but is enunciated with a single flap of the tongue. The contact positions are much as for *l*, but naturally there is more tension. In its production the sides of the tongue are raised to touch the palate all along the upper side teeth. The forward part of the tongue-blade (not the tip) flaps against the alveolus almost to the base of the upper front teeth, while the air escapes over the front and slightly forward laterally." (Barnes and Doke, *The Pronunciation of the Bemba Language*.) In a practical orthography a special symbol is not necessary to distinguish this from *l* or *r*, as the case may be.

**FLUENCY** (*Facilité*) [*Geläufigkeit*].

Ability to speak a language with ease, speed and accuracy. Fluency demands a ready acquisition of the phonetics, vocabulary and grammatical and syntactical phenomena of the language.

**FOREWORD** (*Préface*) [*Vorwort*].

A preface to a book. As Fowler, in *Modern English Usage*, points out, it is preferable to avoid this recent coinage and retain the regular term preface\*.

**FORM** (*Forme*) [*Form*].

Shape, structure, configuration; the aspect under which a term or enunciation is presented; the basis of morphology\*.

(1) The term occurs in such expressions as: **full form**, **inflexional form**, **contracted form**, **pronominal form**, **predicative form**, **copulative form**, etc.

(2) With the meaning of variety, species, category, the term "form" is used of the verbal derivatives\*, e.g. **applied form** of the verb, **neuter form**, etc.

**FORMAL** (*Formel*) [*Formal*].

Pertaining to form.

**Formal distinction** (i.e. distinction of form) is shown in Bantu languages by inflexion, sometimes merely by tonal inflexion. Sometimes, however, words may have different functions without any formal distinction, e.g. in Zulu: *abakhulu* (big) adjective, and *abakhulu* (the elders) qualificative pronoun.

**FORMATION** (*Formation*) [*Bildung*].

The manner in which a thing is formed or built up; the structure. The term is used in such expressions as: **adverbial formation**, **relative formation**, **predicative formation**, etc.

**FORMATIVE** (*Formatif*) [*Bildungselement*].

That which serves to give form. Generally in grammatical usage the term applies to prefixes, suffixes, infixes, etc., which serve to build up words from roots; but in Bantu it is convenient to give the term a slightly wider connotation, and to include even "dead" roots, all the formative elements of a word, its component parts which go to build it up. **Adverbial formatives** are generally prefixal. The **conjunctive formative** in Bantu is commonly *na-*. Formative suffixes occur in verbal derivatives.

Bantu accidence is thus divided into two sections: (i) the study of the parts of speech, of words and their inflexions, and (ii) the study of the formatives.

Bantu formatives include the following: the root\*, stem\*, prefix\*, concord\*, suffix\*, infix\*, verbal auxiliary\*, enclitic\* and proclitic\*.

**FORWARD**.

A phonetic term used particularly in connection with vowels; see front\*.

**FREE** (*Libre*) [*Frei*].

Unattached, independent of control. A **free translation** is one in which the sense and import of a passage are conveyed in idiomatic language, without slavishly following the letter of the original. The opposite of literal\*.

**FREQUENTATIVE** (*Fréquentatif*) [*Frequentativum*].

Indicative of the repetition of the action.

The **frequentative form** of the verb in Lamba is a reduplication of the stem, and indicates that the action is done over and over again, e.g. *fwaila-fwaila*, to search and search for. In the case of monosyllabic verbs the stem is repeated three times, e.g. *yayaya*, go on and on and on. A similar form appears in Swahili, called by Velten iterative\*, e.g. *piga* (strike) > *piga-piga* (strike repeatedly or hard). This term is used by Lammond in Bemba for the extensive\*.

**FRICATIVE** (*Fricative*) [*Reibelaut, Frikativlaut*].

Articulated with a narrowing of the air-passage between the organs of speech, so that the air issues with audible friction or hissing.

The following types occur in various Bantu languages: **bilabial fricatives** (*ɸ*, *β* or *v*), **denti-labial fricatives** (*f*, *v*), **dental** and **alveolar fricatives** (*s*, *z*), **alveolar-labialized fricatives** (*ʃ*, *ʒ*), **lateral fricatives** (*hl*, *dl*), **palatal fricatives** (*ʃ*, *ʒ* or *sh*, *zh*), **velar fricatives** (*x* or *χ* or *r*, *ɣ*), and **glottal fricatives** (*h*, *ɦ*).

**FRONT** (*d'avant*) [*Vorder-*].

A phonetic term used particularly in connection with vowels; pronounced with narrowing of the oral passage towards the front of the mouth; sometimes called "forward"; the opposite of back\*.

Examples of **front vowels** are *i*, *e*, *ɛ*, *a*. The **high front vowel** is a front vowel pronounced with the tongue raised high, reaching close to the palate, e.g. *i*. **Mid-front vowel** is a term used to describe *e* or *ɛ*, the former being the "high mid-front" or "half-close mid-front" vowel, and the latter the "low mid-front" or "half-open mid-front" vowel.

**FULL** (*Plein*) [*Voll*].

Complete, uncontracted. "Long form" or **full form** of

words is used in contrast to a "contracted form" or "reduced form." In Zulu, for instance, *kimina* (to me) is the full form in distinction from *kimi*, the usual contracted form.

**FULL-STOP** (*Point*) [*Punkt*].

A punctuation\* mark [.] indicating the end of a concept-group.

**FUNCTION** (*Fonction*) [*Funktion*].

The proper action of anything. In grammar function must be carefully distinguished from form\*. According to their varying functions so words are divided into the parts of speech, though they need not always vary in form. The function of a noun, for instance, is generally to act either as subject or object of the sentence.

**FUNDAMENTAL** (*Fondamental*) [*Grund-*].

A term in established literary use equivalent to basic\*. The **fundamental parts of speech** are those which show the broad functional divisions in grammar. The three **fundamental vowels** of Bantu are *i*, *a* and *u*.

**FUTURE** (*Futur*) [*Futurum*].

Expressing futurity or what is to take place hereafter. The term is used with regard to verb tenses. The **future tenses** in Bantu are generally divided into **immediate future** and **remote future**. The term "past future" is used by some writers for tenses of the contingent\* mood.

**GENDER** (*Genre*) [*Genus, Geschlecht*].

The original meaning of this term was "kind," "sort," "genus." In grammar it has come to be used almost entirely for sex distinctions, with the terms masculine, feminine, neuter and common. Investigations point in the direction of an earlier distinction in size, the males being represented by the augmentatives, the females by the diminutives. Another suggested origin of **sex gender** of a similar type comes from a study of the law of polarity\*.

Bantu languages are not grammatically sex gender languages, but considering the significant division of the noun classes into personal, impersonal, augmentative, diminutive,

etc., the Bantu languages may be termed **class gender** languages. Sex gender is indicated in words, but not in grammatical relationships. Bantu languages have generic\* or common terms, masculine\* terms and feminine\* terms for certain persons and animals.

**GENERIC** (*Générique*) [*Generisch, Geschlechtlich*].

Applicable to the class as a whole. Bantu languages have generic or common\* terms for animals in contradistinction to certain specific terms for the male or the female. For instance:

	(Generic)	(Feminine)	(Masculine)
Zulu :	<i>inkomo</i>	<i>inkunzi</i>	<i>inkunzi</i>
Ila :	<i>iyombe</i>	<i>impwazi</i>	<i>mucende</i>
	cattle.	cow.	bull.
Zulu :	<i>inkukhu</i>	<i>isikhukhukazi</i>	<i>iqhude</i>
Ila :	<i>inykuku</i>	<i>inseke</i>	<i>mukombwe</i>
	fowl.	hen.	cock.

**GENITIVE** (*Genitif*) [*Genitiv*].

A case not applicable to Bantu, which expresses the relationship by the possessive\*.

**GEOGRAPHICAL** (*Géographique*) [*Geographisch*].

Pertaining to the territorial distribution of peoples.

A **geographical classification** of the Bantu languages divides them into zones\*.

**GLIDE** (*Glide*) [*Gleitlaut*].

"The incidental transitory sound produced when the organs of speech are passing from the position for one speech-sound to that of another by the most direct route" (Daniel Jones).

The glides in Bantu most commonly found are the semi-vowels *y* and *w*. The former occurs in palatalized consonants, as in Lamba, where *my*, *ny*, *ty*, *fy*, *ly*, etc. occur with **palatal glide**. **Velar glides**, with *w*, are also found. The glides *y* and *w* also occur intervocalically, e.g. in Shona, *mai* or *mayi*; in Zulu, *inkau* or *inkawu*.

**GLOSSARY** (*Glossaire*) [*Glossar*].

A partial dictionary; an alphabetical list of the harder words in a book with explanations.

**GLOTTAL** (*Glottal*) [*Glottal*].

Articulated or modified by the glottis; more widely or loosely used of sounds articulated or modified in the throat. In Bantu are found the **glottal stop\*** or **glottal explosive** (') and the **glottal fricatives** (*h*, *h̥*).

**GRAMMAR** (*Grammaire*) [*Grammatik*].

The systematic study of the constituent elements of a language, its sounds, formatives, words, constructions, etc. **Comparative\* grammar** is concerned with the inter-relations of different languages grammatically. **Historical\* grammar** deals with the development of the language over a period of time, and its varied transformations. **Descriptive grammar** is concerned with the language as it exists, classifying its parts of speech, their functions, inflexions and syntax.

**GRAMMATICAL** (*Grammatical*) [*Grammatikalisch*].

Pertaining to grammar; according to the rules of grammar. The following are some of the expressions in which the term is used: **Grammatical structure\***, **grammatical analysis\***, **grammatical elements\***, **grammatical tone\***, **grammatical divisions**.

**GRAVE** (*Grave*) [*Gravis*].

The French term for "heavy" used in connection with the **grave accent**, a diacritic placed above a vowel [ ` ]; in French *ê*. In Bantu it is used variously:

(1) To indicate tone, sometimes a low tone, sometimes a falling tone.

(2) To indicate special vowel qualities, e.g. in old Tswana:  $\acute{e} = \epsilon$ ,  $\acute{o} = \circ$ .

(3) To indicate secondary stress\*, as by Doke in Zulu.

**GROUP** (*Groupe*) [*Gruppe*].

An assemblage or aggregation.

(1) The term "language group" is sometimes used to indicate languages which have common characteristics but no known common origin, in contrast to the term family\*.

(2) In Bantu it is convenient to use the term **language group** of an aggregation of dialects\* which contribute to or use a common literary form, e.g. the Tswana group comprises Thlaping, Kxatla, Ngwato, Tawana, Kwena, Kxalaxadi,

Ngwaketse, Huruthse, Rolong and other dialects. Several such groups may be found within a language cluster\* ; and the possibility of the literary unification of the groups belonging to the same cluster must not be lost sight of.

(3) A **word-group**\* is a combination or fusion of two or more words brought about through vowel elision or coalescence.

**GUTTURAL** (*Gutturale*) [*Guttural*].

Pertaining to the throat. The term is strictly applicable to faucal sounds, but is loosely and incorrectly applied to velar\* sounds. It is best to avoid the use of this term in Bantu.

**HABITUAL** (*Habituel*) [*Gewöhnlich*].

Customary, acting according to habit.

**Habitual action** is often expressed in Bantu by the use of a **habitual tense**. In Central Bantu there is generally a specific tense to express this, e.g. in Lamba the *-la-* tense ; example : *aálamba áalalima kumase*, the Lambas cultivate with hand hoes. In some Shona dialects, e.g. Zezuru, a distinction is made between the ordinary present and the habitual present tenses, e.g. *vanoseka* (they laugh) and *vali kuseka* (they are laughing).

**HANDBOOK.**

See Manual\*.

**HARD** (*Dur*) [*Hart*].

(1) A term used by many writers of explosive\* utterance, as of *g* in "get" or *c* in "came," as opposed to the "soft" pronunciation of the same letters in "general" and "centre."

(2) The term "hard consonant" is used of unvoiced\* consonants, i.e. those pronounced with relative tenseness of the speech organs.

For the sake of clearness it is better not to use the term at all with these connotations.

**HARDENING.**

The process of making hard. The term "hardening of consonants" is used in reference to the devocalization\* under homorganic nasal influence which occurs in Sotho.

**HARMONY** (*Harmonie*) [*Harmonie*].

A just and pleasing adaptation of the parts to each other.

**Phonetic harmony** is best referred to by the term assimilation\*. Of **vowel harmony** or vowel assimilation some of the best examples in Bantu occur in languages of the Congo zone. The Ngala verbs *jata* (to walk), *bete* (to beat), *kolo* (to speak), each with final vowel in harmony with or assimilated to the stem vowel, show still further harmony in their emphatic imperative forms : *jata-ka*, *bete-ke*, *kolo-ko*.

**Structural phonetic harmony** is common in Bantu languages, voiced sounds being associated together, consonants of one type also being together in words, e.g. in Zulu : *uhhohho*, *jakaja*, *umdludlu*, *isihlahla*, etc.

**Syntactical harmony** is illustrated by the characteristic use of the alliterative concord in Bantu.

**HEADING** (*en-tête*) [*Ueberschrift*].

That which serves as a head or title to a column, section or article of a book ; the term title\* being used more commonly for the main book heading.

**HIGH** (*Haut*) [*Hoch*].

Raised, elevated.

A **high vowel** is one in the pronunciation of which the tongue is raised high towards the palate. The more usual term for this is close\*.

A **high tone** indicates a relatively high pitch on the syllable.

**HISTORIC** (*Historique*) [*Historisch*].

Dealing with narrative. The "historic tense" (also sometimes called historical) or narrative tense is that which is proper to the narration of past events. The term narrative\* is probably better to use generally in Bantu.

**HISTORICAL** (*Historique*) [*Historisch*].

Pertaining to history.

**Historical grammar** deals with the development of a language over a period of time, and its varied transformations. In Bantu, owing to the almost total lack of historical language records, due to the languages only recently acquiring written forms, very little can be done in historical grammar.

**HLONIPA.**

An avoidance in conversation of the use of words which

contain the radical of the name of certain persons to whom such respect is due; cf. *etiquette\**, *taboo\**. The term is derived from the Nguni verb *ukuhlonipha*. Of this, Kropf and Godfrey in Xhosa write: "This word describes a custom between relations-in-law, and is generally but not exclusively applied to the female sex, who, when married, are not allowed to pronounce or use words which have for their principal syllable any part or syllable of the names of their chief's or their husband's relations, especially of their fathers-in-law; they must also keep at a distance from the latter. Hence they have the habit of inventing new names for those persons; for instance: if one of these persons is called *u-Mehlo*, which is derived from *amehlo* (eyes), the women will no longer use *amehlo*, but substitute *amakangelo* (lookers)."

Of the Zulus Bryant writes: "Among the Zulus it touches mainly the married women, although, as exceptional cases, the men, or indeed the whole tribe indiscriminately, may *hlonipa* the name of a renowned ancestor, as, for instance, the Zulus *hlonipa*'d the words *i-mPande* (root) and *i-nDhlela* (path) owing to certain great individuals of their tribe having been called *u-Mpande* and *u-Ndhlela*."

As this, however, mainly touches the women, there has in these areas arisen as a *hlonipa* language what is practically a women's language. Bryant further writes: "There are not only a very large number of fixed and distinct *hlonipa* words, but, by certain universally accepted rules of transmutation, any word in the language may be so changed in its prohibited particle as to lose all identity with the 'respected' name, and so become itself a *hlonipa* word. Thus *alusu* may become *axusa*; or *komba*, *nomba*."

Both Bryant's *Zulu-English Dictionary* and Kropf and Godfrey's *Kaffir-English Dictionary* contain large appendices of *hlonipa* words. An examination of these lists shows to what extent clicks have been drawn upon in the formation of the words. C. U. Faye has an interesting article in the *Bulletin of the School of Oriental Studies* (Vol. III, Pt. IV) entitled "The Influence of 'Hlonipa' on the Zulu Clicks."

### **HOMONYM** (*Homonymie*) [*Homonym*].

Two or more words alike in pronunciation, but different in meaning, are termed homonyms.

These are not as common in Bantu languages as one might expect, mainly due to the fact that semantic\* length or semantic tone may be a cause of distinction. Nevertheless all languages have some homonyms, e.g.

Lamba: *wála* (i) tell, (ii) pick up.

Zulu: *funda* (i) read, (ii) learn.

Shona: *rinda* (i) sleep, (ii) watch.

### **HOMORGANIC** (*Homorganique*) [*Homorganisch*].

Formed with the same organs of speech. A phonetic term applicable to phones having the same position\*, though the manner of their production is different. For **homorganic nasal** see nasalization\*. For **homorganic fricative**, used in combination with an explosive, see affricate\*.

Apart from compounds with the semi-vowel glides, *y* and *w*, and their complications in palatalization and velarization, most consonantal combinations in Bantu are **homorganic compounds**, e.g. *mp*, *ŋk*, *nts*, *thl*, *kx*, etc.

### **HONORIFIC** (*Honorifique*) [*Ehren-*].

Conferring honour or respect. The term is used especially designating a class of epithets in Chinese, Japanese, etc., used in respectful address, and signifying "august, reverend, venerable," etc. Cf. *etiquette\**.

This is the correct term for what in Bantu has been variously called "the plural of excellence," "the respectful plural," etc. The **honorific plural** in Central Bantu is very widely used. Speaking of an equal or a superior the class 2a plural prefix *wá-* is invariably used in Lamba, e.g. *wátáta*, my father; *wakatayga*, Katanga. In address the 2nd person plural is similarly used, e.g. *mwaisa* for "thou hast come," not the singular *waisa*, which would be used to an inferior. For further honour the 3rd person plural is used, e.g. *imfumu syēsu silukufwaye-ndo*, lit. what do our chiefs want? for, "Chief, what do you want?"

### **HYPHEN** (*Trait-d'union*) [*Hyphen*, *Bindestrich*].

A mark [-] placed between the syllables of a divided word, or between the parts of a compound.

(1) The hyphen may be used in Bantu when a word is divided at the end of a line.

(2) In the compounding of actually different words, the



hyphen may be employed for the sake of making reading easier, e.g. with demonstratives (Zulu: *lezo-zinkomo*), in axiomatic negatives (Zulu: *angifuni-lutho*), with enclitics which do not draw the stress forward (Zulu: *hambake*, but *hamba-nje*), when coalescence takes place in quick speech (Lamba: *ndukufwayo-muntu*; Shona: *kubato-ruvoko*).

**HYPOTHETICAL** (*Hypothétique*) [*Hypothetisch*].

Involving an assumed but unproved theory. For instance, Meinhof's reconstruction of Ur-Bantu is hypothetical; nevertheless his hypothetical ground-forms for Bantu words are of extreme value in comparative Bantu study.

**IDEA** (*Idée*) [*Idee*].

A mental impression, conception, thought or notion.

**IDEOPHONE** (*Idéophone*) [*Ideophon*].

A vivid representation of an idea in sound. A word, often onomatopoeic, which describes a predicate, qualificative or adverb in respect to manner, colour, sound, smell, action, state or intensity. The ideophone is in Bantu a special part of speech, resembling to a certain extent in function the adverb\*, together with which it is classified as a descriptive.\* (It might be observed that E. W. Scripture used this term in a wider way for "the expression of a thought by means of speech," see his *Anwendung der Graphischen Methode auf Sprache und Gesang*, p. 43.)

In some Bantu languages the ideophone is used with a particular defective verb, e.g. in Ronga with *kuti*, *kuku* and *kuli*, e.g. *aku ntse* (he said nothing), *kuti mphu* (it is gloomy), *yindu yili baa* (the hut is bright). In Zulu it is generally used with *ukuihi*, in Sotho with *hore*. In Lamba, usually, no special verb precedes the ideophone, e.g. *kūmfwa umwando putu* (then the string went snap), *penka lwē nikumusi* (then the glade opened out at the village). The ideophone acts as an intensifier with verbs, etc., e.g. in Lamba, *ukufita bwī* (to be pitch black), *ukufonkola fō* (to dig deep).

The most satisfactory classification of ideophones is (i) according to syllables, e.g. monosyllabic, dissyllabic, trisyllabic, etc., and (ii) a further sub-division according to tones. It must be pointed out that generally the special rules of length, tone and stress, applicable in ordinary grammatical forms,

differ considerably in the case of ideophones. For instance, in Zulu, stress is characteristically penultimate, but with ideophones it is initial; also length is characteristically penultimate, but with Zulu ideophones all syllables are short, except a few rare cases of the final syllable being long, as well as that of monosyllabic ideophones. Again in Lamba the ordinary tone system covers three level tones, but in the case of ideophones rising and falling tones are also found, as well as a variety of unusual phone elements, such as nasalized vowels and vowels with epiglottal friction.

Various names have been used to indicate this part of speech, where it has been at all recorded. Amongst them are the following:

"Radical" (Doke in Zulu).

"Descriptive Adverb," "Adverbes descriptifs" (Junod in Ronga).

"Descriptive Complement" (Bishop in Ronga).

"Indeclinable Verbal Particle" (McLaren in Xhosa).

"Intensive Interjection" (Lammond in Bemba).

"Interjectional Adverb" (Jacottet in Sotho).

"Onomatopoeic Vocabule" (Werner).

"Onomatopoeic Adverb" (Ranger in Nsenga).

"Onomatopoeia" (Doke in Lamba).

"Onomatopoeic Substantive" (Torrend).

"Mimic Noun" (Wanger in Zulu).

"Indeclinable Adjective" (Whitehead in Bangi).

"*Ukuthi* verb" (in Zulu); etc. A useful term "*Lautbilder*" has been used by German writers, e.g. Westermann in *Eve*. For a further discussion of the terms see under radical\*, onomatopoeia\* and mimic\* noun; and for further notes on the ideophone see reduplication\*.

**IDIOM** (*Idiome*) [*Idiom*].

A structural form or a form of expression peculiar to a particular language, and one which reflects the genius of the language and the psychological workings of the speakers of such language.

In Zulu such expressions as *wemuka nengwenya*, he went off with a crocodile (for: a crocodile took him), or *zavela ngamakhandā*, they appeared by the heads (for: only their heads appeared) are typical Bantu idioms.

The study of idiom in Bantu discourse\* and composition\* has hitherto been sadly neglected.

**IDIOMATIC** (*Idiomatique*) [*Idiomatisch*].

Pertaining to or conforming to the idiom; conforming to the genius of a language. Words may have an **idiomatic use** in one language, which is not found in any other.

**IMMEDIATE** (*Immédiat*) [*Unmittelbar*].

Next in line or relation. The term is used of verb tenses, whether past or future, which may represent actions brought up to the present or to commence from the present, but not in operation at the present time. Typical Bantu past tenses are divided according to time into the **immediate past** and the remote\* past; similarly futures into the **immediate future** and the remote future. Some writers use the terms recent\* and near\* to represent the immediate. The distinctions between remote and immediate are not clear in all Bantu languages, but in Lamba the distinction is precisely drawn. "Anything which happened to-day or will happen to-day is immediate; anything which happened before to-day or will happen after to-day is remote." The following are illustrative:

Remote past: *nalificile*, I arrived.  
 Immed. past: *nafika*, I arrived.  
 Present: *ndukufika*, I am arriving.  
 Immed. future: *nakufika*, I shall arrive.  
 Remote future: *nkafika*, I shall arrive.

**IMMUTABLE** (*Invariable*) [*Unveränderlich*].

Unchangeable, not subject to inflexion.

**Immutable adjectives** and numerals (as Swahili < Arabic) are called invariables\*. Swahili also has an **immutable form** of the verb, e.g. in *huchukua*, which indicates habitual action, and is applicable without any concord change to all persons and classes.

An **immutable affix** occurs in Bantu in the case of the reflexive\*, where the same affix (acting as an objectival concord) is used unchanged for all persons and classes.

**IMPENDING** (*Imminent*) [*Bevorstehend*].

About to happen, threatening, imminent.

The term **impending action** is used by Doke in Lamba for a special construction indicating being "on the point of acting." In Lamba this is achieved by employing the verb *isa* (come) with the conjunction *ili*, e.g. *amenda aisa ili apya* (the water is on the point of boiling). In Zulu a similar idea of impending action is given by the verb *funa* (want), e.g. *ufuna ukufa* (he is on the point of death). Lamba, also, uses *fwaya* (want) with this meaning, e.g. *alukufwayo-kufwa*.

**IMPERATIVE** (*Impératif*) [*Imperativ*].

Expressive of command or exhortation.

The "imperative mood" in Bantu generally comprises the plain stem of the verb, e.g. Swahili, *sikia* (listen !); Lamba, *enda* (go !); Zulu, *geza* (wash !). The plural of the imperative is generally formed by a suffix, e.g. Luba, *toma* > *tomai* (drink ye !); Lamba, *isa* > *iseni* (come ye !); Shona, *famba* > *fambayi* (travel ye !). If preceded by an objectival concord, the typical *-a* becomes *-e*, e.g. Zulu, *bona* > *zibone* (see them !), *bonani* > *ziboneni* (see ye them !). Often special rules obtain in the case of monosyllabic verbs.

Syntactically the Bantu imperative is an interjection\*, and cannot be considered as belonging to a regular mood, i.e. to a finite mood. Interjectional sentences are formed with the aid of imperatives. In analysing such sentences, no place is found for the subject, for imperatives have no subject, but a pronominal vocative (usually understood) in association; and vocatives are interjections. It is better, then, to use the term "imperative" than "imperative mood" in Bantu.

**IMPERATIVELY** (*Impérativement*) [*Imperativisch*].

In a way pertaining to the imperative. In Bantu the subjunctive\* mood is often used imperatively. In such case an interjection or interjectional sentence is not formed and the predicate has a real subject, e.g. in Lamba: *walete insumbi* (let them bring some fowls), where the pronoun *wó* (they) is the subject of the sentence, which really means " (that) they (should) bring fowls."

**IMPERFECT** (*Imparfait*) [*Imperfektum, Imperfekt*].

A tense expressing action or state as incomplete or in con-

tinuance at the time denoted. In Bantu the emphasis is upon the time of the action, and therefore past continuous\* is a better term to use than imperfect.

**IMPERSONAL** (*Impersonnel*) [*Unpersönlich*].

Not indicative of or concerned with persons.

(1) **Impersonal nouns** (sometimes called non-personal\*) are commonly formed in Bantu from verbs by changing the final vowel of the verb stem to *-o*. Generally they may indicate one of three things: (i) the instrument of the action signified by the verb, (ii) the result of that action, or (iii) the abstract idea conveyed by the verb; e.g. in Zulu: (i) instrument, *impuco* (razor) < *phuca* (shave); (ii) result, *isaphulo* (rupture) < *-aphula* (break); (iii) abstract, *intando* (love) < *thanda* (love).

(2) In Bantu the concords of the *ku-* class are often used with an indefinite\* subject or object in **impersonal construction**, e.g. Zulu: *kukhona izinkomo* (there are cattle); *kuzofika abantu* (there will come people). *Ku-* is thus often called the **impersonal concord**.

**IMPLICATION** (*Implication*) [*Inbegriff*].

That which conveys an inference or implies something. The term is used of a sub-dividing of certain Bantu moods, according as to whether anything regarding a previous state or action is implied. In Bantu there are three **implications of the verb**, the **simple\*** implication, the **progressive\*** implication, and the **exclusive\*** implication.

**IMPLOSION** (*Implosion*) [*Implosion*].

The sudden inrushing of air which is the typical feature of implosive\* consonants.

**IMPLOSIVE** (*Implosive*) [*Implosive*].

That which "plodes" inwards, opposite in effect to explosive\*. Pienaar describes the implosive as "a closure sound in the production of which there is a simultaneous closure of the glottis, the air between the two points of closure being rarefied by increasing the volume of the oral and pharyngeal cavities, so that when the front release takes place an inrush of the air results to fill the cavity. This speech-sound is usually voiced

because of the pressure of the breath from the lungs on the vocal lips by the downward moving larynx."

In Bantu, implosives occur in Swahili, Shona, Chopi, Nguni and other languages. Swahili has the bilabial implosive, e.g. *baba* (father), *buibui* (spider). Chopi has the alveolar implosive, especially before the vowel *i*, e.g. *ditiko* (country). Shona dialects employ both *b* and *d*, and in each case there are instances of semantic differentiation from the corresponding explosives, e.g. in Karanga: *bara* (write) and *bara* (give birth); *dura* (be expensive) and *dura* (confess). In all Nguni dialects *b* is used, and occurs semantically distinct from *b*, e.g. in Zulu: *beka* (look) and *beka* (place).

**IMPORT** (*Destination*) [*Rektion*].

Signification, application.

Bantu verbs may be divided according to their import into the following categories: transitive\*, intransitive\*, locative\*, agentive\*, conjunctive\* and instrumental\*.

**IMPORTED** (*Emprunté*) [*Lehn-*].

Introduced from without. "Imported words" are more generally described as borrowings\*.

**INCHOATIVE** (*Inchoatif*).

Expressing a beginning, inceptive.

The term "inchoative tense" (*présent inchoatif*, etc.) is used by Samain in Songe and by de Clercq in Yombe when the action is indicated as commencing at the moment of speaking. Samain also records a "passé inchoatif." The term seems unnecessary.

**INCIPIENT**.

That which commences or begins to be; a term used by Grout, along with preformative, instead of the now-accepted term prefix\*.

**INCLUSION** (*Inclusion*) [*Einschluss*].

Process of confining, enclosing, including.

(1) A process by which a sentence is commenced and ended with the same word. Examples: in Sotho questions, *na oa ba rata na?* (do you like them?); in Shona questions, *ko ari kupi ko?* (where is he?).

(2) A secondary usage by which a clause is closed off, e.g. in Zulu, *lapho . . . khona : kufudumele kakhulu lapho behlala khona*, it is very hot where they live.

**INCLUSIVE** (*Inclusif*) [*Inklusiv*].

Inclosing, including. The term **inclusive plural** is used of class 1a in certain South-eastern Bantu languages with proper names, e.g. in Zulu: *oMpande* (plural of *uMpande*) signifies "Mpande and his people, his company."

**INCOMPATIBLE** (*Incompatible*) [*Unvereinbar*].

Mutually inconsistent, incapable of harmonious association. In Bantu languages it often occurs that certain sounds are incompatible, for instance in Lamba the phones *k*, *g* and *s* are incompatible with the close front vowel *i*, and give place to *c*, *j* and *f* respectively in such circumstance. In Sotho *l* is incompatible with *u* and *i*, and gives place to a velar-stop explosive. In Zulu all bilabial consonants are incompatible with the bilabial semi-vowel *w*, and under the influence of the latter give place to palatals, causing the process called palatalization to take place. Similar incompatibility in certain Shona dialects is the cause of velarization in that cluster.

**INDECLINABLE** (*Indéclinable*) [*Undeklinierbar*].

Not subject to declension. As the term "declension" is not applicable to Bantu grammar, this term should give place to immutable\*.

**INDEFINITE** (*Indéfini*) [*Indefinitum, Unbestimmt*].

Regarded in its most general aspect, undetermined.

The **indefinite manner** of the verb is a subdivision of certain moods, in which tenses are particularly used when an object is indefinite or the verb demands an adjunct more clearly to define it, e.g. in Zulu: *ngithanda umuntu* (I like a person) contrasted with *ngiyamthanda umuntu* (I like the person); or *ngibona kahle* (I see clearly) contrasted with *ngiyabona* (I see). Contrast definite\*.

An **indefinite subject** is generally indicated by an **indefinite concord** with the verb, e.g. *ku-* in Zulu.

An **indefinite object** is generally indicated by no objectival concord with the verb.

The term "indefinite adjective," as used by Smith in Ila,

constitutes an unnecessary classification. The words so classified by Smith are numerals\*. Similarly the term "indefinite pronoun," as used by Jacottet in Sotho, is wrongly used, the words so classified being in part enumerative\* pronouns.

**INDEX** (*Index*) [*Index, Register*].

An alphabetical list of contents, topics, names, etc., in a book, arranged to facilitate reference.

**INDICATIVE** (*Indicatif*) [*Indikativ*].

"Pertaining to that mood of the verb which represents the denoted act or state as an objective fact as distinguished from an act or state merely thought of" (Webster). Bradley says: "The indicative mood is so called because it simply points out (*indicat*) a connexion or agreement between a subject and predicate. In itself it does nothing more than this, and is quite neutral and colourless, so to speak; but it is capable of being joined with other words which may greatly qualify the meaning which the verb itself conveys."

All Bantu languages have a large number of indicative tenses.

**INDIRECT** (*Indirect*) [*Indirekt*].

Circuitous, not direct or straight.

(1) **Indirect relationship** is a term used in regard to relative\* construction, in which the subject of the relative predicate is other than the antecedent. In Shona possessive construction is used in such cases, e.g. *banja randakada*, the knife which I wanted. In Zulu the relative concord agrees with the subject of the relative predicate, and the antecedent is represented in some other way, e.g. *ummese engiwufunileyo*, the knife which I wanted; *intaba esiya kuyo*, the hill to which we go (lit. the-hill we-who-go to-it).

(2) The term "indirect object" is not applicable to Bantu languages; but see principal\* and subsidiary\* objects.

(3) For **indirect speech** see oratio\*.

**INFINITE**.

Unlimited or boundless, as in time or space.

**Infinite verb** forms are those which are not limited as to person, number, etc. In Bantu the term is applicable to the

infinitive "mood" (which is a noun) and the imperative "mood" (which is an interjection). Opposite to the finite\* verb moods.

**INFINITIVE** (*Infinitif*) [*Infinitiv*].

What is unlimited, undefined. "That form of the verb which simply names the action without predicating it of a subject, being itself a noun with certain features of the verb, especially that of taking an object and adverbial qualifiers" (Webster). Bradley says: "The infinitive mood is hardly in the strict sense a mood at all, being properly the verb used as a substantive."

The above remarks are all equally applicable to Bantu, where the infinitive comprises class 15 of nouns. It is well then to speak of the "infinitive" and not of the "infinitive mood."

An **emphatic infinitive** is used in some languages, e.g. Lamba: *ukwenda walukwenda*, they really travelled (lit. travelling they travelled).

**INFIX** (*Infixe*) [*Infix*].

An affix inserted within a word. Moreira in Sena calls the objectival concord the "infix form of the personal pronoun," and Ranger in Nsenga calls it the "objective infix." The term "reflexive infix" is used by some for the reflexive affix. Both the objectival concords and the reflexive affix might be considered as infixes, but when used with imperatives (e.g. Zulu: *ngitshela*, tell me), they are prefixes. It is better then to use the term affix\*, when describing them, as covering both possibilities.

Some writers use the term infix for certain verbal auxiliaries, and in this case the use is correct, e.g. in Zulu, *-sa-* indicating the progressive, *basahamba* (they are still travelling); or in Swahili, *-me-* indicating the perfect, *nimechukua* (I have carried). Such formatives are true infixes, and when referred to should be written between hyphens.

**INFLEXION** (*Inflexion, Flexion*) [*Flexion*].

Making curved; the variation in form which words undergo to show their grammatical relation in the sentence or to modify their meaning or import, such variation as marks case, gender, number, tense, person, mood, voice, derivative form,

class, etc. In English, for instance, "*cats, him, greater, sued*, are formed by inflexion from, or are inflexions of, *cat, he, great, and sue*" (Fowler).

In Bantu, inflexion is shown mainly by prefix and suffix. Many grammarians to-day would confine the application of the term inflexion almost entirely to vowel change, such as occurs in *sit, sat, seat*, etc., and describe Bantu languages as being more agglutinative than inflexional. This contention, however, is untenable, as very few Bantu suffixes or prefixes can ever be traced to separate words, and are certainly not so felt to be by the speakers of to-day. Certain Bantu languages in addition have instances of vowel inflexion, e.g. Lamba: *wona* (see) > *-bwene* (perfect stem); Zulu: *-ona* (spoil) > *umoni* (sinner), *isono* (sin); *hlala* (sit) > *-hlezi* (perfect stem); Shona: *rara* (sleep) > *-vere* (perfect stem).

**INFLEXIONAL** (*Flexionnel*) [*Flektierende (Sprachen)*].

Characterized by inflexion.

**Inflexional languages** are those which are built up by means of formative elements added to the roots of words, such elements no longer being recognizable as separate words, and not being able to stand apart. In English such suffixes as *-ly* (in "manly"), *-d* (in "loved"), or *-ness* (in "goodness") are inflexional elements. The *-ly* can historically be traced to the separable word "like" (manlike), but in its present form can no longer be considered as an agglutination, but as an inflexion. This is typical of the Bantu prefix and suffix formation, and the Bantu languages are therefore inflexional and not agglutinating\*, as some would contend. Processes of agglutination, of course, also occur in certain Bantu formations. Meinhof says that inflexional languages "modify the meaning of words not merely by prefixes and suffixes, but by internal change of vowel," i.e. by such changes as in "sing, sang, sung," called ablaut\*. There are also instances of this in Bantu (see inflexion\*), but to insist upon this is to narrow the application of the term inflexion unduly. Bantu languages also show considerable tonal inflexion.

**INGRESSIVE**.

Denoting the beginning of an action. The terms "ingressive form" and "ingressive suffix" are used by Kropf and

Godfrey in Xhosa "to denote definite and pointed action, action in point of time." Their examples are those of the suffix *-pha* being used to form denominative\* verbs. The term ingressive is unnecessary.

**INITIAL** (*Initial*) [*Anlautend, Anfangs-*].

Pertaining to the beginning, standing first.

The term **initial vowel** refers particularly to the noun prefixes which commence in vowels and are dissyllabic, e.g. Zulu *umu-* in contradistinction to Sotho *mo-*. Some have considered the initial vowel to be an article\*, but each language has its own grammatical rules for elision or retention of the initial vowel.

The **initial consonant** of the stem is that consonant which stands when the prefix is removed, and is often greatly influenced phonetically by the action of such prefix. For instance in Shona the initial consonant of the stem of *huni* (firewood) is *k* (for nasal influence has been at work), of the stem of *bagga* (knife) is *p* (for the process of vocalization in the *ri-* class has been operating). Similar instances may be found in most Bantu languages.

**Initial elision** refers to the elision\* of the first vowel of the second of a pair of words, e.g. in Zulu: *angiboni-muntu*, where *u-* of *umuntu* has been elided.

**INJECTIVE** (*Injektiv*) [*Injektiv*].

Thrown or forced in suddenly. Both implosives\* and clicks\* are described as *injective consonants*, owing to the sudden inrush of air due to a local space of rarefaction. Such consonants must not be described as "inspired" (i.e. in-breathed), for the action of the lungs plays no part in this portion of their formation.

**INSEPARABLE** (*Inséparable*) [*Untrennbar*].

Not capable of being parted or separated. The formatives which go to make up a word in Bantu are inseparable, e.g. the noun prefix is inseparable from the noun stem; similarly the subjectival concord is inseparable from the verb stem. The term "inseparable pronoun" is commonly used by disjunctive writers for subjectival\* concord.

**INSPIRATION** (*Inspiration*) [*Einatmung*].

In-breathing. The term is wrongly applied by some writers to the clicks\*, and implosives\*; see under injection\*.

**INSTRUMENT** (*Instrument*) [*Instrument*].

The means employed by an agent\* to effect the action.

In most Bantu languages the **instrument of the action** is indicated by an adverbial formative, e.g. Sotho *ke-*; Zulu *nga-*; Shona *na-*; Lamba *na-, ku-*; Ganda *na-*; etc.

Nouns formed from verbs, when indicating the instrument of the action, commonly end in the vowel *-o*.

**INSTRUMENTAL** (*Instrumental*) [*Instrumentalis*].

Designating the means by which an action has been effected; ct. agentive\*.

The **instrumental formative** is a prefixal formative (often wrongly called a preposition\*) used in the formation of instrumental adverbs, e.g. in Zulu *nga-*.

**Instrumental relationship** in relative construction is that type of indirect relative relationship in which the antecedent is represented with the relative predicate by an instrumental adverb, e.g. Zulu: *isibam engabulala ingwe ngaso* (the gun by which I killed a leopard).

**Instrumental verbs** or verbs of **instrumental import\*** are those which employ an instrumental adverb to complete their action, as in Zulu: *hamba* (travel), *hamba ngendelela*, *ngezinyawo*, *ngomkhumbi*, etc. (travel by path, on foot, by boat, etc.).

**INTENSIFIER** (*Intensifiant*) [*Verstärkungselement*].

That which serves to strengthen, emphasize or intensify. Intensifiers in Bantu are generally ideophones\* of intensity\*.

**INTENSITIVE**.

Term used by some writers for the intensive\* form of the verb.

**INTENSITY** (*Intensité*) [*Intensität, Druck*].

A tightening up, straining. An **ideophone of intensity** is one which is used together with an appropriate verb or other stem in order to strengthen or intensify the action or state

expressed; see ideophone\*. Such ideophones are called intensifiers\*.

**INTENSIVE** (*Intensif*) [*Intensivum*].

Serving to give force or emphasis. The name applied to that derivative form of the verb which expresses intensity or quickness of action. The **intensive form** is characterized by the **intensive suffix**, which appears in many Bantu languages akin to the causative\*, but in reality must be distinguished therefrom (see discussion under factitive\*). In Zulu the intensive suffix is *-isisa*, while the causative is *-isa*.

**INTENTIONAL** (*Intentionnel*).

Showing design or intention. The term "intentional mood" is used in Zulu grammar to cover a range of past tenses indicating unfulfilled intention. These tenses have in their make-up both past and future elements, and are sometimes called "past-futures." In Swahili grammar the useful term contingent\* is used; and it would be preferable in Zulu to use the term contingent mood. De Clercq also uses the term "intentionnel" in Yombe.

**INTERDENTAL** (*Interdental*) [*Interdental*].

Articulated with tongue-tip between upper and lower front teeth. **Interdental fricatives** (phon.  $\theta$ ,  $\delta$ ) are rare in Bantu, but occur in Herero of the south-western zone, in Arabic Swahili, and in Kamba and Kikuyu on the Galla border of the northern zone.

**INTERJECTION** (*Interjection*) [*Interjektion*].

An isolated word which has no grammatical or concordial bearing upon the rest of the sentence. Apart from the commonly-accepted forms, the interjection in Bantu includes all vocatives\*, formed from nouns and pronouns, and all verb imperatives\*. The latter particularly are capable of extension (owing to the verbal side of their nature), and interjectional\* sentences may be formed.

**INTERJECTIONAL** (*Interjectif*) [*Interjektionsartig*].

Pertaining to interjection or ejaculation. **Interjectional sentences** are such as have for their main predicate an impera-

tive, e.g. in Zulu: *Jojo, yiza lapha* (Jojo, come here!). It must be observed that in interjectional sentences there is no subject of the predication; the place of subject is taken by a vocative interjection expressed (as with *Jojo* above) or understood.

**INTERPRETATION** (*Interprétation*) [*Auslegung, Verdolmetschung*].

- (1) Translation from one language to another.
- (2) Exposition, rendering or explanation of an obscure form.

**INTERROGATION** (*Interrogation*) [*Frage*].

Question, enquiry.

**Direct interrogation** is usual in Bantu.

The **interrogation mark** [?] is a sign indicating that the preceding sentence is interrogatory. Owing to the fact that in many Bantu languages interrogative sentences differ from plain statements only in tone (there being no such thing as sentence inversion), it would be preferable to follow the Spanish method, and enclose the sentence within interrogation marks, the first being inverted, e.g. Lamba: *¿Mulukuwâatemwa?* (Do you like them?).

**INTERROGATIVE** (*Interrogatif*) [*Interrogativ*].

A term which carries the interrogation, or confers upon a phrase the value of a question.

Interrogatives in Bantu may belong to various parts of speech, but are not normally pronouns. The equivalent of the English "who," "whom" is generally in Bantu an **interrogative noun** of Class 1a, e.g. Lamba, *nani* (pl. *wanani*); Zulu, *ubani* (pl. *obani*).

**Interrogative suffixes** of relative or numeral origin are often used enclitically to indicate "where," "which" or "what."

**Interrogative adverbs** occur in many Bantu languages, e.g. *phi* or *phina* (where?) in Xhosa; *nini* (when?) in Zulu; and such interrogative sentence indicators as *kani* (Lamba), *na* (Zulu), *ko* (Shona), *na* (Sotho), etc.

**INTERVOCALIC** (*Intervocalique*) [*Intervokalisch*].

Situated, as a consonant, between two vowels. The **inter-**

**vocalic semi-vowels**, *w* and *y*, are used in certain orthographies and by certain speakers, in order to keep apart two vowels which belong to separate syllables, e.g. in Zulu: *hayi* (no !), *inkawu* (monkey), usually pronounced *hai* and *inkau*. Such a use might possibly be termed epenthetic\*. In Swahili intervocalic *l* lapses, and such forms as *tokea*, *fungua* occur in place of original *tokela*, *fungula*, the applied and reversion forms of the verb respectively.

**INTONATION** (*Intonation*) [*Intonation*].

The variation and sequence of the musical pitch of the voice in words and in connected speech. For a discussion of this see under *tone*\*.

**INTRANSITIVE** (*Intransitif*) [*Intransitiv*].

"Not passing over to an object; expressing an action or state as limited to the agent or subject, or as ending in itself."

**Intransitive verbs** or verbs of **intransitive import**\* are those which are self-contained in their action, and are not susceptible of governing an object. An **intransitive suffix** (e.g. *-ka*) is employed to form intransitive verbs from ideophones, e.g. in Zulu: *dazu* > *dazuka* (split); cf. *neuter*\*.

**INTRODUCTION** (*Introduction*) [*Einleitung*].

That part of a book which introduces the main subject; a preface\*.

**INVARIABLE** (*Invariable*) [*Unveränderlich*].

A word which is constant, uniform, not subject to the usual inflexions. This is a useful term to apply to immutable\* forms.

In Swahili grammar are to be found a number of invariables, such as certain of the numerals, e.g. *sita*, *saba*, etc., and a large number of adjectives derived from Arabic.

**INVERSION** (*Inversion*) [*Inversion, Umkehrung*].

Reversal of the normal or habitual order of the words in a sentence.

**Inversion of word-order** (for emphasis) occurs at times in Bantu. The normal word-order is subject-predicate-object. To emphasize the object, it may be placed first, e.g. Lamba: *inkuni ndukusifwaya* (firewood I-want-it). Similarly at

times the qualificative may be placed before the qualified substantive, in which case it becomes syntactically a pronoun in apposition, e.g. Zulu: *abakhulu abantu* (the big ones, people), *ezethu izinkomo* (ours, cattle).

**INVERSIVE** (*Inversif*) [*Inversiv*].

Indicating the opposite or reverse. This term is used by some writers for the more generally accepted term *reversion*\*, one of the verbal derivative forms.

**INVERTED COMMAS** (*Guillemets*) [*Anführungszeichen*].

This term, commonly applied to quotation\* marks, setting off words quoted, is strictly only applicable to the mark at the beginning, while apostrophes close the quotation.

**IRREGULAR** (*Irrégulier*) [*Unregelmässig*].

Not according to established law, usage or principles; violating a rule; the opposite to *regular*\*. A term applied to forms or constructions which do not entirely conform to the type considered normal (Marouzeau). For instance the correspondence between singular and plural in Zulu *iso*, *amehlo* (eye) is considered irregular, even though a reason for this may be found. Again in Zulu, words in *in-*, *im-* take their plurals regularly in *izin-*, *izim-*, but a few such words have irregular plurals in *ama-*.

**ISOLATABLE** (*Isolable*) [*Isolierbar*].

Able to be placed by itself, separated, insulated. Each word in Bantu is isolatable in speech. The formative elements, prefixes, suffixes, etc., are **non-isolatable** in speech, and therefore should not be separated in writing.

**ISOLATED** (*Isolé*) [*Isoliert*].

Placed or used by itself; used in such a way as to have no connexion with anything else. See the definition of an *interjection*\*, an isolated word.

In some Bantu languages there is a special set of **isolated numerals**, used in counting, e.g. in Shona, Swahili, etc.

In Arabic writing (used in Swahili) there are **isolated forms of the letters**, as well as the forms used initially, medially and finally. The isolated form gives the name of the letter.



**ISOLATING** (*Isolant*) [*Isolierend*].

Tending to separation and lack of mutual interaction.

**Isolating languages** are those in which the words (commonly monosyllabic) are in themselves immutable in form, suffering no change or inflexion to indicate grammatical or syntactical relationships. In such languages there prevail syntax of word-order and significant tone; e.g. in Chinese, Sudanic, Bushman.

**ITALIC** (*Italique*) [*Kursiv*].

Designating the cursive type in which the letters slope up toward the right as in *these words*. Opposed to roman\*. As a substantive, the plural of this term is commonly used, e.g. "in italics."

Italics are used (i) to give prominence to a word or sentence of importance in a passage, or (ii) to distinguish a quoted word or phrase, or (iii) to indicate a foreign word used in a text.

**ITERATIVE** (*Itératif*) [*Iterativ*].

Conveying the notion of reiteration or repetition.

The term "iterative species" is used by Jacottet in Sotho for derivative verbs with suffix *-aka*, which however are better described as extensive\*. Velten uses the term "iterative form" for the Swahili stem reduplication which indicates the frequentative\*. It is preferable to avoid using the term iterative in Bantu.

**IZIBONGO.**

An Nguni term (*izibongo*) for the praise poems descriptive of the feats and character of chiefs or heroes. In this connection the word is almost always used in the plural (N.B. the singular is *isibongo*). The corresponding Sotho term, not so widely known amongst Europeans, is *lithoko*, also a plural.

**JUXTAPOSED** (*Juxtaposé*) [*Juxtapositum*].

Placed side by side.

**Juxtaposed vowels** are vowels occurring together with no interposed consonant. In many Bantu languages, where such occur in one word, the orthography provides for the insertion between them of an intervocalic\* semi-vowel, *w* or *y*, according to the interpretation of a glide sound between them.

**JUXTAPOSITION** (*Juxtaposition*) [*Zusammenrückung, Juxtaposition*].

A placing in contiguity or side by side.

**Juxtaposition of vowels** takes place particularly in Bantu languages which have an initial vowel with the noun prefixes or concords. In such cases the initial vowel of one word comes immediately after the final vowel of another word, when certain phonetic processes may be set up, such as retained juxtaposition (when an orthographic semi-vowel may be interposed in order to emphasize the absence of diphthongization), elision\*, coalescence\*, consonantalization\*, or substitution\*.

**KYMOGRAM, KYMOGRAPH TRACING** (*Kymogramme*)

[*Kymograph*].

A visual record or vibration tracing of spoken sounds produced by the kymograph used in experimental phonetics. Variations of "manner" in speech are recorded in this way, such as voicing, friction, rolling, implosion, explosion, nasalization, tone, etc.

**LABIAL** (*Labiale*) [*Labial, Lippenlaut*].

Modified by the action of the lips; especially applied to sounds so modified. This term covers the differentiated terms, bilabial\* and denti-labial\*.

**LABIALIZATION** (*Labialisierung*) [*Labialisierung*].

The phenomenon of lip-rounding; cf. alveolar labialized\* fricatives, in which the labialization produces almost a whistling effect.

Tucker (see *The Comparative Phonetics of the Suto-Chuana Group of Bantu Languages*) applies this term to a process involving also a raising of the back of the tongue. He states: "The labialized consonant is in short precisely the consonant one hears before a back vowel." In this case velarization\* would seem to be a preferable term.

**LABIALIZED** (*Labialisé*) [*Labialisiert*].

Modified by a rounding of the lips. **Alveolar labialized consonants** ( $\text{ʃ}$ ,  $\text{ʒ}$ ), as in Shona, etc., are formed as alveolar sounds, but with an accompanying extreme lip-rounding, which gives them almost a whistling\* effect.

**LABIO-DENTAL** (*Labio-dentale*) [*Labiodental*].

It is preferable to use the term denti-labial\* for this.

**LANGUAGE** (*Langue*) [*Sprache*].

A systematized body of words and forms used by a considerable community for intercommunication, especially when established by long usage. The term language is capable of application in the widest and in the narrowest of senses. For instance: "Language is one of those things which differentiate the human from the brute creation." Here it indicates speech in the widest form. Again: "Kele is a Bantu language." Here it indicates a member of a family of languages. Or again: "Their language is but a dialect of Swahili." Here in its narrowest usage it indicates that system of speech, which is used by a relatively few people in a restricted area. It is well to restrict the use of these terms to definite significances, and the following is suggested:

1. *Family*\*, e.g. Bantu, consisting of a number of
  2. *Zones*\*, e.g. South-eastern Bantu, consisting of a number of
  3. *Clusters*\*, e.g. Nguni, consisting of a number of
  4. *Groups*\*, e.g. Zulu, consisting of a number of
  5. *Dialects*\*, e.g. Ndebele.
- Sub-dialects*\* may further be differentiated in certain cases.

**LATENT** (*Latent*) [*Latent*].

Hidden, not visible but potential.

A **latent vowel** in Bantu is one which in normal circumstances does not appear, but in certain constructions may exert an influence, as for instance the latent initial vowel in Shona, which is not seen with the noun prefix or adjectival concord normally, but may cause a coalescence change with formative elements ending in the vowel *-a*, e.g. *munhu* (person) but *womunhu* (of a person), or *cinhu* (thing) but *dzecinhu* (of a thing); in contrast to *baba* (father) and *wababa* (of father), where the possessive formative *wa-* is unchanged; *munhu* has latent initial *u-* changing *wa-* to *wo-*, and *cinhu* has latent initial *i-* changing *dza-* to *dze-*. Similarly in Zulu a few monosyllabic verbs have latent initial *i-*, which changes a preceding *a-* to *e-*, e.g. *-za* (come) in contrast to *-ya* (go); note *ukuya*, *ngiya* and *baya*, but *ukuza*, *ngiza* and *beza*.

**LATERAL** (*Latérale*) [*Laterale*, *Seitenlaut*].

A speech-sound articulated with central obstruction of tongue and escape of air over one or both sides of the tongue. This term may be considered either in regard to manner\* or to position\* of articulation, though the former is the more convenient for purposes of charting. The common **lateral continuant**\* is *l*. The **flapped lateral**, *ɺ*, occurs in many Central Bantu languages. **Lateral fricatives**, *ɸ*, *β* (*hl*, *dl*), and **lateral affricates**, *tɸ*, *tɸh* (*tl*, *ihl*) occur in a number of languages of the South-eastern zone. **Lateral vowels**, such as "syllabic *l*" in Sotho, are found in the Sotho and Nguni clusters.

**LAW** (*Loi*) [*Gesetz*].

A natural regularity of formation or modification as exemplified by linguistic facts. This is contrasted to a rule\*, which may be stated one way or another according to expediency and usefulness. **Phonetic laws** are of prime importance in the study of Bantu morphology. See also Dahl's\* law, and Meinhof's\* law.

**LAX** (*Lache*) [*Lax*].

Loose, slack, relaxed. A term used in phonetics. A "lax vowel," such as those in the English words "up" (*ʌp*), "it" (*ɪt*), "above" (*əbʌv*), is one in which there is no tensivity of the articulating organs. Lax vowels are practically unknown in Bantu languages apart from occasional instances in onomatopoeic imitations. Bantu vowels are tense\*.

**LENGTH** (*Durée*) [*Dauer*, *Länge*].

Extent in time or size, duration; in phonetics, the time during which a sound is held on continuously in a given word or phrase (D. Jones). The study of length or quantity\* is sometimes called **duration**\*. Syllable length is of importance in Bantu, since it may be significant, e.g. in Zulu: *bahamba kakhulu* (they travel hard) and *bāhamba kakhulu* (they travelled hard). In Ganda and some other Bantu languages length of consonants may be significant.

**Semantic\* length** may therefore be treated as follows:

(a) Of vowels, as in Lamba: *ɔwula* (omit), *ɔw̄ula* (tell); *ɔsɔ* (weave), *ɔs̄ɔ* (throw); *amala* (intestines), *am̄ala* (fingernails); *ukulila* (to mourn), *ukul̄ila* (to eat for), *ukul̄ila* (to buy

for); in Xhosa: *inkomo* (cow), *iinkomo* (cows; old Xhosa orthography *inkomo*).

(b) Of consonants, as in Ganda: *sigga* (sow seeds), *sigga* (scorpion); *okuba* (to be), *okubba* (to steal); *okusa* (to grind), *okussa* (to put down).

For scientific purposes, length may be recorded and indicated as follows:

Short length [a], short vowel.

Half length [aː], half-long vowel.

Full length [a:], long vowel.

Prolonged length [a::], prolonged vowel.

In a practical orthography, doubling of consonants and vowels, as proposed by the International Institute of African Languages and Cultures, seems to be the best method of marking length. For lexicographical purposes the use of a bar [ $\bar{a}$ ] above a vowel proves of greater value, especially in those cases where length marking is not always practised in ordinary writing; thus *v̄ula* and *v̄ūla* would be found next to one another and not far separated in a dictionary as would be *v̄ula* and *v̄ūula*.

### LEPSIUS ALPHABET (*Alphabet de Lepsius*) [*Alphabet des Lepsius*].

The *Standard Alphabet* by C. R. Lepsius, Egyptologist and author of a Nubian grammar, at the instance of a number of Missionary Societies, was published in 1855 (2nd ed. 1863). This alphabet\* is based on the ordinary letters of the Latin alphabet, supplemented by diacritic marks placed over or under certain of the letters to indicate sounds for which the Latin alphabet is inadequate. Meinhof has improved upon the Lepsius forms, and used it in his work on African languages, when scientifically recording. The employment of diacritics\* has certain orthographic disadvantages, which are avoided by the use of distinct symbols, as by the International Phonetic Association.

### LETTER (*Lettre*) [*Buchstabe*].

An alphabetic symbol; one of the characters used in writing or print to represent speech-sounds. The term *new letter method* is applied to orthographies employing non-Latin symbols to supplement the Latin alphabet.

### LEXICOGRAPHICAL (*Lexicographique*) [*Lexikographisch*].

Relating to the study of vocabulary. **Lexicographical correspondence\*** between languages is important in the study of comparative Bantu.

### LEXICOGRAPHY (*Lexicographie*) [*Lexikographie*].

The study of vocabulary according to form and meaning. The process or work of compiling a dictionary.

### LEXICON (*Lexique*) [*Lexikon*].

A dictionary; a term more particularly confined to Hebrew, Greek, Syriac or Arabic dictionaries.

### LICENCE (*Licence*) [*Lizenz, Freiheit*].

Permissibility of other than normal correct usage of forms or constructions for the sake of poetry, metre or rhetorical effect.

### LIMITATIVE (*Limitatif*) [*Limitativus*].

Tending to limit.

The term "limitative object" or "partitive\* object," is used by Jacottet in Sotho to indicate the subsidiary object of verbs which may take two objects, a principal and a subsidiary. Jacottet writes: "The limitative object is akin to the partitive but it designates a thing which is not necessarily part of an organic whole, but merely limits the action of the verb, e.g. *mōrēna ō mō jēle likhomō*, the chief ate up his cattle (lit. ate him up the cattle)." (*Grammar of the Sesuto Language*, § 255.) The term subsidiary\* is sufficient to cover both ideas indicated by Jacottet.

### LINE (*Ligne*) [*Zeile*].

A row of letters or words as set up in writing or printing.

### LINGUAL (*Linguale*) [*Lingual, Zungenlaut*].

Enunciated by some action of the tongue.

### LINGUISTICS (*Linguistique*) [*Linguistik, Sprachwissenschaft*].

Science of language, dealing with the origin, signification and application of words. As with grammar, so with linguistics, the subject may be treated from the historic or the comparative standpoint. General linguistics treats of the phenomena of language as a whole. See philology.\*

**LIQUID** (*Liquid*) [*Liquida*].

Flowing. In phonetics the term is applied to consonantal sounds, such as *l, m, n, ŋ, r*, which partake at times of such a syllable-building nature that they may be considered as vowels. Some writers restrict the use of the term to lateral and rolled consonants only. If a term is needed to describe this type of continuant\*, syllabic\* consonant is sufficient in Bantu.

**LITERAL** (*Littéral*) [*Wörtlich*].

According to the "letter."

The **literal meaning** is the originally correct meaning according to derivation, not idiomatic usage.

A **literal translation** is one which follows the "letter" or exact words of the original, and is not freely transposed into the idioms of the language into which it is translated. A literal translation reflects the language and idiom of the text from which it is made. It is opposed to a free\* translation.

**LITERATURE** (*Littérature*) [*Literatur*].

"The total of preserved writings belonging to a given language or people" (Webster). Since the term is derived originally from the Latin, *littera*, a letter, strictly it should be confined to writings, and we should not speak of "oral literature." Instead of the latter, the term "oral lore" should be used, though admittedly this term does not in any way convey the idea of the rhetorical effect produced in reciting such.

**LOCATIVE** (*Locatif*) [*Lokativ*].

(1) Primarily indicative of place. In Indo-European languages nouns had a locative case, equivalent in sense to an adverb of place, e.g. Latin: *domi*, at home; *Romae*, in Rome.

(2) In Bantu the locative, while mainly indicative of place, is also sometimes applied to position in time, e.g. Lamba, *pakutanga*, in the beginning; Zulu, *esikhathini sikaHerode*, in the time of Herod.

In Bantu the locative is not a case\*, but generally **locative adverbs** are formed from substantives, e.g. Xhosa: *amahaiŋ aza kungena emasimini*, the horses are about to enter the garden. In certain Central Bantu languages there are **locative noun classes**, with prefixes *pa-*, *ku-* and *mu-*, in which the

locative noun may be subject or object of the sentence, e.g. Lamba: *munanda mwēsu muno mulifitile ukwakuti*, in our house here (lit. this our inside of the house) it is very dark.

Generally in Bantu locatives are formed by means of **locative prefixes** before substantives; in S.E. Bantu, while prefixes, e.g. *e-*, *ku-* and *pa-*, are sometimes retained, **locative suffixes**, e.g. *-ŋ*, *-eni*, *-ini*, etc. are used in the formation.

(3) Verbs may be said to be locative or of **locative import\***, when they need a locative adverb to complete their action, such verbs as for instance in Zulu, *vela* (proceed from, originate in), *phuma* (go out), *ngena* (enter), etc.

**LOCUTION** (*Locution*) [*Lokution, Redensart*].

Generally used synonymously with expression.\*

**LOGICAL** (*Logique*) [*Logisch*].

Reasonable; deduced from facts given. The term **logical subject** is used by certain writers when dealing with sentences in which an indefinite concord is used with the predicate; e.g. Zulu: *kuyafika abantu* (there arrive people); the subjunctive concord *ku-* refers to an indefinite pronominal subject *khona*, but *abantu* is considered to be the logical subject of the sentence.

**LONG** (*Long*) [*Lang*].

Of considerable extent from end to end. The term is used in phonetics to denote a very appreciable duration of enunciation of speech-sounds. In Bantu the term is more particularly applicable to vowels.

A **long vowel** is one which is relatively long, as compared with other (more usual) vowels, which are termed short\*. For examples see under length\*. **Half-long vowels** also occur in certain Bantu languages, but for practical purposes they do not seem significant.

For **long consonants** in Ganda see length.

**LOW** (*Bas*) [*Tief*].

Depressed, of small elevation.

A **low vowel** is one in the pronunciation of which the tongue is lowered to some distance from the palate. The more usual term is open\*.

**LOWER-CASE** (*Minuscule*) [*Kleinletterkasten*].

A term used in printing to indicate the small letters as opposed to capitals, the reference being to the shallow divided tray holding type, in which the upper case contains capitals, accented and marked letters, etc., the lower case the small letters, figures, etc.

**MAIN** (*Principal*) [*Haupt*].

Chief, first in rank or importance, principal.

This term is proposed for consistent use in **main predicate**, **main clause**, to indicate the principal predicate or statement in a complex sentence.

**MANNER** (*Manière*) [*Art, Weise*].

Way of acting, mode of execution or carrying out of some process.

(1) The **manner of production** of consonants or **manner of articulation\*** is the mode of execution of a speech-sound with any given position\* of the organs of speech. Manner is indicated by such terms as explosive\*, ejective\*, aspirated\*, voiced\*, implosive\*, nasal\*, fricative\*, rolled\*, flapped\*, lateral\*, affricate\*, semi-vowel\*, etc.

(2) In certain Bantu languages, in the conjugation of the verb, certain of the moods are subdivided according to the manner in which the action is carried out. In Zulu there are four such divisions according to manner: (i) indefinite\*, e.g. *ngithanda* (I love), *ngithandé* (I loved); (ii) definite\*, e.g. *ngiyathanda* (I love), *ngithandile* (I loved); (iii) continuous\*, e.g. *bengithanda*, *ngangithanda* (I was loving); and (iv) perfect\*, used with stative\* verbs, e.g. *ngihlezi* (I am sitting), *bengilele* (I was asleep). In Kongo the perfect is formed by suffixing *-idi*, *-imi*, *-ele*, *-ene*, and the continuous by suffixing *-nga* or *-nge* (according to the final vowel of the simple stem).

(3) In Bantu there are **adverbs\* of manner**, **ideophones\* of manner**, and **descriptive clauses of manner**.

(4) **Manner-comparison** is a term used for adverbial formatives indicating "just like," "as," e.g. in Zulu *njenga-*, *nganga-*; in Shona *sa-*; and for constructions involving such formatives.

**MANUAL** (*Manuel*) [*Handbuch*].

A small book, a handbook, a concise treatise or compendium such as may conveniently be carried in the hand.

**MANUSCRIPT** (*Manuscrit*) [*Manuskript*].

A composition or treatise written by hand; now generally applied to an author's written or type-written copy, as opposed to a printed or published book. The abbreviations MS. (manuscript) and MSS. (manuscripts) are commonly used.

**MASCULINE** (*Masculin*) [*Maskulinum*].

Denoting the male.

There is no masculine gender as a grammatical form in Bantu, but special nouns are often used to signify the male of certain animals; such terms may be called masculine. In Lamba, for instance:

	(generic term)	(masculine)
<i>insumbi</i> (fowl),		<i>kombolwe</i> (cock).
<i>impelembe</i> (sable antelope),		<i>kantanta</i> (sable bull).
<i>imfwiru</i> (hippopotamus),		<i>cololo</i> (hippo. bull).
<i>imbusi</i> (goat),		<i>pêpe</i> (ram).

**MATUKA.**

Obscene or criminal reviling. A term derived from the verb *tuka*, found in several Central Bantu languages, such as Bemba, Lamba, Ila, meaning "to revile, vilify, curse, use obscene language."

*Amatuka* or *amatusi*, as it is variously called, is often the cause of fierce quarrels and law-suits. Words of *matuka* occur at times in Bantu riddles and aphorisms, and should be avoided in literature.

**MEANING** (*Sens*) [*Sinn, Bedeutung*].

Significance, sense\*; that which is or is intended to be signified.

**MEDIAL** (*Médial*) [*Mittellaut*].

Situated in the midst. In phonetics, phone values often vary if used medially in a word from the value they have when isolated or initial, e.g. in Ila *b* appears initially, *v* medially often. **Medial letters** in Arabic script (see Beech, *Aids to the*

*Study of Ki-Swahili*, p. 5) are often different from the forms used initially or finally.

**MEINHOF'S LAW** (*Loi de Meinhof*) [*Meinhofs Gesetz*].

A phonetic law which governs a dissimilation of nasal compounds applicable to certain Bantu languages. Meinhof (*Bantu Phonology*, p. 183), calling it the "Ganda Law," states: "This law extends to several languages of East Africa. It was first observed in Ganda, and derives its name from this fact. It may be formulated thus: 'When two successive syllables both begin with a nasal plus following plosive, the plosive of the first syllable is lost.' In Ganda  $n + g > \eta g$ ,  $n + l > nd$ ,  $n + b > mb$ , but when the Ganda law applies, we find  $\eta$  for  $\eta g$ ,  $n$  for  $nd$ ,  $m$  for  $mb$ , e.g. *ηenda* 'I go' from *-genda* 'go,' and the same with the objective pronoun *-n-* 'me,' e.g. *a-manze nyo* (< *a-mbanze*) 'he pressed me much' from *-bandja* 'demand payment of a debt' . . . .

"In Kuanyama there is a law which is the exact counterpart of the Ganda Law. 'When two successive syllables both begin with a nasal and a following plosive, the nasal of the second compound is dropped'."

Meinhof's law also operates in Lamba, Bemba and other languages of Central Bantu.

**METAMORPHOSIS** (*Métamorphose*) [*Verwandlung, Metamorphose*].

Change of form or structure. For the *metamorphosis of the nasal* see nasalization\*.

**METAPHOR** (*Métaphore*) [*Metapher*].

"A rhetorical figure of speech by which a word or phrase literally denoting one kind of object or idea is applied to another to suggest a likeness between them; as in 'the ship plows the sea'" (Webster).

The difference between metaphor and simile\* is that the latter is "a comparison proclaimed as such, whereas a metaphor is a tacit comparison made by the substitution of the compared notion for the one to be illustrated" (Fowler).

**METATHESIS** (*Métathèse*) [*Metathesis*].

A transposition of letters or sounds in a word. This word seems to be equally useful to that of transposition\* also em-

ployed for the phenomenon. In Lamba for "to trust," *cetekela* or *ketekela* also appears as *teketela*, the latter regularly in Bulima dialect.

**METRE** (*Mètre*) [*Versmass, Metrum*].

Element of verse measure; rhythmical arrangement of syllables or words in verse.

**METRICAL** (*Métrique*) [*Metrisch*].

Pertaining to or arranged in metre.

**MIDDLE** (*Moyen*) [*Medio-*].

A voice of the Greek verb expressing "reflexive or reciprocal action, action viewed as affecting the subject, or intransitive conditions" (O.E.D.). This term has been used by some writers to designate the neuter\* form of the Bantu verb. As this refers to a "voice," midway between active and passive, it is palpably better to discard it in reference to Bantu.

**MIMIC** (*Mime*) [*Nachahmend*].

Pertaining to imitation or mimicry. The term is used in the phrase "mimic noun" by Wanger in his *Scientific Zulu Grammar* for the ideophone\*. By "mimic" Wanger endeavours to use a wider term than "onomatopoeic." In describing the ideophones as nouns, he is guided by the belief that they are the objects of the verb *-thi*. He writes: "The grammatical status of the words in question is clearly determined by the verb *ti* to which they are object. For they answer to *kuti-ni*? 'it says what?', and not, as we Europeans might expect, to *kuti kanjani*? 'it says how?', e.g. *kwati-ni*? *kwati bidhli*. 'What did it say? It said *bidhli*.' Thus it appears that the words concerned are direct object to *ti*, just as any sentence following *ti* or even any gesture accompanying *ti*." Wanger, however, overlooks several points:

(i) It is difficult often to divorce the work of a descriptive (adverb) from that of a substantive (noun) in Bantu.

(ii) In Zulu *-thi* may take a principal (direct) object additional to the ideophone, e.g. *baziithi bidli* (they scattered them; where *zi-* represents the real object, e.g. *izinto*).

(iii) Ideophones may be used in Zulu without the verb *-thi*, e.g. *kumhlophe qwa* (it is snow-white).

(iv) In many other Bantu languages (e.g. Lamba) no defective verb, such as *-thi*, is used at all.

It is best therefore to treat the ideophone as a separate part of speech in Bantu, even though it may have, in Nguni, certain similarities to the substantives.

**MIXED** (*Mixte*) [*Misch-*].

Composed of different or dissimilar elements; resulting from diverse origins.

In Bantu there are certain **mixed languages**, sometimes called "trade" or "kitchen" languages, e.g. Kitchen Kafir, spoken in the Union of South Africa and northwards; "Bangala," spoken on the Congo River; Kitchen Swahili, spoken on the East Coast.

**MODAL** (*Modal*) [*Modal*].

Having reference to mode\* in the widest sense. Meinhof (in his *Grammatik der Bantusprachen*, p. 61) characterizes verbal suffixal elements as being modal, in contrast to the prefixal elements which are temporal\*.

**MODE** (*Mode*) [*Modus, Art, Weise*].

The method, manner or fashion of doing or being, in the widest sense. The terms mood\* and manner\* are used in Bantu with definite grammatical significance. It is better (especially in view of French usage) not to give the English word "mode" any scientific value. It was used by Doke, in the first edition of his *Text Book of Zulu Grammar*, for what is now termed implication\*.

**MODIFIED** (*Modifié*) [*Modifiziert*].

Limited, restricted by alteration. The term "modified stem" is used by Lammond in Bemba for the perfect\* stem; but the term is far too non-committal and general to be of service for this.

**MODIFY** (*Modifier*) [*Modifizieren, Abändern*].

To limit or restrict the meaning, to qualify. There is little to choose between this term and qualify\*.

**MONOGRAPH** (*Monographie*) [*Monographie*].

A special treatise on a single subject of limited range.

**MONOSONANT.**

Madan (in *Living Speech in Africa*, p. 25) used this term for "a single sound—the germ of the word—any sound capable of separate pronunciation." By using this term it would be necessary to subscribe to the thesis "that every Bantu word, however lengthy and elaborate its form may be, is likely to be traceable to a single sound." This is unproved and most improbable.

**MONOSYLLABIC** (*Monosyllabique*) [*Einsilbig*].

Consisting of one syllable.

Special laws operate in Bantu at times with **monosyllabic stems**; this is especially noticeable in the case of **monosyllabic verbs**.

**MONOSYLLABLE** (*Monosyllabe*) [*Einsilbiges Wort*].

Word or form consisting of a single syllable\*. Although Bantu seems instinctively to avoid monosyllabic words, they are found in all Bantu languages, especially among the ideophones.

**MOOD** (*Mode*) [*Modus*].

"A special form assumed by the verb in order to mark some special manner (*modus*) in which that connexion between a subject and predicate which every verb implies is viewed by the speaker." (Bradley.)

The following moods are recognized in various Bantu languages: imperative\*, infinitive\*, indicative\*, subjunctive\*, participial\*, potential\*, conditional\*, and contingent\*. Moods are often distinguished one from the other by some change in subjectival concord; for instance in Zulu, the class 1 concord varies as follows: indicative and contingent *u-*, subjunctive and potential *a-*, participial *e-*.

It must be observed that while it is still convenient in Bantu to include the infinitive and imperative among the moods, these forms are really distinct from all the others, not being finite; the first is a noun, and the second an interjection.

**MORPHOLOGICAL** (*Morphologique*) [*Morphologisch*].

Pertaining to morphology, structure or form.

Nasal consonants are said to have **morphological influence**. There is also **morphological correspondence\*** between languages.

**MORPHOLOGY** (*Morphologie*) [*Morphologie*].

That branch of linguistic study which deals with the origin and functions of inflexions and derivational forms; the emphasis being upon the form of words.

**MOTION** (*Mouvement*) [*Bewegung*].

Process of changing place, movement; the opposite of rest\*.

**Verbs of motion** in Bantu are commonly followed by the locative; "motion towards" being expressed by using the applied form of the verb, and "motion from" by using the simple form.

**MUTATION** (*Mutation*) [*Veränderung*].

Change, alteration in form or qualities. In Bantu **consonantal mutation** is generally referred to as sound-shifting\*.

**MUTUAL** (*Mutuel*) [*Gegenseitig*].

Reciprocally acting or related. A term used by Junod in Ronga for the reciprocal\* verbal derivative.

**NARRATIVE** (*Narratif*) [*Erzählend*].

Pertaining to narration, historical recital, recounting of events in order of time.

The term **narrative tense** is preferable to what is called in some Bantu languages the "historic\* tense," as it may refer to events which have only just taken place. In Lamba the tense is indicated by *ka-* prefixed, e.g. *kanja uko*, *kambaŵona*, *kambaŵula fyōnse*, I went there and saw them and told them all about it. Further, in Lamba, the conditional, with a conjunction *eli*, *elyo*, or *teli*, *telyo*, may be used with the same narrative force, e.g. *eli ningaya uko*, *ningaŵaŵona*, *ningaŵula fyōnse*, then I went there, and saw them, and told them all about it.

Crabtree in Luganda wrongly calls "narrative" a special consecutive construction, the equivalents of which in other languages are either subjunctive or participial.

**NASAL** (*Nasal*) [*Nasal*].

Articulated with the air passing through the nose; there is complete closure in the mouth-passage, the velum being lowered; opposed to oral\*.

**Nasal consonants** occurring in most Bantu languages are the following: **bilabial nasal** (*m*), **dental or alveolar nasal** (*n*), **palatal nasal** (*ny*), and **velar nasal** (*ŋ*). In addition many languages have the **denti-labial nasal** (*ɱ*) used homorganically before *f* and *v*. In certain languages, e.g. Sotho, the four regular nasals also appear syllabic.

**NASALIZATION** (*Nasalisation*) [*Nasalisierung*].

The process of affecting with nasal influence. The term is used in two connections:

(1) The **nasalization of vowels**: a pronunciation of vowel sounds with the velum so lowered that part of the air-column passes through the nose. This phenomenon, so common in some languages, e.g. French, is really foreign to Bantu in other than emotional speech, or non-significant inter-nasal position. Nevertheless some Bantu languages, evidently under outside influence, have nasalized vowels, as for instance Fang.

(2) The Bantu phonetic process of **nasal assimilation**, which takes place particularly in certain noun classes. Bantu phonology demands that nasals, when compounded with consonants, should be homorganic\*. Thus *m* is found with bilabials, *ɱ* with dentilabials, *n* with alveolars, and so on. Generally each language has its own particular rules as to what type of sound may be compounded with a nasal. In Sotho, for instance, a nasal may not be compounded with any voiced consonant; thus nasal + *b* > *mb'*, nasal + *l* > *nl'*, etc. In Lamba, on the other hand, the nasal occurs with both voiced and unvoiced consonants.

Not only does the nasal assume a particular form homorganic to the initial consonant of the stem following, but that consonant, under nasal influence, often undergoes a definite change, e.g. in Shona, under nasal influence, *k* < *h*, *p* < *mh*, *r* > *nd*, *d* > *nd*, *t* > *nh*, *s* > *ts*, *v* > *mb*, etc.; examples: *-kuru* (big) < *huru*, *mhima* (reedbuck) is from the stem *-pima*.

**NASALIZED** (*Nasalisé*) [*Nasaliert*].

Subjected to nasal influence.

**Nasalized vowels** (see nasalization\* of vowels) are practically unknown significantly in Bantu outside Fang. Nasalized vowels are marked with a tilde,\* e.g. *ã*, *ẽ*, *õ*, etc.



## NEAR.

Close, referring to a little distance in place or time. A term used by some writers for immediate\*, as in "near past tense" and "near future tense."

**NEGATION** (*Négation*) [*Negation, Verneinung*].

Denial, assertion of non-reality or untruthfulness; opposite to affirmation.

**Adverbs of negation** express denial, as "No!" Zulu, *qha*; Swahili, *ahaa*; Nyanja, *iai*; Kongo, *ve*; Lamba, *tau*. There are usually several such adverbs of negation in each Bantu language, e.g. Lamba: *tau, i, yo, kōku*; Zulu: *qha, cha, hayi*.

**Absolute negation** gives expression to the concept of "none," "no single one." Contrast the ordinary negative in Zulu, *angimboni umuntu* (I do not see the person) with the expression of absolute negation in *angiboni-muntu* (I see no-one), where the elision of the initial vowel of the substantival object and the formation of a compound word have taken place.

**NEGATIVE** (*Négatif*) [*Negativ, Verneinend*].

Maintaining denial; opposite to positive or affirmative.

The **negative conjugation** is generally the second conjugation of Bantu verbs, expressing a separation of subject and predicate in the sense that the actions or attributes signified by the predicate do not belong to the subject.

**Negative pronominal adverbs** occur in Central Bantu, where forms are found for all persons and classes, e.g. in Lamba: *wōyu* (not he, class 1), *syēsi* (not they, class 10); *kōku* (class 17, commonly used term for "no"); *taŵaficile ŵāŵa*, they did not arrive, not they. These may also be considered as copulatives.

**NEUTER** (*Neutre*) [*Medio-, Neutropassiv*].

(1) Of verbs, neither active nor passive, and thus equivalent to intransitive\*.

(2) In Bantu the term is used for that derivative form of the verb which indicates an intransitive state or condition, without any special reference to an agent determining that condition. In many cases the force of the English suffix *-able* or *-ible* expresses this **neuter form**; in others the idea of "get" or "become," as opposed to the passive use of "be," seems

to be the nearest equivalent. Various terms, indicative of some particular aspect of the force of this derivative, have been used, e.g. middle, quasi-passive, qualificative, capable, stative, but Bantu usage favours the term neuter.

The **neuter suffix** in Bantu is generally *-eka* or *-ika* (being closely allied to the intransitive suffix *-ka*). In South-eastern Bantu there is a rarely-used additional neuter suffix *-akala* (Nguni) or *-ahala* (Sotho). Examples of the neuter from Lamba: *ŵona* (see) > *ŵoneka* (be visible); *toŵa* (break) > *toŵeka* (be broken). In Lamba there is also a **neuter-passive** form embodying both the ideas of the neuter and the passive, e.g. *cita* (do) > passive, *citwa* (be done, by someone); neuter, *citika* (be done, in completed state); and neuter-passive, *citikwa* (be done, in completed state due to someone's action).

(3) Of neither masculine nor feminine gender. In this sense the term is not applicable to Bantu.

**NEUTRAL** (*Neutre*) [*Neutral*].

Indifferent, pertaining to neither one nor other side. The term **neutral vowel** is applied to an unstressed central vowel, in the enunciation of which the tongue is lax and in intermediate position, neither raised markedly at the back nor in the front, and not too low down in the mouth. The tongue is in the "position of rest" during its enunciation. The phonetic symbol is *ə*, as in the English word *about* (about). This vowel is extremely rare in Bantu, but occurs in Yaunde.

**NOMEN AGENTIS.**

A Latin term used by French and German writers for agent\*, though the former also use "nom d'agent."

**NOMENCLATURE** (*Nomenclature*) [*Nomenklatur*].

The system of names used in any given science or art, by any school or individual; cf. terminology\*.

**NOMINAL** (*Nominal*) [*Nominal*].

Pertaining to the noun.

**Nominal stems** are stems which have their origin in nouns. In Zulu a large number of relatives have nominal stems, e.g. *-buhlungu* (painful) < *ubuhlungu* (pain), *-manzi* (wet) < *amanzi* (water).