

## IDEOPHONES IN DZƏ (JENJO), AN ADAMAWA LANGUAGE OF NORTHEASTERN NIGERIA

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**Abstract:** Ideophone is a phenomenon dominant in African languages. Dzə is an under-investigated and under-documented Adamawa language found in Taraba, Adamawa and Gombe States, Northeastern Nigeria. It was noticed that the language has a lot of ideophones. It became necessary to study it to understand its importance in the language. This study is to draw the attention of scholars working on Adamawa languages and ideophones. It will also thus form part of the grammar of Dzə someday. The study of ideophone is not exhaustive, especially in the minority languages of Northeastern Nigeria. The study shows that Dzə ideophones express intensity, emphasis and description. Dzə ideophones have unique phonological features and some of the sounds found in the conventional phonology of Dzə are not found in the ideophones. The phoneme /ɲ/ is common in the coda position of the ideophones. Ideophones modify verbs, adjectives and nouns in Dzə. They also function as adverbs and are elements that constitute a noun phrase. They augment other word classes like nouns, verbs and adjectives.

**Key words:** Jenjo, ideophones, grammatical functions, Dzə, Adamawa languages, Taraba

## 1. Introduction

Dzə [jen] is an Adamawa language;<sup>1</sup> the language is spoken in some parts of Adamawa, Taraba and Gombe States in Northeastern Nigeria. The endonym is *Dzə* but the language is widely known by the exonym *Jenjo*. “Adamawa languages are among the least documented in Africa” (Kleinewillinghöfer 2016: 1). *Dzə* is a poorly studied language. Its speakers are predominantly in Jen (their capital home), Karim-Lamido local government area of Taraba state. According to Eberhard and al. (2020), it has 100,000 user population.

Ideophones are an integral part of African languages.<sup>2</sup> Blench (2009) reiterated this fact when he states that a characteristic feature of languages worldwide, but particularly those in Africa is ideophones, words of a distinct semantic type, which can fill one or many syntactic slots. Ideophones were first known by early researchers to be features of African onomatopoeia but now there are cross-linguistic analyses of ideophones in the Indo-European languages. There are several perceptions as to what an ideophone is (see Kilian-Hatz 2001; Dingemans & Majid 2012; Jacques 2013; Beck 2008). Crystal (2008) defines ideophones as a term used in linguistics and phonetics for any vivid (ideophonic) representation of an idea in sound, such as occurs through onomatopoeia. From the above definition, we can see that ideophones have to do with sounds, onomatopoeia, ideas and perceptions. Ideophones in *Dzə* will, therefore, be examined with that in mind.

According to Blench (2010) most publications in general have focused on Niger-Congo languages. While it is true that a lot has been

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<sup>1</sup> Adamawa is the classificatory label for about ninety languages, spoken in the central part of the sub-Saharan savannah belt (Sudan zone), in an area which stretches from the mountains bordering the basins of the Middle Benue and the Lower Gongola in northeast Nigeria across the north of Cameroon to the east into Chad and the Central African Republic (Kleinewillinghöfer 2016).

<sup>2</sup> Dingemans has worked extensively on ideophone of an African language see Dingemans (2012; 2013; 2015) and Dingemans & Majid (2012).

written about Niger-Congo languages, there are not much studies on the ideophones of Adamawa languages. The few available are (Anonby 2008; Bohnhoff 2019). Bohnhoff (2019) gave a detailed description of Dii ideophones. In the same vein, the study of ideophones is not exhaustive, especially on small group languages of Northeastern Nigeria. Similarly, Pischedda (2017) states that despite scholars' interest in problems relating to functions and cross-linguistic aspects of ideophones, there are still areas that remain under-researched. For example, the expressive and creative role played by ideophones in comic books or an Anglophonic influence in the use of ideophones in Portuguese, Spanish or French Disney comics etc. Besides that, the forms of ideophones differ in languages.

This research follows the basic linguistic theory as described by Dixon (2010). It is a single cumulative theory which views each language as a complete linguistic system. It is the theory of linguistics as a natural science that involves studying and comparing the grammatical patterns of individual languages. It is eclectic in nature because it is a blend of several theories that can be used to address all levels of language.

The data was collected during fieldwork in Jen<sup>3</sup> (the capital city of the Dzə people) in December 2014. Three Dzə folktale tellers were approached and with their consent, the folktales were recorded. Each told two to three tales. The bulk of the data for this study was collected through the recorded folktales. The recorded folktales were transcribed and translated using Saymore<sup>4</sup> and the ideophones elicited. Participant observation of daily conversations of people at home and churches were noted.

This section presents an introduction of the study, framework and methodology used in the study. Section 2 concentrates on tone and

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<sup>3</sup> Jen is one of the alternate names of Dzə and also the town of the Jenjo people located along the Benue river of the Karim-Lamido Local Government Area of Taraba State.

<sup>4</sup> <https://software.sil.org>

phonological properties of Dzə ideophones. Morphological properties of ideophones are discussed in Section 3. Section 4 examines syntactic properties ideophones and section 5, the semantic properties of Dzə ideophones, conclusion in section 6 and lastly, there is a list of Dzə ideophones in Appendix.

## 2. Phonological properties and tone

### 2.1. Phonemic inventory

According to Othaniel (2014), Dzə has thirty-three consonant phonemes: /p, b, t, d, c, ʃ, k̄p, ḡb, k, g, ts, dz, tʃ, dʒ, ɲ, ŋ, m̄, m, n, f, v, s, z, ʃ, ʒ, m, h, l, j, j, ɥ, ɥ, w/. The sounds that occur in Dzə ideophones are /b, p, t, d, k̄p, ḡb, k, g, ts, dz, tʃ, dʒ, ɲ, ŋ, m, n, f, v, s, z, ʃ, ʒ, h, l, j, w/. The following sounds do not occur in Dzə ideophones: the voiceless bilabial nasal /m̄/; voiceless velar fricative /ɰ/; voiceless palatal approximant /j/; voiceless palatal approximant /ɥ/ and voiced palatal approximant /ɥ/. The voiceless velar approximant /w/ does not occur alone in the ideophones except in a consonant cluster. For example: *dzwà dzwà* in *bwí dzwà dzwà* ‘ideophone that describes softness’, and *bwàŋ bwàŋ* ‘ideophone that describes something tight and small’. Furthermore, the consonant phoneme /r/ i.e. the voiced alveolar trill [r] occurs in ideophones such as *hàr* ‘sound of coming in a hurry’ and *bìr* ‘sound of flying birds’. But it is not found in the Dzə consonant phoneme. The voiced bilabial plosive /b/, voiceless alveolar plosive /t/ and voiceless velar plosive /k/, voiced affricate velar /ŋ/ and their variants are the most common phonemes in ideophones which are found in large numbers, more than any other sound and its variants. The majority of ideophones have a consonant /ŋ/ in coda position. This is probably because Dzə is rich in consonant /ŋ/. They can occur in onset, medial and coda of all word classes including ideophones.

According to Othaniel (2014), Dzə has nine oral vowel phonemes: /i, u, í, e, ə, o, ɛ, ɔ, a/, seven nasalized vowel phonemes: /ĩ, ỹ, ũ,

ẽ, ẽ̃, ẽ̄, ẽ̅/ and six breathy vowel phonemes: /ĩ, ɪ̤, ɛ̤, ɔ̤, ɤ̤, ɔ̤/. There is vowel harmony in Dzə ideophones with –ATR vowels [ə, ɛ]. Usually, the –ATR vowel [ə] can co-occur with any other vowel but in the ideophones, it occurs only with –ATR vowel [ɛ] or itself. Such ideophones are *kwàte* in *tsà kwàté* ‘very hard’, *tàkpé* *tàkpé* ‘sound of milling’. The +ATR vowels [i, u] co-occur as in *kúní* *kúní* ‘state of walking and moving shoulders to each side with each step’. There is no ±ATR vowel harmony between the nasalized and breathy vowels in the ideophones. We have not experienced any breathy vowel in the ideophones but there are nasalized vowels e.g. *b̃b̃b̃* ‘describes anything of a nut that is not yet matured’, *fỹ* *fỹ* ‘describes how bright or how light something is’, *kũkũ* ‘describes something or someone short’. The ideophone *tūtū* will sometimes lengthen a vowel<sup>5</sup> for emphasis. For example, *yè tūtū* ‘horrible smell’ can be emphasised as *yè tūtūūūū* ‘extremely horrible smell’. This is also attested by Anonby (2008: 402) in the ideophones of Mambay.

## 2.2. Syllable structure

According to Othaniel (2014), Dzə has six basic syllable types: V, CV, CVC, CCV, N and VC.<sup>6</sup> However, only three syllable structure types were evident in Dze ideophones. They are as follows.

(1) CV

*gbà* ‘manner-less’

(2) CCV

a. *zhà zhà* ‘ideophone that describes thick, big lips’

*nwá m̀ Zhàzhà*

mouth 2SG IDEO

‘your thick big mouth’

<sup>5</sup> More on vowel lengthening see Gussman (2002).

<sup>6</sup> See Othaniel’s (2014) phonology write up.

- b.  $\overline{dzwá}$   $\overline{dzwá}$  ‘ideophone that describes softness’ as in:  
*bwí*                       $\overline{dzwádzwá}$   
 soft                      IDEO  
 ‘quiet soft’

(3) CCVC

- a. *bwàŋ bwàŋ* ‘ideophone that describes something small and tight’  
 b. *kyáŋ kyáŋ* ‘ideophone that describes something long and tight’

Dzə ideophones are mostly disyllabic with a default shape /CVCV/. Ideophones in Dzə have only one reduplicative pattern which is the full reduplicated ideophones. Trisyllabic ideophones are rare.

- (4) *bùlùlù* ‘ideophone for sleepy or sexy eye’  
*tòlòlò* ‘ideophone for motion or walking foolishly’  
*kələlə* ‘ideophone that describes loudness’

The trisyllabic ideophones are not common. They seem like partial reduplication but are not because there are no forms to be traced back to morphophonologically to show that these trisyllabic ideophones are partially reduplicated. Another reason is that there are no ideophones such as *bùlu*, *tòlò* or *kələ* for partial reduplication to take place. They are also characterized by identical tone and vowel.

### 2.3. Tone

The Dzə language has three primary tone levels and contours involving all three levels. These are H, M and L tones (5).

- |     |           |         |           |         |                   |
|-----|-----------|---------|-----------|---------|-------------------|
| (5) | <b>H</b>  |         | <b>M</b>  |         | <b>L</b>          |
|     | <i>bí</i> | ‘song’  | <i>bī</i> | ‘metal’ | <i>bì</i> ‘word’  |
|     | <i>kí</i> | ‘stalk’ | <i>kī</i> | ‘mat’   | <i>kì</i> ‘prune’ |
|     | <i>wá</i> | ‘fry’   | <i>wā</i> | ‘pluck’ | <i>wà</i> ‘roast’ |

(6) shows examples of contour tones involving H and L.

(6) <b>HL</b>		<b>LH</b>	
<i>kǔ</i>	‘belch’	<i>t̄ɪŋ</i>	‘capsize’
<i>yě</i>	‘red monkey’	<i>t̄a</i>	‘father’

Contour tones involving M are exemplified in (7).

(7) <b>MH</b>		<b>ML</b>	
<i>d̄z̄ɪŋd̄z̄ɪŋ</i>	‘baobab fruit’	<i>kā</i>	‘appreciation/thankful’
<b>LM</b>			
<i>fāmā</i>	‘a kind of fish’		

These primary tone levels and contour tones are also found in Dzə ideophones and most of the ideophones are disyllabic as seen in the appendix below. It is seen that there are disyllabic ideophones with the tone melodies HH, MM, LL, LH, LR, and LM in Dzə, the dominant tone pattern is LL and MM. There are tone melodies that are not found in Dzə disyllabic verbs but are found in Dzə disyllabic nouns and ideophones. These are LH and LM. Out of the 84 ideophones, there are six monosyllabic ideophones that carry the same L tone; and one tone melody in the trisyllabic Dzə ideophones which is LLL as against the conventional Dzə trisyllabic nouns which have HHH, HHM and HHL.

### 3. Morphological properties

Morphologically, ideophones in Dzə have no inflection. This is unlike other word categories in Dzə such as nouns and verbs that inflect for number, tense and aspects respectively.

Fully reduplicated ideophones express intensity, as in (8).

(8) a.	<i>nwà</i>	<i>wə</i>	<i>bí</i>	<i>zítí</i>	
	mouth	3SG.POSS	black/dirt	IDEO	
	‘His mouth is very dirty.’				
b.	<i>nwà</i>	<i>wə</i>	<i>bí</i>	<i>zítí</i>	<i>zítí</i>
	mouth	3SG.POSS	black/dirt	IDEO	IDEO
	‘His mouth is extremely dirty.’				

- c. *sò*     *n*     *hò*     *gúdú*  
 1SG    NPST    walk    IDEO  
 ‘(S)he walks heavily.’
- d. *sò*     *n*     *hò*     *gúdú*     *gúdú*  
 1SG    NPST    walk    IDEO    IDEO  
 ‘(S)he walks extremely heavily.’

*zítí zítí* in (8b) and *gúdú gúdú* in (8d) express intensity respectively. We see that in (8a) and (8c) the single ideophones did not carry the amount of intensity/seriousness the reduplicated ideophones did. The difference in marking intensity and emphasis is that intensity uses reduplication while emphasis uses vowel lengthening. There are more fully reduplicated ideophones than the non-reduplicated ones as the fully reduplicated ones are likely more to be used than the non-reduplicated root (see the list of Dzə ideophones in Appendix 1). Fully reduplicated ideophones are certainly one of the features of African ideophones as attested by Okoye & Egenti (2015: 58) on Etulo ideophones and Asohsi (2018) on Bafut. This could imply that African ideophones are rich in reduplication.

#### 4. Syntactic properties of ideophones

Dzə ideophones may follow nouns, verbs or adjectives, i.e. they modify the elements they follow. An example an ideophone that modifies a noun is presented in (9).

- (9) *ò*     *jí*     *bē*     *nyívi*     *fěfě*  
 3SG    wake    with    morning    IDEO  
 ‘(S)he wakes up early morning.’

In (9), *fěfě* modifies the noun *nyívi*, the ideophone tells us that he or she wakes early. It modifies the noun when it follows the noun in noun phrases or sentences.

An ideophone modifying a verb is presented in (10).





- (14) à pé kwáŋ kwáŋ wú à pé bì ò bà mǎ  
 2SG bend IDEO IDEO come 2SG pass lest 3SG see 2SG  
 ‘You bend quietly pass lest (s)he sees you.’

In (14), the phrase à pé kwáŋ kwáŋ ‘you bend quietly’ is an additional information in the clause because the remaining part of the clause wú à pé bì ò bà ‘come and pass before she/he sees you’ is a complete proposition. kwáŋ kwáŋ modifies the verb pé ‘bend’ and expresses the manner of the bend.

- (15) vǎ ijé dè bí zítí zítí  
 house woman DET black/dirt IDEO IDEO  
 ‘The woman’s house is very dirty.’

The occurrence of ideophones may or may not be conditioned by verbs, adjectives or nouns they modify. For example *kǎ̀lǎ̀ŋtǎ̀ŋ* cannot occur with any other word, but *fǐ* as well as *zítí zítí* that can only occur with *bí*.

In Dzə, *vǎ ijé dè bí* can be a complete proposition. The ideophones *zítí zítí* is additional information. It also modifies the verb *bí*, therefore, it is seen as an adverb here. The ideophones in examples (13)–(15) all function as adverbs.

## 4.2. As elements of a noun phrase

Ideophones constitute one of the elements that form a noun phrase in Dzə. They occur with a head noun to form a noun phrase, as in (16) to (18). The ideophones that modify nouns either precede or follow the nouns.

- (16) *kḗŋtǎ̀ŋ* kú  
 IDEO head  
 ‘heavy/big head’

The ideophone *kḗŋtǎ̀ŋ* and the noun *kú* ‘head’ can be seen as a noun phrase as is the case in *bǎ̀ŋlǎ̀ŋ nwà* ‘big wide mouth’.

- (17) *bànláŋ nwà*  
 IDEO      mouth  
 ‘big/wide mouth’

The ideophones in (16) and (17) can occur with either *kú* or *nwà* i.e. we can have *bànláŋ kú* and *kp̄ɪŋt̄ɪŋ nwà*. When the phrase *kp̄ɪŋt̄ɪŋ kú* occur alone, the *kú* carries a high tone but if it occurs in clause like (18) below it carries a low tone.

- (18) *úm̀wà ní k̀ù kp̄ɪŋt̄ɪŋ ní s̀ì n ẁí*  
 child    DEM    head    IDEO      DEM    LOC    NPST    come  
 ‘That child that has big head is coming.’
- (19) *nwà ẁà b̀ànláŋ*  
 mouth    3SG.POSS    IDEO  
 ‘His mouth big and wide.’

## 5. Semantic properties

The semantics of ideophones are about expressivity, i.e. they are expressing the meaning of the senses they evoke. This is in line with Jacques (2013: 263) and Okoye & Egenti (2015: 58) who posit that ideophones describe various features like sound, smell, taste, shape, texture, colour etc. Jenjo ideophones express sound, shape, texture, feeling, state, degree and colour as the following examples show: Ideophones that describe sound e.g. *kp̄ǎkp̄ǎ kp̄ǎkp̄ǎ* ‘sound of horns hitting against a tree’, *kp̄ò̀ǹò kp̄ò̀ǹò* ‘atmospheric sound’, *g̀ú̀d̀ú g̀ú̀d̀ú* ‘sound of heavy, large feet on the ground like elephant feet’. Ideophones that describe shape e.g. *b̀ànláŋ* ‘wide’. Ideophones that describe texture e.g. *b̀ù̀t̀ú b̀ù̀t̀ú* ‘fine textured smooth flour’. Ideophones that describe feelings e.g. *ỳìỳì* ‘the feverish feeling’. Ideophones that describe state e.g. *g̀b̀à* ‘manner-less’. Ideophones that describe degree e.g. *ỳìl̀ì ỳìl̀ì* ‘something extremely cool’, *ỳìl̀í* ‘very cool’ and ideophones that describe colour e.g. *kp̄àng* ‘shows how bright a colour is’. Ideophone that describes smell e.g. *t̀ù̀t̀ù* ‘horrible smell’, *m̀ù̀m̀ù* ‘nice smell’. The

ideophones of sounds, smell and feelings can be used with noun phrases, verbs, or stative verbs as in the examples below.

- (20) *pí sí n wà kpò̀ǹǹ kpò̀ǹǹ*  
 place LOC NPST sound IDEO IDEO  
 ‘The place sounds empty.’

The verb *wà* ‘sound’ is modified by the ideophone *kpò̀ǹǹ kpò̀ǹǹ*.

- (21) *níjdzwà yé tùtù*  
 wound 3SG smell IDEO  
 ‘His/her wound smells bad.’

The ideophones for degree, colour and texture may modify adjectives and stative verbs respectively, cf. (22) to (24).

- (22) *níjmarí dè tá yílí yílí*  
 rice DET be.cold IDEO IDEO  
 ‘The rice is very cold.’

- (23) *yǎ̀ŋ basí dè lǎ kpà̀ŋ*  
 leaf kind of tree with orange flower DET ADJ IDEO  
 ‘very red flower’

- (24) *níj wà hyǎ̀ kpà̀ŋ*  
 eye 3SG.POSS red IDEO  
 ‘his/her very red eye’

The word *lǎ* is an adjective signifying red and this ideophone seems to be the only ideophone that can modify this particular adjective.

- (25) *yámwùì vǎ kwì ijé dè fǎ bùtú bùtú*  
 flour GEN old woman DET be.smooth IDEO IDEO  
 ‘The old woman’s flour is extremely smooth.’

## 6. Conclusion

We noticed that the language has a lot of ideophones. It became necessary to study it to understand its importance in the language. This study is to draw the attention of scholars working on Adamawa

languages and ideophones. Ideophones are frequently used in Dzə folktales as well as everyday conversations. The unique features of Dzə ideophones are seen throughout the study. Morphologically, Dzə ideophones have no inflection and in the syntactic aspect, they function as adverbs. Ideophones in Dzə augment and modify other word classes like nouns, verbs and adjectives. They express intensity and emphasis through reduplication and final vowel lengthening. The difference in marking intensity and emphasis is that intensity uses reduplication while emphasis uses vowel lengthening. They hardly precede the word they modify. It is rare but only happens with nouns as in the case of *bàŋlǎŋ nwà* and *nwà wà bǎŋlǎŋ*.

### Abbreviations

1SG — 1 <sup>st</sup> person singular	IDEO — ideophone
2SG — 2 <sup>nd</sup> person singular	L — low tone
3SG — 3 <sup>rd</sup> person singular	LOC — locative
ADJ — adjective	LH — low high tone
ATR — advanced tongue root	LM — low mid tone
CV — consonant vowel	M — mid tone
CVC — consonant vowel consonant	MH — mid high tone
DEM — demonstrative	ML — mid low tone
DET — determiner	N — Nasal
GEN — genitive	NPST — non-past tense
H — high tone	POSS — possessive
HL — high low tone	V — Vowel

### Appendix. Lists of Dzə ideophones

Ideophone	Meaning
<i>bàŋlǎŋ</i>	to be big and wide
<i>bǎbǎ</i>	describes something small and tight
<i>bǎbǎ̃</i>	describes anything of a nut that is not yet matured
<i>bìr</i>	describes sound of flying bird or insect
<i>bùlùlù</i>	sexy/sleepy eye

*Continuation of Appendix*

<i>bùtú bùtú</i>	describes fine textured flour that is very smooth
<i>bùtùm</i>	sound of someone or something that has fallen
<i>bwàŋ bwàŋ</i>	describes something tight and small
<i>bwùjì</i>	the sound of something like a building collapsing
<i>byò byó</i>	describes how tears fall from someone's eye
<i>chō chō</i>	describes something that is very sour
<i>dēdē</i>	describes how someone or something runs
<i>dīdī</i>	describes something or a place that is very clean
<i>dīŋ dīŋ</i>	describes when something is full to the brim
<i>dódó</i>	describes something or someone that is the only one
<i>dzwá dzwá</i>	describes something that is soft
<i>fěfě</i>	describes early hours of the morning or midnight
<i>fàŋ fàŋ</i>	describes something or place that is very open
<i>fyō fyō</i>	describes the brightness of red colour
<i>gbà</i>	to stand mannerlessly on someone sitting down
<i>gbàŋ gbàŋ</i>	sound from a big drum
<i>gbìntìŋ</i>	describes something or a place that is dark
<i>gèŋtàŋ</i>	describes something that is very bitter
<i>gògò</i>	be rough
<i>gìgì</i>	describes the reaction of someone being anxious, angry etc
<i>gìtì</i>	describes someone walking with all strength and energy
<i>gùdù gùdù</i>	describes someone or something with large heavy feet running heavily
<i>hàlàlà</i>	describes watery soup, stew or porridge
<i>hâr</i>	describes that someone or something is coming in a hurry
<i>jìŋg</i>	describes act of moving one's neck to look elsewhere
<i>jōjō</i>	describes someone that shakes as a result of sickness or anger
<i>kēkē</i>	drink down
<i>kàlàlà</i>	describes the loudness of a shout
<i>kàlàŋtàŋ</i>	describes how tall someone or something is
<i>kāsé</i>	describes someone or something that is very white
<i>kōkō</i>	describes the degree of boiling
<i>kíŋkíŋ</i>	describes light steps of tiptoeing

*Continuation of Appendix*

<i>kírkír</i>	describes someone running heavily
<i>kùnènè</i>	describes someone that is greedy and covetous
<i>kúní kúní</i>	describes the state of walking and moving shoulders to each side with each step
<i>kùkù</i>	describes someone or something short
<i>kūtwī</i>	describes shape of something thick and round
<i>kpǎkpá kpǎkpá</i>	describes the sound of horns hitting against another horns or tree
<i>kpàṅ</i>	describes the brightness of red colour
<i>kpāntāṅ</i>	describes how white someone or something is
<i>kpèṅ kpèṅ</i>	sound from a small drum
<i>kpṛṅtṅ</i>	describes something that is big and heavy
<i>kpḍḍ kpḍḍ</i>	describes the sound of distance noise or commotion (atmospheric sound)
<i>kyàṅ kyàṅ</i>	something that is long and tight
<i>kwəṅ kwəṅ</i>	describes the manner in which someone bends
<i>kwāṅ</i>	describes how hard something is
<i>kwé kwé</i>	describes how dry something is
<i>lāṅ lāṅ</i>	up high
<i>lùbí</i>	sound of water or something falling in water
<i>lùlù</i>	describes water that is lukewarm
<i>mùmù</i>	pleasant or nice smell
<i>ncháṅ ncháṅ</i>	broken to pieces
<i>nwà nwà</i>	describes when something is plenty and unorganized
<i>nwāṅ</i>	sound of bowel movement when hungry
<i>nwāṅ nwāṅ</i>	sound of grains cooking in a tin container
<i>nḍṅ nḍṅ</i>	describes something plenty
<i>pàpí</i>	hurry
<i>pāṅ</i>	describes how flat something is
<i>pūpā</i>	describes sound of slap on the cheek
<i>pùpù</i>	describes an area or place that is swampy, loamy ground
<i>pwàpù</i>	sound of falling
<i>pwè pwè</i>	bloated/kwashiorkor stomach
<i>sèsè</i>	describes feeling lightweighted and happy

*End of Appendix*

sěsě	describes a bright place or atmosphere
swè swè	describes how tears fall from the eyes
tăkpé tăkpé	sound of milling especially with a grinding stone
tètè	describes how vast or empty something is
t̄t̄	describes distance/farness
tòlòlò	describes someone or something walking foolishly
tótó	describes something that is shining
tūtū	horrible smell
tùtù	full to the brim
twáŋ twáŋ	quiet place
yílí yílí	describes the degree of coolness of something
yìyì	describes feverish condition
zhà zhà	describes that something is thick and big
zítí zítí	describes how dirty someone or something is
zùzù	sound of liquid or watery things pouring
zwà zwà	walking uncoordinatedly (shapelessly)

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