# **RUNYAKITARA LANGUAGE STUDIES**

A Guide for Advanced Learners and Teachers of Runyakitara

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−a∼aa−

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# **Acronyms and Abbreviations**

| **adj.** | **Adjective** |
| --- | --- |
| ap | Adjectival phrase |
| asp. | Aspect |
| Aux/aux. | Auxiliary |
| cl. | Class prefix |
| comp. | Complementiser |
| conj. | Conjuction |
| dem. | Demonstrative |
| Det/det | Determiner |
| e.g. | For example |
| Ext | Verbal extension / Verebal derivation |
| fut. | Future |
| hab. | Habitual |
| imm. | Immediate |
| inf | Infinitive |
| iv | Initial vowel |
| loc. | Locative |
| mv | Main verb |
| N | Noun |
| NP | Noun phrase |
| Obj. | Object |
| P/Prep | Preposition |
| PP | Prepositional phrase |
| Perf/pf | Perfect, perfective |
| pers. | Person |
| pl. | Plural |
| prep. | Preposition |

| **pres** | **Present** |
| --- | --- |
| pron. | Pronoun |
| Prog. | Progressive |
| Ry/Rk | Runyankore-Rukiga |
| Rn/Rt | Runyoro-Rutooro |
| Rn | Runyoro |
| Rec/rec | Recent past |
| Rk | Rukiga |
| Rt | Rutooro |
| RT | Root |
| Ry | Runyankore |
| sg. | Singular |
| st. | stative |
| SL | Source language |
| ST | Source text |
| Subj | Subject |
| TL | Target language |
| Ts/ts | Tense |
| V | Verb root/Verb |
| vf | Verb final, final vowel |
| VP | Verb phrase |

# **Preface**

This book introduces a language that we call Runyakitara. You may wonder what Runyakitara stands for. If you are a Ugandan, you may think that some linguists sat down and came up with a new language that they then named Runyakitara. We are going to show you that this is not the case. Runyakitara, as a matter of fact, is a name that was proposed in the mid-1990s by language academics at Makerere University when they were introducing the teaching of Runyoro-Rutooro and RunyankoreRukiga as a degree-level course at that university.

Runyoro-Rutooro and Runyankore-Rukiga are taught as one subject at the university and it was, therefore, convenient to give them one name because it evokes the old empire of Bunyoro-Kitara, which, at its height, covered most of the areas where Runyakitara is spoken today. The speakers of Runyoro-Rutooro and Runyankore-Rukiga, additionally, to a large extent understand each other and do not need an interpreter when conversing among themselves. According to some studies (Ladefoged, 1972), the languages or dialects have a high degree of mutual intelligibility.

## **Runyakitara in the global context**

It is generally accepted that the four varieties of Runyakitara under study belong to the Bantu family of languages, which are part of the Benue-Congo sub-group. The latter itself belongs to the Niger-Congo which is under the Congo-Kordofan (also called Niger-Kordofan) language family. One notes that the Bantu language family is, geographically, the most widespread, stretching from the Equator to the Cape of Good Hope.

## **Runyakitara in the national context**

The Ugandan Constitution does not mention the word Runyakitara. It mentions 56 languages according to the tribes that the constitution recognises. Thus, Runyoro is recognised as a language in the same way Rukiga, Rutagwenda, Runyaruguru and others are. The practice in previous periods, particularly from the 1950s, was to recognise six area languages, at least for educational purposes, those that were to be taught in primary schools. These were: Luganda, Runyoro-Rutooro, Lwo, AtesoNgakarimojong, Lugbara and Runyankore-Rukiga. Thus, Runyakitara had two of its major varieties recognised among the six area languages of Uganda. The situation has now changed, with more languages, such as Lusoga, Japadhola, Lumasaaba and Lhukonzo being taught in primary schools and used as media of instruction during the first three years of primary education.

# **Language and Dialect**

Generally speaking, a language is made up of dialects; that is, different ways in which a language is used by speakers. The most widely-spoken dialects are the regional dialects; that is, people in a given area speaking a language somewhat differently from those of another area. There are also social dialects whereby people of a given class speak the language somewhat differently from those of another. Because of their high degree of mutual intelligibility, Runyoro, Rutooro, Runyankore and Rukiga could be considered as regional dialects of a language called Runyakitara. However, mutual intelligibility is not necessarily sufficient to bring different language varieties together to form one language.

There are other factors to be considered which may be political and historical. For instance, the Danish language is very close to and mutually intelligible with one of the dialects of the Norwegian language. And yet Norwegian and Danish are considered as distinct languages because of historical factors. In the same manner, the kingdoms of Ankore, Bunyoro and Tooro have existed for more than a century and people came to associate the language type they spoke with the kingdom where they lived. So, the people of Bunyoro spoke Runyoro, which has a lot in common with Rutooro while those of Ankore spoke Runyankore which also has a lot in common with Rukiga. Furthermore, the different speakers of these four "languages" were aware that they could understand each other easily but in their own perception, they were speaking different languages.

So, it is not enough for a few academicians to propose a name. It must also be accepted by the different speakers of the languages in question and eventually by the wider community. The use of the word Runyakitara is for the moment at crossroads with a possibility that it might eventually be widely accepted or that it might not.

The example of the Chinese language is also most edifying. It is said that Chinese has many dialects some of which are mutually unintelligible. The most prominent dialects are Mandarin in the Northern part of China and Cantonese in the Southern part. These two major dialects are said not to be mutually intelligible. However, because of the long history of China as a nation, the two are recognized as forming one Chinese language with Mandarin being considered as the standard for the whole country. All the other dialects are also considered as being part of the Chinese language. The situation of Chinese is, however, facilitated by the script that is used. In effect, people with mutually unintelligible dialects can read and understand each other because of the nature of the Chinese script. The symbols of the Chinese script represent meanings of concepts rather than sounds and that is why people of different dialects can read and understand each other while being unable to hold a conversation together.

# **Historical Perspectives and Geographical Distribution**

It is widely accepted in Western Uganda, that a people's language or orulimi/orurimi corresponds to what her ethnic group speaks. The Banyoro speak Runyoro, the Batooro speak Rutooro, the Bagangaizi speak Rugangaizi, the Banyankore speak Runyankore, the Bakiga speak Rukiga, and so on. However, when the European missionaries came, those with interest in language noticed that most of the languages in Western Uganda were highly mutually intelligible. Those who wrote the first grammars and the Bible called those languages Runyoro because of the influence that the Empire of Bunyoro-Kitara had once had in this area. Thus, Maddox wrote the Elementary Lunyoro Grammar in 1902 and pointed out that he was writing a grammar of a language spoken far beyond the Bunyoro-Kitara Kingdom of the time. It is this language that we have called Runyakitara.

In that respect, mutually intelligible languages or dialects that make up Runyakitara would include but would not be limited to the following: a) Runyankore, to which should be associated sub-dialects such as Ruhima, Ruhororo, Runyaruguru, Rutagwenda and to some extent Rukooki. b) Rukiga, to which should be associated such sub-dialects as Runyaifo, Runyangyezi, Rusigi, Ruhimba, Rugyeri, Ruheesi, and Runyabutumbi. c) Runyoro, to which should be associated such sub-dialects as Ruruuli, Runyara, and Rugangaizi. d) Rutooro, to which should be associated such sub-dialects as, Rusongora, Rutuku, Runyakyaka and Orutooro rwa Hansozi. There is also Lubwisi which could be considered as a sub-dialect of Rutooro. The above form the Runyakitara group in Uganda. Outside Uganda, we have in the Democratic Republic of Congo (DRC), Ruhuma, which is clearly a sub-dialect of Rutooro as well as Ruhema; in Tanzania we have Runyambo, Ruhaya and Kerewe.

One should note that the first Bible for Western Uganda was written in what the writers called Runyoro in 1913, whose target audience went far beyond the borders of the Bunyoro-Kitara kingdom. It was read in the whole of Western Uganda until the first and full Runyankore-Rukiga Bible came out in 1964. It is only in the mid 1950's that the umbrella word Runyoro lost value and it was agreed at different meetings that Runyankore-Rukiga would be considered as one language and Runyoro-Rutooro as another. The name Runyakitara is therefore, convenient for this book in as far as we are addressing commonalities and differences existing in the structure of four mutually intelligible dialects or languages, depending on one's perception.

## **General theoretical approach**

This book is intended for a wide readership, ranging from students in secondary schools and teacher training colleges to language teachers at all levels of education. It should also be useful for language students and lecturers in institutions of higher learning as well as researchers in languages and related areas. Due to the nature of the readership, language theories are applied sparingly in as far as they facilitate

the understanding of a given language aspect by the reader. For instance, the diagrams are used to analyse some types of sentences but the authors will not go into detailed analysis of transformational generative grammar.

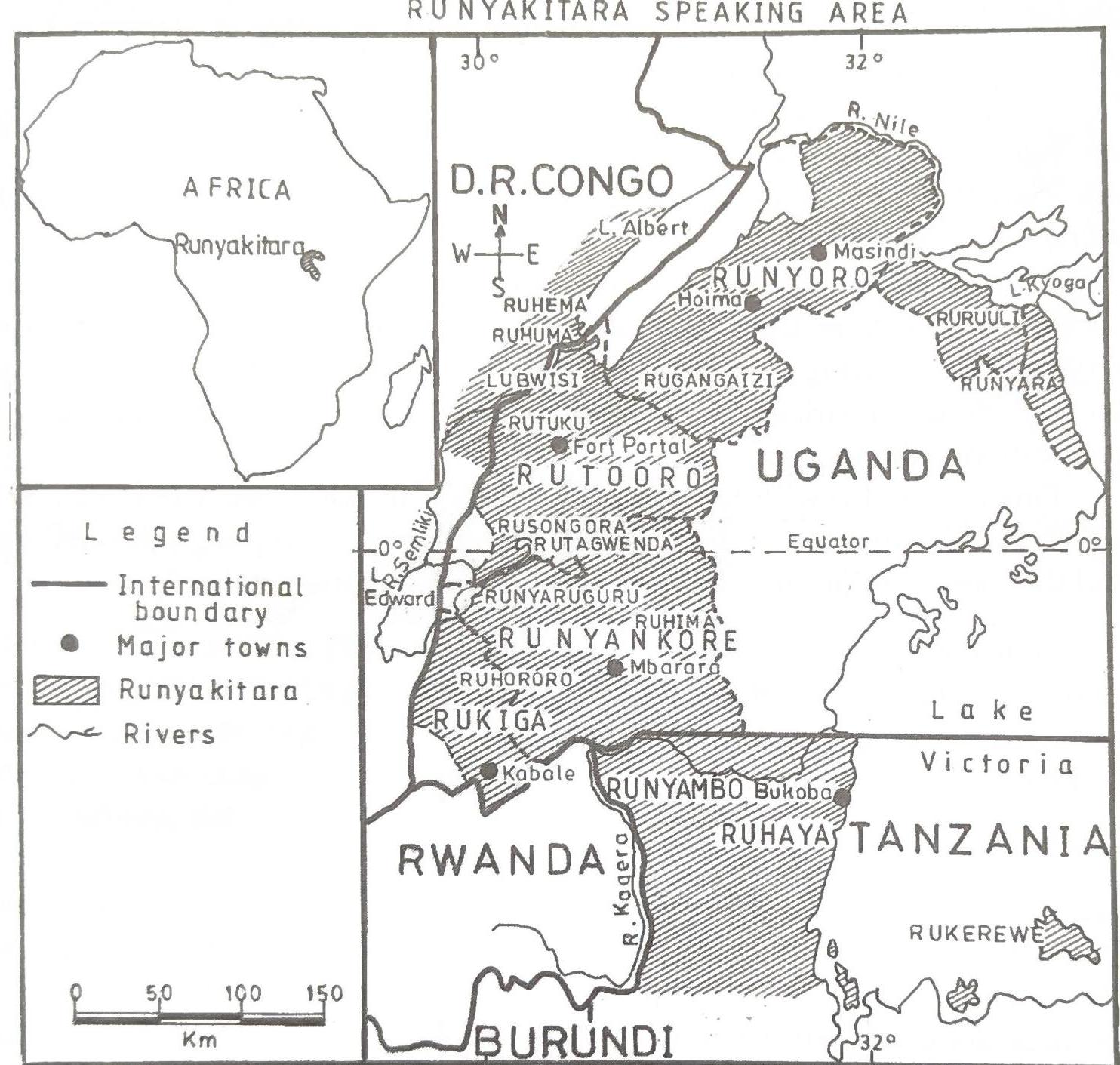
The authors of various chapters have adopted a descriptive approach in their analysis. In that respect, a language element is analysed by taking into account its relationship with other elements in the language, the role it plays vis-à-vis the rest, and the meaning that it carries. Furthermore, since we are dealing with four major varieties of Runyakitara, a comparative approach is imperative. To that end, similar characteristics of a given point are highlighted and the differences are also demonstrated.

In giving examples, the authors, in most chapters, have endeavoured to indicate whether the example is in Runyankore-Rukiga (Ry/Rk) or Runyoro-Rutooro (Rn/Rt). Where there is no specific indication, one will assume that the example is common to all the four varieties. Otherwise, for the chapters based only on one of the two major varieties, Runyankore-Rukiga or Runyoro-Rutooro, that will be indicated at the beginning of the chapter.

Regarding some specific topics, such as those on translation, discourse analysis, semantics and lexicography, theories and approaches pertaining to them are explained within their respective chapters.

Finally, it should be pointed out that this book is varied enough to enable readers with different interests to concentrate on the chapter or chapters that are of interest to them. For further reading on Runyakitara, the reader is advised to look out for two more publications, namely The Cultures of the Banyakitara and Runyakitara Literature by the same group of authors.

Oswald K. Ndoleriire Makerere University, Kampala October 2019

Runyakitara Language Studies: A Guide for Learners and Teachers of Runyakitara 

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# **Chapter 1**

## **THE PHONETICS AND PHONOLOGY OF RUNYAKITARA <br> Oswald Ndolerire & Gilbert Gumoshabe**

## **Introduction**

This chapter, which is an updated version of Ndoleriire's (1992) article, endeavours to present aspects of the phonetics and phonology of Runyakitara. Some people have already made an attempt but very often in a very superficial manner. The studies that exist are presenting sounds either in Runyoro-Rutooro or Runyankore-Rukiga. No serious attempt seems to have been made to examine whether there is an underlying phonological system of the four major Runyakitara varieties spoken in Uganda (Runyoro, Rutooro, Runyankore, and Rukiga). This is precisely what we set out to do.

## **Theoretical Framework**

In the inventory of sounds, the approach will be purely descriptive, the aim being to try to account for as many sounds as can be identified in the four dialects of Runyakitara (Runyoro-Rutooro/Runyankore-Rukiga, sometimes divided into Runyoro-Rutooro and Runyankore-Rukiga). This collection of sounds is what we have referred to as the phonetics of Runyakitara.

After the inventory of the sounds, an attempt will be made to determine the 'functional' or 'distinctive' units among them; that is what we usually call 'phonemes'. This functional description of sounds is called 'phonology'. In order to identify the phonemes of Runyakitara, we shall essentially base our analysis on a 'functional/distributional' framework. In the Prague school sense of the word (Vachek, 2008), a sound is 'functional' if, in a given segment, it can help in differentiating one word from another. For instance, in Runyakitara,

/k/

/k/ is a distinct phoneme from

/g/

/g/ because by replacing

/k/

/k/ with

/g/

/g/ in a given segment, the meaning can change; e. g., kukanya (to increase) and kuganya (to be miserable). In the same manner,

/t/

/t/ is said to be a distinct phoneme from

/d/

/d/, for example:

| **obuta** | **bow** |
| --- | --- |
| obuda | small stomachs/bellies |

Such examples as obuta and kukanya are said to constitute "minimal pairs". The notion of minimal pairs, as explained by Ndoleriire (1980), is very useful in phonology for determining the distinctive features of sounds; that is, their phonemic status.

Another important yardstick in determining whether a sound is a phoneme or not is to examine its distribution. By distribution, we mean the physical environment of the sound; what appears on its left and right. This often determines the physical representation of the sound itself. For instance, in a good number of Bantu languages, the sound [r] is pronounced as [d] when it is preceded by a nasal such as [n]. Thus, in Runyoro-Rutooro, oku-rora (to see) becomes

n

*n*-dora (I see). The [d] is brought about by the preceding nasal [n]. In this case, we say that [r] and [n] in the environment of ku-rora/n-dora, are not two distinct phonemes, but variants of one phoneme. Their physical representation is determined by specific environments; that is, the presence or absence of the nasal [n].

# **Scope of the Study**

Here, we are going to analyse some aspects of the Runyakitara phonetics and phonology especially from the segmental point of view. This means that our study will not be comprehensive since Runyakitara is made up of numerous dialects and sub-dialects, not to talk of 'idiolects' or individual varieties. A comprehensive study would therefore attempt to account for the sub-systems attestable in the different dialects. This will not be the case; we shall limit ourselves to the most frequent pronunciations among the speakers of Runyoro, Rutooro, Runyankore and Rukiga. This means that, besides other Runyakitara dialects such as Ruhororo, Rutagwenda, Runyaruguru, Rusongora, Rutuku, Rugangaizi and Lubwisi, even the major dialects will not be thoroughly analysed since only the most common pronunciations will be dealt with.

Since we are mainly dealing with segmental phonetics and phonology, that is, the study of the sounds that appear at the level of the basic sound itself, such as \grave{o}-m u ́-n-t u ́

(Rn/Rt)

(Rn/Rt) (a person) without putting into consideration such other aspects as the pitch of each sound, e.g., o-m-u-n-t-

uˉ

*u*

ˉ

; or the stress; that is, the place in a word or in a segment where muscular energy is placed; e.g. o'muntu, most energy here is placed on the syllable -muwhen pronouncing the word. We will also neither deal with the syllable structure (minimal combinations of consonants and vowels) nor vowel harmony (influence of sounds on each other). Most of these aspects are usually called 'supra-segmental' features.

For Bantu languages, one of the most important supra-segmental features is the 'tone'; that is, a pitch in a word that can bring about a change in meaning (Taylor, 1959). For example, in Runyankore-Rukiga:

| **òmùrà** | **womb** |
| --- | --- |
| òmúrà | flea, jigger |
| òbùsyà | pitfall, trap |
| òbùsyà | newness, new |
| ènkômbè | a dove |
| ènkòmbè | millet porridge |
| ènkòmbè | a protruding forehead |
| òmùgóngò | back |
| òmùgòngò | hill, village |

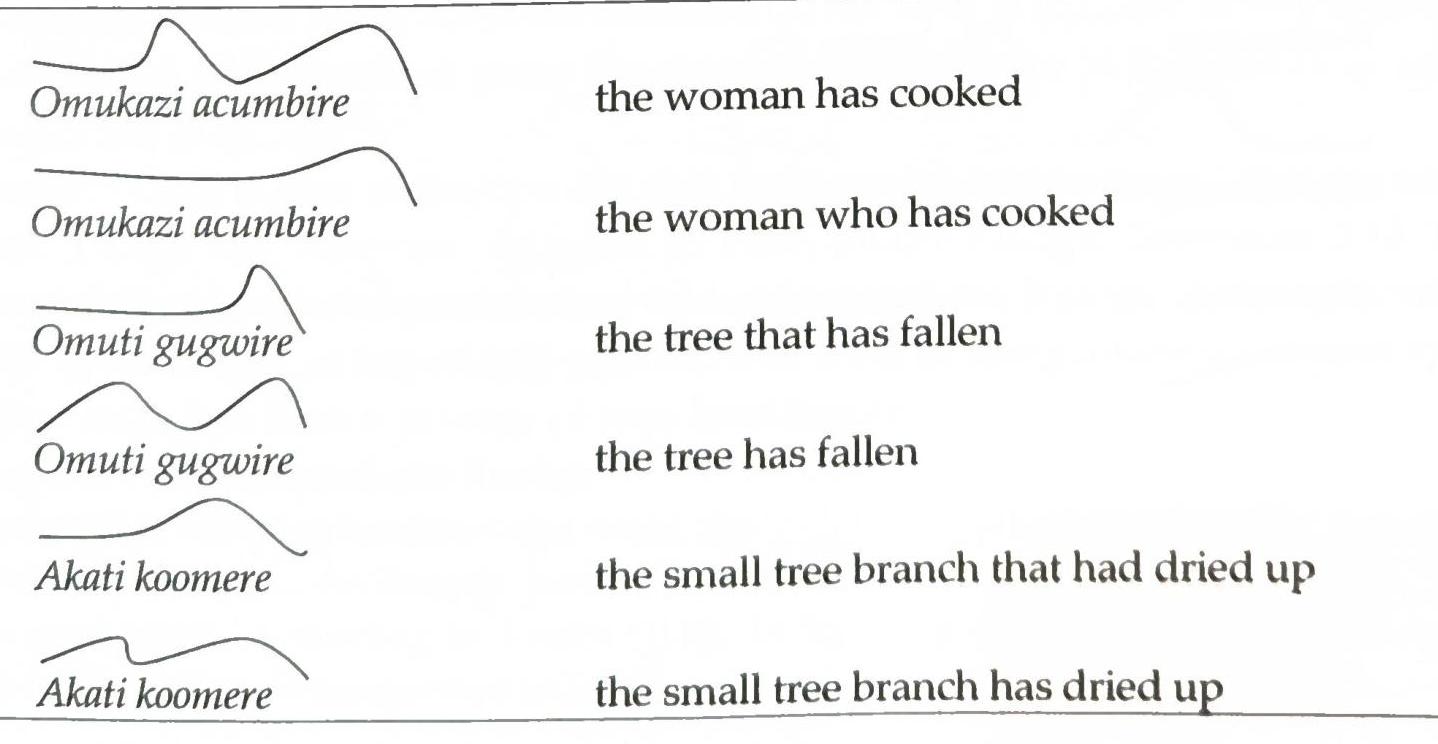
| **ènkúrù** | **conversation** |
| --- | --- |
| ènkùrù | delicacy from scrapped hide; old |

This important feature has not been dealt with in this study; however, we shall say a few words about tone.

# **Tone in Runyakitara**

From the research conducted, tone, which Fromkin and his colleagues (2003) describe as the vocal sound with reference to its pitch, quality, and strength, is clearly attested in Runyankore-Rukiga. It is used in providing meaning of words whose spelling is the same but vary in pronunciation. That variation is only explained by the existence of tones. Examples include:

| **ènjù** | **house** |
| --- | --- |
| ènjù | grey hair |
| òmùgòngò | hill |
| òmùgôngò | backbone |
| ènkòndò | forehead |
| ènkòndò | teething rod |
| ènkôndò | cooking pot |
| òkùshàrà | to run mad |
| òkùshàrà | to cut |

However, tone seems to be lacking in Rutooro and very few cases remain in Runyoro. It is rather surprising that Runyoro-Rutooro is in that situation. This is because most of the East African Bantu languages surrounding Runyoro-Rutooro and intimately related to it have tone. It would appear, however, that Runyoro-Rutooro must have been fully tonal at a given moment and that the process of tone levelling must have occurred over time. Moreover, although in Rutooro no lexical items are attested that can be distinguished by tone alone, some remnants of tonal distinction do exist at sentence level, indicating the presence of grammatical tone. Compare, for instance, the following sentences: 

One can also quote a children's play word or pun where ambiguity is supposed to bring about different meanings. When one studies the tone patterns carefully, however, the ambiguity is removed.

1. Taata obu aba naagaba enyama naanyampa

Taata obu a-ba ni-a-gaba e-nyama ni-a-nyampa 2. Taata obu aba naagaba enyama naanye ampa Taata obu aba ni-a-gaba e-nyama naanye a-mpa 3. Omukazi acumbire O-mu-kazi a-cumb-ire 4. Omukazi acumbire

Father, when he is giving meat, he passes wind.

When father is giving meat, he passes wind.

Father, when he is giving meat, me also he gives.

When father is giving meat, he gives me also.

The woman who has cooked...

The woman has cooked.

In Runyankore-Rukiga, grammatical tone is even more pronounced as shown in the examples below: 5. Naakumanya

Ni-aa-ku-many-a 6. Naakumanya

Ni-a-ku-many-a 7. Naakishoma

Ni-a-ki-shom-a 8. Naakishoma

Ni-a-ki-shom-a

I have known you

He knows you

I have read it

He is reading it

We note that in some Runyankore-Rukiga varieties we can have sentences like: 9. Twamushangayo

Twamushangayo 10. Naazayo

Naazayo If we find him there

We have found him there

I have gone there

He is going there; He will go there

In the first set of Runyoro-Rutooro examples, the ambiguity between the two clauses is removed by the presence of contrastive tone. The examples above show that the grammatical intonation here helps to indicate the distinction between different types of clauses. Apart from such examples, cases of typical lexical and grammatical tones do not seem to exist in Runyoro-Rutooro. This does not mean, however, that the speakers of Runyoro-Rutooro do not have lexical and grammatical tones at all. A few examples of this kind of tone seem to have been found in Runyoro, although such pronunciation is questionable:

| **òmúnyòrò** | **Munyoro tribe** |
| --- | --- |
| òmùnyórò | chief; mister |
| enjúmâ | pip |
| enjûma | abuse |
| ekitébê | big chair |
| ekitêbe | school class |
| ênda | abdomen |
| éndâ | louse |

The above examples, except the first pair (omunyoro) were cited by Shigeki Kaji (2015) and he confirms that such tonal contrasts do not exist in Rutooro at lexical level. This author had already talked about the absence of lexical tone in Rutooro in an earlier publication (Kaji, 2017).

Tucker (1964) is also of the opinion that there are no tones attested in RunyoroRutooro. Things are, however, different in Runyankore-Rukiga. Sentences 5 to 10 above are clear examples of grammatical tone in Runyankore-Rukiga. Although tones are fully attested both at lexical and grammatical level in Runyankore-Rukiga, it appears that there has been a process of tone levelling among the younger generations of the speakers of Runyankore-Rukiga.

Runyankore-Rukiga has two basic tones, the high tone marked (

)

), or H , and the low tone marked (), or L. As already pointed out, tones are distinctive both at lexical and grammatical levels. According to Taylor (1959, 1978), the predominant in RunyankoreRukiga lexical tones are categorised as follows, though in a modified form:

Verbs

| **Class I:** | **LLLL** | **okugura** | **to buy** |
| --- | --- | --- | --- |
|  |  | okugamba | to talk |
| Class II: | LLHL | okukora | to work |
|  | LHL | okuha | to give |
| or |  |  |  |
|  | LLHLL | okukwata | to catch |
|  |  | okukanga | to frighten |

Due to the tone levelling phenomenon, all the above could be pronounced with low tone by some speakers.

# **Non-Verbs**

| **Class I:** | **LLLL** | **ekigambo** | **a word** |
| --- | --- | --- | --- |
|  | LLL | omuntu | a person |
| Class II: | (a) LLHL | abakozi | workers |
|  |  | omukazi | a woman |
|  | (b) LHLL | entwaza | conduct |
|  | (c) LLHLL | ebikwatsi | safety pins |
|  | LLHLL | omusango | heap |
|  | (d) LHL | omwojo | a boy |
|  | (e) LLHHL | ekifeera | idiot |
|  | (f) LLHL | eihanga | nation |
|  | (g) HL | byona, weena | all |
|  |  | wenka, bonka | only |
|  | (h) LLLHL | omushomese | teacher |
|  |  | okushoberwa | to be confused |

The above examples can be summarised as follows: (a) Verbs that are infinitive usually have only two tone classes: one characterised by low tone only, the other characterised by the presence of a high tone. (b) Nouns are also in two classes: one with low tone only, and the other by the presence of high tone appearing in different patterns with low tone.

## **Methodological Approach**

We shall attempt to account for the major similarities and differences at phonetic and phonological levels among the major dialects of Runyakitara. In order to do this, one has of necessity to adopt a comparative approach. The different dialects will therefore be examined both individually and collectively in order to discern what unites them or separates them. The ultimate aim will be to show that despite the differences, these dialects have a common underlying system that, most likely, accounts for their mutual intelligibility. Such

conclusions would, however, be partial in character since in this part we are dealing only with the phonological aspect of the language.

# **The Sounds of Runyakitara**

In order to identify the distinctive sounds of a language, it is important to make an inventory of as many sounds as may exist in a language. From this pool of sounds, one can determine those that are more pertinent than others. As indicated earlier, we shall limit ourselves to the most common sounds produced by the speakers of Runyoro, Rutooro, Runyankore and Rukiga. This is not to do justice to a language characterized by numerous dialects; but because of various limitations, we shall limit ourselves to this. The charts below contain the most common Runyakitara sounds in the four major dialects.

## **The Runyakitara Consonant Charts**

## **Chart 1: Rn**

|  | **Bilabials** | **Labiodentals** | **Dentals** | **Apicoalveolars** | **Alveolars** | **Palatoalveolars** | **Palatals** | **Velars** | **Glottals** |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Plosives | pb |  | t | t d |  |  |  | k g |  |
| Fricatives | β  *β* | f v |  |  | s z | J 3 |  |  | h |
| Affricates |  |  |  |  |  |  | cj |  |  |
| Nasals | m |  |  | n |  |  | n |  |  |
| Laterals |  |  |  | 1 |  |  |  |  |  |
| Vibrants |  |  |  | f/f/rr |  |  |  |  |  |
| Continuants | w |  |  |  |  |  | y |  |  |

## **Chart 2: Rt**

|  | **Bilabials** | **Labiodentals** | **Dentals** | **Apicoalveolars** | **Alveolars** | **Palatoalveolars** | **Palatals** | **Velars** | **Glottals** |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Plosives | pb |  | t | t d |  |  |  | k g |  |
| Fricatives | β  *β* | f v |  |  | s z | J 3 |  |  | h |
| Affricates |  |  |  | ts |  |  | cj |  |  |
| Nasals | m |  |  | n |  |  | n |  |  |
| Laterals |  |  |  | 1 |  |  |  |  |  |
| Vibrants |  |  |  | f/f/rr |  |  |  |  |  |
| Continuants | w |  |  |  |  |  | y |  |  |

# **Chart 3: Ry**

|  | **Bi- <br> labials** | **Labio- <br> dentals** | **Dentals** | **Apicoalveolars** | **Alveolars** | **Palatoalveolars** | **Palatals** | **Velars** | **Glottals** |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Plosives | pb |  | ‡  ‡ | d |  |  |  | k g |  |
| Fricatives | β  *β* | f v |  |  | s z | ∫3  ∫3 |  |  | h |
| Affricates |  |  |  | ts |  |  | cj | kygy  *k*  *y*  *g*  *y* |  |
| Nasals | m |  |  | n |  |  | p |  |  |
| Laterals |  |  |  |  |  |  |  |  |  |
| Vibrants |  |  |  | f/r/rr |  |  |  |  |  |
| Continuants | w |  |  |  |  |  | y |  |  |

## **Chart 4: Rk**

|  | **Bilabials** | **Labiodentals** | **Dentals** | **Apicoalveolars** | **Alveolars** | **Palatoalveolars** | **Palatals** | **Velars** | **Glottals** |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Plosives | pb |  | ‡  ‡ | d |  |  |  | k g |  |
| Fricatives | B | f v |  | s z |  | ∫3  ∫3 |  |  | h |
| Affricates |  |  |  |  |  |  | cj | kygy  *k*  *y*  *g*  *y* |  |
| Nasals | M |  |  | n |  |  | p |  |  |
| Laterals |  |  |  | 1 |  |  |  |  |  |
| Vibrants |  |  |  | f |  |  |  |  |  |
| Continuants | W |  |  |  |  |  | y |  |  |

From the four charts above, Runyankore has the highest number of consonantal sounds (26) followed by Rutooro (25), Runyoro (24) and Rukiga has the lowest number (23). We shall see, however, later, that the slightly higher number of sounds in Runyankore than in the other dialects is essentially due to the fact that in Ankore, there are two distinct social groups, the Bahima and the Bairu, with each group having some special characteristics in pronunciation. This situation does not arise among the speakers of the other three dialects.

We note that sounds that are not common to all dialects are:

| **t (alveolar)** | **mostly restricted to Rn** |
| --- | --- |
| rr | basically for Rt and to a lesser extent Ry |
|  | mostly for Rn and Rt |
| ts | mostly for Ry |
| ky  *k*  *y* | mostly for Ry |
| gy  *g*  *y* | mostly for Ry |

We note here that most of the exceptions are found in Runyankore. But here, again, it is because of the two varieties of Runyankore. In fact, the sounds

ts,kg

*ts*,*k*

*g*

, and

gg

*g*

*g*

all belong to the Bahima. This would mean, then, that the non-Bahima are quite close to the Rukiga speakers in pronouncing their consonants.

From the charts, we also note that the Rukiga speakers have the least number of exceptions in their consonants; that is, all their consonants are shared with at least one other dialect.

Following is a list of examples to illustrate the utilisation of the above sounds:

| **Sound** | **Rn/Rt** | **Ry/Rk** | **English** |
| --- | --- | --- | --- |
| P | omupiira | omupiira | ball |
| B | embuzi | embuzi | goat |
| β  *β* | akabuzi (akafuzi) | akabuzi (akafuzi) | small goat |
| M | kukama | kukama | to milk |
| W | omwana | omwana | child |
| F | omufu | omufu | dead person |
| V | okuvuga | okuvuga | to drive |
| ‡  ‡ (dental) | omutiini (Rt) | omutiini | coward |
|  | or |  |  |
| t (alveolar) | omutiini |  | coward |
| Ts |  | obunyaatsi (Rn) | grass |
| D | ediini | ediini | religion |
| N | omwana | omwana | child |
| L | okulinda | okurinda | to guard |
| R | okuruma | okuruma | to bite |
| Rr | omurro (Rt) | omurro | fire (Rn) |
| f | [omuuro] | - | fire |
| S | omusiri | omusiri | garden |
| Z | okuzaana | okuzaana | to play |
| ∫  ∫ | omuhyo (Rt) | omushaija | man |
| 3 | - | kwijuka | to recall |
| Ç |  | [kwiçuka] |  |
| C | okucumba | okukinga [kucinga] omucuucu | to shut dust |
| j | okujunda | Okugyenda [kujenda] | to go |
| n | enanja | enyanja | lake |
| y | okuyoora | okuyoora | to scoop up |
| k | okukira | okukora | to work |
|  | okukora | akeebwa | he forgot |

| **Sound** | Rn/Rt  *Rn*/*Rt* | Ry/Rk  *Ry*/*Rk* | **English** |
| --- | --- | --- | --- |
| g | okugera | okugura | to buy |
|  | okugura | ageeteeraine | united (forces) |
| ky  k  *y* |  | omukyebe (Rn) | tin |
| gy  g  *y* |  | kugyenda (Rn) | to go |
| H | omuhanda | omuhanda | path |

If one looks closely at the examples given above, one will notice that, out of the 29 sounds illustrated, it has been possible to give identical examples in Runyoro-Rutooro and Runyankore-Rukiga for 17 sounds. For a further eight sounds, the examples showed some differences. Finally, for four sounds, namely;

ky, gy,3

k

*y*

, g

*y*

,3, and ts, examples could only be found in Runyankore-Rukiga. Of these last four, only 3 appears in Runyankore-Rukiga as a whole whereas the other three are somewhat attested in Ruhima.

Tentatively, therefore, one can say that fairly similar examples can be found in the utilisation of about three quarters of the sounds. We need, however, to examine these sounds in more detail to find out how and where they differ or are similar in their utilisation in the different dialects.

# p

# *p* **and**

# h

# *h*

These two sounds, which are far removed from each other from the articulatory point of view, are otherwise quite close in Runyakitara. This could be due to the fact that in some languages (like English),

p

*p* is often aspirated as

ph

*p*

*h*

. Some Runyankore speakers still tend to aspirate the

p

*p* such as in [

phaasi

*p*

*h*

*aasi* ] (flat iron) and [okup

h

*h*

akuka] (to do something hurriedly).

It must be mentioned, however, that

p

*p* as a sound on its own is rather rare, both in Runyoro-Rutooro and Runyankore-Rukiga. It is mostly in loan words - such as Paapa (Pope); paasi (flat iron); pakiti (packet); paipu (pipe); kupakira (to pack); kupima (to measure); kupangisa (to hire); etc. We also have a few words of onomatopoeic nature, such as: Ipapa (wing); kupapamuka (to move excitedly); kupaapaara (move aimlessly everywhere); kupasuka (break suddenly); kupakuka (walk quickly); et cetera.

The sound

h

*h*, on the other hand, occurs very frequently both in Runyoro-Rutooro and Runyankore-Rukiga. Common examples include: kuha (to give); kuhaata (to peel); kuhaba (to lose one's way); kuhaga (to inflate or to get filled up); kuhama (to take root); kuhamba (to seize, to rape); kuheeka (to carry on one's back); kuhika (to arrive or to reach); kuhoma (to plaster); kuhunda (to decorate); et cetera.

It should be pointed out, however, that each time

h

*h* is preceded by the bilabial nasal

m

*m*, it is pronounced

p

*p*. Examples of this type abound:

| **Okuha** | **to give** | **mpa** | **give** |
| --- | --- | --- | --- |
| Okuhamba | to seize | mpamba | I seize |
| Okuhinga | to exchange | empinga | manner of exchanging |
| okuhwa amaani | to lose strength | empwa maani | the one with no strength |

b

*b* and

β

*β*

β

*β* is a very frequent sound in Runyakitara but

b

*b* is not. As a matter of fact,

b

*b* usually occurs when preceded by the nasal

m

*m*, in loan-words or in onomatopoeic words. Elsewhere, the common pronunciation applies. Examples are: (a)

b

*b* preceded by

m

*m*

Compare:

| **embwa** | **dog** | **akaßwa** | **small dog** |
| --- | --- | --- | --- |
| embuzi | goat | akaßuzi | small goat |
| mbura | I get lost | kußura | to get lost |
| mbura | I get lost | tußura | we get lost |
| mbaza | I talk | kußaza | to talk |

(b) Loan words (especially for

Rn/Rt

Rn/Rt )

| **orubaaho** | **blackboard** |
| --- | --- |
| ebaakuli | bowl |
| bombo | pressure pipe |
| Balaza/Baraza | Monday |
| ebalaza | verandah |
| bulangiti | blanket |
| ebinika | kettle |
| ekibiriiti | box of matches |
| ekibokisi | box |

Note however, that in Runyoro-Rutooro,

b

*b* can be heard in a sentence even though this is not compulsory, for example:

Baitu nookora ki? But what are you doing? Byabali araha? Where is Byabali? The sound

v

*v*, on the other hand, is not frequent in Runyakitara. It is mostly found in loan or foreign words, especially in Runyoro-Rutooro. Examples include:

| **eviini**  (Rn/Rt)  (Rn/Rt) **(e)viinyo**  (Ry/Rk)  (Ry/Rk) | **wine** |
| --- | --- |
| evaaro  (Rn/Rt)  (Rn/Rt) or eveero | veil |
| evesiti | vest, cardigan |
| oruviiri | result of winding |
| akaveera | plastic bag |
| akavuyo | confusion |

Runyankore-Rukiga also has such words as the following:

| **kuvunuura** | **to translate** |
| --- | --- |
| ekivune | thigh of goat/cow |

| **enva** | **sauce from peeled beans** |
| --- | --- |
| okuviigiira | whining |
| okuvuruga | to mix |
| okuvuga | to drive |
| omuseveni | ex-serviceman |

t,d,ts

*t*,*d*,*ts* and

s

*s* The sound

t

*t* usually has two variations. There is the dental

t

*t*, which is the most frequent one, and the alveolar

t.t

*t*.*t* is overwhelmingly used among the speakers of Rukiga, Runyankore and by a large majority of the Rutooro speakers. A section of Rutooro speakers, however, particularly in the Kyaka area and an overwhelming majority of Runyoro speakers, use the alveolar

t

*t*. A word like omuti (a tree), for instance, will have the '

t

*t* ' pronounced as an alveolar by most Banyoro and some Batooro and as a dental by the Bakiga, Banyankore and most of the Batooro. Note that the dental '

t

*t* ', in phonetics, is usually transcribed by adding a diacritic symbol looking like the profile of a stool on two legs below the '

t

*t* '.

As a matter of fact, an arbitrary line can be drawn to divide the users of dental

t

*t* and alveolar

t

*t* among the Bantu speakers of Uganda. From the Rutooro speakers westwards up to and including Kinyarwanda and Kirundi speakers, dental

t

*t* is used predominantly. As one goes eastwards from a section of Rutooro speakers, through Runyoro, Luganda and Lusoga speakers up to the Lumasaba speakers on the Kenyan border, the alveolar

t

*t* is widespread. Otherwise,

t

*t* is one of the most frequent sounds in Runyakitara in the same way as it dominates in many other languages. Contrary to

t

*t*, we note that the overwhelming majority of Runyakitara speakers have

d

*d* pronounced as an apico-alveolar and practically never as a dental.

The

ts

*ts* sound, on the other hand, is not widely used in Runyakitara. It is mainly used by the pastoral Bahima among the Runyankore speakers, with a few other Banyankore using it. It is also used by Kinyarwanda speakers outside Runyakitara area. Elsewhere in Runyakitara area, the

ts

*ts* sound is replaced either by

s

*s* or

ky

*ky* or

hy

*hy*. Examples include:

| **Bahima speakers of Ry** | **Other Ry/Rk speakers** | **Rn/Rt speakers** | **Meaning** |
| --- | --- | --- | --- |
| obunyaatsi | obunyaasi | obunyansi | grass |
| Ebitsya | ebisya | ebikya | neck |
| okuramutsya | okuramusya | okuramukya | to greet |
| Okwotsya | okwosya | okwokya | to burn |
| omutsigazi | omusigazi | omusigazi | a young man |
| Okutsigara | okusigara | okusigara | to remain |
| okutsindika | okusindika | okusindika | to push |
| Entsimbo | ensimbu | ensimbo | epilepsy |
| kurahutsya | kurahusya | kurahukya | to quicken |
| oтиnyuинуuиsi | oтинуuинуuиsi | oтинуuинуuиsi | an exploiter |
| ebyekwatso | ebyekwaso | ebyekwaso | excuses |

Stylistic pronunciation of

ts

*ts* in Rutooro could be heard particularly among the youth in words such as:

| **Ateenyi** | **Ateenyi** |
| --- | --- |
| omutima | heart |
| otanteera | don't beat me |

I,f,Y

*I*,f,Y, and

rr

*rr* These sounds are very frequent in Runyakitara particularly [f]. This latter is the sound most heard in Runyankore-Rukiga, whereas where

l

*l* is most common among Runyoro-Rutooro speakers who, at the same time, use

[r]

[*r*] even more frequently.

rr

*rr*, on the other hand, or the rolled

r

*r*, is most common among Rutooro speakers, although it is heard under different variations throughout the area under study, especially in Ankore.

If we start by examining the sound

r

*r*, it will be noted that throughout the Runyakitara area, it is usually pronounced flapped /f/, such that the following will be pronounced thus:

| **amakara** | **as** | **amakafa** | **charcoal** |
| --- | --- | --- | --- |
| obukuru | as | ofukufu | importance |
| omurogo | as | omufogo | witchdoctor |
| okuramuza | as | okufamuza | to bargain |
| orubabi | as | ofu  βaβi  *βaβi* | banana leaf |
| eruguru | as | efugufu | on top |
| orunyaanya | as | ofunaana | tomato |
| orwoya | as | ofwoya | air |

Note that some Runyakitara speakers, especially those speaking Runyoro, sometimes pronounce

f

*f*, as a fricative sound and not flapped f. Examples are:

| **Bunyoro** | **pronounced as** | β  *β* **unoro** | **Bunyoro (place)** |
| --- | --- | --- | --- |
| Runyoro | pronounced as | runoro | Runyoro (language) |
| Okurora | pronounced as | okurora | to see |
| Omurungi | pronounced as | omurungi | a good person |
| Okuruma | pronounced as | okuruma | to bite |
| Omusiri | pronounced as | omusiri | a garden |

As regards the sound

[l]

[*l*], it can be said that this is practically non-existent among Runyankore speakers. Among the Rukiga speakers, the lateral

[l]

[*l*] is used as in RunyoroRutooro although many Bakiga believe they do not have it simply because it is not in the Runyankore-Rukiga orthography. As mentioned earlier, it is most frequent in RunyoroRutooro, where it varies with

r

*r* in determined environments (in the same manner as in Rukiga). In this respect,

l

*l* is attested when it is preceded by

a,o

*a*,*o*, or

u

*u* and followed by

i

*i* or

e

*e*. In all, the other environments, the sound expected is usually

r

*r*. This rule remains valid whether there is

a

*a* morphological or word boundary or not. Let us examine the following examples.

# **Examples with**

# I

# *I*

| **aba-liisa** | **shepherds** |
| --- | --- |
| Omu-limi | a cultivator |
| oku-leega | to beg |
| oku-lera | to look after a baby |
| oli mubi | you are bad |
| i-huli ryange | my egg |
| eki-cooli | maize cob |
| Acule | let him/her cry |
| ba-bi-gule | let them buy them |

## **Examples with**

## f

## *f*

| **omu-siti** | **garden** |
| --- | --- |
| oku - sefa  (Rn/Rt)  (Rn/Rt) | to night-dance |
| oku - kofa | to work |
| ni-n-dofa | I am looking |
| ni-n-dofa omwana | I am looking at the child |
| [nindofa omwana] |  |
| ni-n-dofa ekyana | I am looking at the ugly child |
| [nindoleekyana] |  |
| oku-liisa | to feed someone something |
| oku-e-fiisa | to feed oneself |

It is clear from these examples that, in Runyoro-Rutooro and Rukiga,

f

*f* and

l

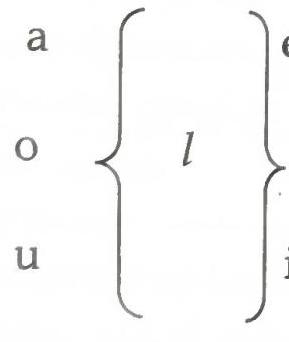
*l* appear in complementary distribution; that is, the sounds appearing before and after

l

*l* are different from those appearing before and after

f

*f*.

This can be illustrated as follows: 

In all the other environments, which are the majority of the cases, the production will be

f

*f*, as in

i….i

*i*….*i*, like omubiri (body), pronounced [omubifi] or

e….e

*e*….*e*, like ekikere

(Rn/Rt)

(Rn/Rt) (frog), pronounced [ekikefe] and many other possible environments.

Note, however, that

l

*l* and

f

*f* appearing at word initial, have different conditions of appearance; for example:

| **raara** | **faafa** | **stay** |
| --- | --- | --- |
| lera | leefa | look after a baby |

| **linda** | **linda** | **wait** |
| --- | --- | --- |
| rora | fofa | see |
| runda | funda | pile |
| That is:  r+a/o/u  *r*+*a*/*o*/*u* |  |  |
|  | 1+i/e  1+*i*/*e* |  |

As far as the rolled

r

*r* or

rr

*rr* - also called a trill - is concerned, as mentioned earlier, it is most widely used among the Rutooro speakers but can also be found in other cases. In Rutooro, the sound

rr

*rr* is clearly distinctive as can be attested by the following examples:

| **okusara** | **to cut** | **okusaarra** | **to be bitter** |
| --- | --- | --- | --- |
| okunura | to be nice | okunuurra | to be nice for/in |
| enkoro | stem, esp. of banana | enkoorro | cough |
| obutere | small sheep tails | obuteerre | slippery ground |
| okukora | to work | okukoorra | coughing |
| okutura | to go to work | okutuurra | to transmit a disease |
| okukura | to grow old | okukuurra | to drag on the ground |
| okusera | to night-dance | okuseerra | to search |
| okubura | to get lost | okubuurra | to see clearly |

In Runyoro, the situation is more complicated as illustrated by the following phonetic examples:

| **Rt** | **Meaning** | **Rn 1** | **Rn 2** | **Rn 3** |
| --- | --- | --- | --- | --- |
| okuhuurra | to hear | okuhuufa | okuhuurra | okuhulira |
| okukoorra | to cough | okukooia | okukoorra | okukorora |
| okuteerra | to be slippery | okuteefa | okuteerra | okuterera |
| mukoorre | work for him | mukooie | mukoorre | mukolere |
| ekijeerre | mole cricket | ekijeete | ekijeerre | ekijejeje |
| omuurro | Fire | omuulo | omuurro | omuliro |
| okuseerra | to search | okuseefa | okuseerra | okuserura |

The examples above show that there are at least three ways in Runyoro in which the

rr

*rr* in Rutooro is translated. The most common pronunciation seems to be that of Runyoro 1. Runyoro 2 seems to be more common among those who had some formal training in Runyoro-Rutooro because that was the standard pronunciation as reflected in the standard orthography. The speakers of Runyoro 3 are also many and seem to have some Luganda influence in their pronunciation.

In Runyankore-Rukiga, at least in the orthography, the sound does not exist. It is always written as

r

*r* such that the equivalent of the Rutooro omurro (fire) would be omuriro. In real pronunciation, however, different sounds can be heard as shown below:

| **Rt** | **Meaning** | **Ry 1** | **Ry 2** | **Rk** |
| --- | --- | --- | --- | --- |
| Omuurro | fire | omufo | omurro | omulifo |
| Enkoorro | cough | enkofofo | enkorro | enkofofo |
| Okuhuurra | to hear | okuhufia | okuhurra | okuhulifa |
| Okuseerra | to search | okufefofa | okuferra | okufefufa |
| Okugoorra | to straighten | okugofofa | okugorra | okugofofa |
| Okusoboorra | to explain | okufobooofia | okufoborra | okufobofofa |
| \*okurugiirra | to originate | okurujiifia | okurujiirra | okuruji fifa |

In the examples given above, it should be noted that in Runyankore 1, the pronunciation of

r

*r* is almost rolled as in Rutooro but then there is a slight vowel that separates the rolling of

r

*r* (or doubling in orthography). In Runyankore 2, the

r

*r* is clearly rolled but the difference between this pronunciation and that of Rutooro is that the vowel preceding the rolled

r

*r* is lengthened in Rutooro. Note also that among the Rutooro speakers, especially the younger generation, there is a tendency to pronounce the rolled

r

*r* as a fricative.

The fricative

r

*r* or

[r]

[*r*] is heard in Runyoro and Rutooro but in different conditions. Among some Banyoro, the flapped

r

*r* or [f] is often pronounced as

[r]

[*r*], like in omunyoro [omunoro] rather than [omunofo]; that is, as

[r]

[*r*]. On the other hand, in Rutooro,

r

*r* is heard especially among the young generations to replace the rolled

r

*r* or

rr

*rr* such that instead of [omuurro] (fire), one sometimes hears [omuиr].

It would appear that, as far as the

fvfv

f*v*f*v* structure is concerned, the rolled

r

*r* in Rutooro and Runyankore and the flapped f in Runyoro have reached the highest stage of simplification from a historical point of view. One can postulate that the older pronunciation of the rolled

r

*r* was of the type

{f∼f∨fv}

{*f*∼*f*∨f*v*} but has undergone change to

{fvfv}

{f*v*f*v*}. The different stages are exemplified below:

Table 1: Transformation of Languages

| **Oldest Stage <br> (Ry/Rk)** | **Oldest stage <br> (Ry)** | **Meaning** | 2nd  2  nd  **stage (Ry)** | 3rd  3  rd  **Stage (Rt)** | 4th  4  th  **Stage <br> (Ry)** | 5th  5  th  **Stage <br> (Rt)** | 6th  6  th  **Stage <br> (Rn)** |
| --- | --- | --- | --- | --- | --- | --- | --- |
| omulifo | omulifo | fire | omulifo | omuurro | omurro | omuuro | omuиfo |
| okulifa | okufifa | to cry | okufifa | okuurra  1  1 | okurra | kura  1  1 | okufa |
| okukufufa | okukufufa | to pull | okukufifa | okukuurra | okukurra | okukuura | okukuufa |
| okugafufa | okugafufa | to <br> return | okugafifa | okugaarra | okugarra | okugaara | okugaffa |
| okutefefa | okutefefa | to be <br> slippery | okutefifa | okuteerra | okuterra | okuteera | okuteefa |
| enkofofo | enkofofo | cough | enkoffo | enkoorro | enkorro | enkooro | enkoofo |
| okutulifa | okutufifa | to <br> transmit <br> disease | okutufifa | okutuurra | okuturra | okutuura | okutuufa |

# **Remarks**

1. The word okulira/okurira, "to cry"," can be written exceptionally with a short or long vowel; i.e., okurra or okuurra or okura.

The older generation in Rutooro tends to use okuurra rather than okurra, thus respecting the rule of vowel lengthening before rr .

The younger generation tends to shorten the

rr

*rr* both in okurra and in okura (one hardly hears okuura). After all, in this other case, there is no rolled

r

*r* as such and therefore the lengthening of the vowel before

rr

*rr* need not necessarily apply although it does apply in the other cases as shown in the examples of the fifth stage. 2. It has been pointed out that Runyakitara speakers, especially from Ibanda area, also sometimes use a fricative

r[r]

*r*[*r*] rather than the rolled [i]. This would mean that after the fourth stage [omurro], in Runyankore, there would be a fifth stage again in Runyankore [omuro] and the Rutooro fifth stage [omuиio] would become the sixth stage, while the Runyoro sixth stage [omuиio] would become the seventh. It has, however, been noted that the pronunciation by the people of Ibanda [omu{o],] who are Rutagwenda speakers, is influenced by Rutooro and by Runyankore. In this particular case, Rutooro seems to have had the upper hand. 3. Standard Runyoro-Rutooro adopted the spelling of omurro (Rutooro) rather than omuиro (Runyoro) or omuliro (Runyoro). Among other things, the considerations here might have been the following: (a) The Runyoro pronunciation of omuuro can bring confusion with other words with different meanings (homonyms). Compare:

## **Rt**

|  | **1** |  | **2** |  | **3** |
| --- | --- | --- | --- | --- | --- |
| okuserra | to search | okusera | to 'nightdance' | okuseera | to cheat |
| okuturra | to pass on | okutura | to go to work | okutuura | to put down |
|  | disease |  |  |  | luggage |
| okukurra | to drag | okukura | to grow | okukuura | to pull out |
| enkorra | way of coughing | enkora | way of working | enkoora | sweet potato leaves |

## **Rn**

|  | **1** |  | **2** |  | **3** |
| --- | --- | --- | --- | --- | --- |
| okuseera | to search | okusera | to cheat | okuseera | to cheat |
| okutuura | to pass on disease | okutura | to go to work | okutuura | to put down luggage |
| okukuura | to drag | okukura | to grow | okukuura | to pull out |
| enkoora | way of coughing | enkora | way of work | enkoora | sweet potato leaves |

It is clear that the words in columns 1 and 3 in Runyoro are homonymous.

(b) The other reason why the Rutooro omurro was preferred to the Runyoro omuliro or omuuro is that the first version omuliro seems to have some Luganda influence, a language not included in the Runyakitara group.

Before leaving the study of the sounds

l,f,rr

*l*,f,*rr* and

r

*r*, it should be noted that the above sounds are pronounced as

d

*d* when preceded by the alveolar nasal

n

*n*. Examples include:

| **Okuramura** | **to make space, to <br> separate fighters** | **nindamura** | **I am making space, <br> separating fighters** |
| --- | --- | --- | --- |
| Okuraara | to spend the night | nindaara | I am spending the night |
| Okuroota | to dream | nindoota | I am dreaming |
| okureeba (Ry/Rk) | to see | nindeeba | I am seeing |
| okulinda (Rn/Rt) | to protect, to wait | nindinda | I am protecting |
| okulenga (Rn/Rt) | to measure | nindenga | I am measuring |
| okurra (Rt) | to weep | nindra | I am weeping |

Note that in the last example with

rr

*rr*, only the first

r

*r* becomes

d

*d* while the second

r

*r* remains

r

*r*. This is an exceptional case in Runyakitara where the syllable structure of the type VCVCV or CVNCV or CVCW/YV etc. now also includes the structure: CVndrC as in nindra above.

# **J and 3**

These two sounds are very frequent in Runyankore-Rukiga but of very limited use in Runyoro-Rutooro. It should be noted first that the sound transcribed as

f

*f* is usually written a sh in Runyankore-Rukiga orthography while 3 is written as

j

*j*.

To begin with, the distribution of

f

*f* is very limited in Runyoro-Rutooro although heard among older generations and 3 is non-existent there. As for

J

*J*, the following examples are for Runyoro-Rutooro.

| **Spelling** | **Meaning** | **Pronunciation 1** | **Pronunciation 2** | **Pronunciation 3** |
| --- | --- | --- | --- | --- |
| omuhyo | Knife | omuhyo | omufyo | omusyo |
| okuhya | to burn | okuhya | okufya | okusya |
| okuhyema | to be convinced | okuhyema | okufyema | okusyema |
| (e)ihyoro | sharpening stone | (e)ihyoro | (e)ifyoro | (e)isyoro |
| Bugahya | Bugahya (place) | Bugahya | Bugafya | Bugasya |
| obuhyo | herd of cattle | obuhyo | obufyo | obusyo |

The original pronunciation seems to have been

h

*h*, the form used in spellings. This can be confirmed by the verb kuhya (to burn) in the following usages:

| **kuhya** | **to burn** |
| --- | --- |
| nituhya | we are burning |

In the two examples above,

h

*h* can be replaced by

f

*f* or

s

*s* by some speakers. However, if we take the form: tu-hi-ire we are burnt The only sound acceptable is

h

*h* and not

f

*f* or

s

*s*. The sounds

f

*f* and

s

*s*, therefore, only appear when

h

*h* is followed by the palatal continuant

y

*y*. Otherwise,

h

*h* is maintained.

The pronunciation of

hy

*hy* in Runyoro-Rutooro is more complex than is shown in the chart above. It seems most Banyoro pronounce an

hy

*hy*, which is close to a velar fricative

+y

+*y*, something like: omuXyo (the sound often heard among some Basoga speakers, in Lumasaba or in Luluya). Others do pronounce: omuhyo; while others pronounce: omuhyo with the

h

*h* totally dropped; omufyo could also be heard among some. In Rutooro, the order seems to be as follows:

1. omuhyo
2. omufyo
3. omusyo
4. omuyo
5. omuhya.

As pointed out earlier, Banyoro and Batooro of the older generations (and some younger ones) also use / generally in the same conditions as the Banyankore and the Bakiga although the Runyoro-Rutooro / (sh) tends to be a bit softer than the Runyankore-Rukiga one. Examples include:

| **Meaning** | Ry/Rk  *Ry*/*Rk* | Rn/Rt  *Rn*/*Rt* | **Some speakers of Rn/Rt** |
| --- | --- | --- | --- |
| girl | omwishiki | omwisiki | omwishiki |
| man | omushaija (omufei3a) | omusaija | omushaija (omufaija) |
| to read | okushima | okusoma | okushima |
| to look for food | okushaka | okusaka | okushaka |
| thief | omushuma | omusuma | omushuma |
| fever | omushwija (omufwi3a) | omuswija | omushwija (omufwiza) |
| to kick | okushamba | okusamba | okushamba |
| to be numb | okusharara | okusarara | okusharara |

# w

# *w* **and**

# y

# *y*

w

*w* and

y

*y* may also play the role of full consonants in the CVCV syllable structure such as:

| **enyawaawa (Runyakitara)** | **ibis** |
| --- | --- |
| kulaawa (Rn/Rt) | to castrate |
| kaawa (Runyakitara) | coffee |
| weza/weeza (Runyakitara) | in fact |
| wange (Rn/Rt) | mine (of a person) |

From the syllabic point of view,

w

*w* here is used fully as a consonant followed by a vowel, thus respecting the usual Bantu structure of CVCV. However, such examples with

w

*w* are fairly rare in Runyakitara. Luganda has much more of such a structure, where usually in Runyakitara

w

*w* is replaced by

h

*h*. Below are some examples.

| **Runyakitara** | **Meaning** | **Luganda** | **Meaning** |
| --- | --- | --- | --- |
| Omuhara | daughter | omuwala | daughter/girl |
| Kuha | to give | kuwa | to give |
| ha ka | at home | wa ka | at home |
| okuhurira / okuhurra / okuhulira | to hear | okuwulira | to hear |

On the other hand,

y

*y* falls in well with the usual structure of CVCV as shown in the following examples:

| **omuyaga** | **wind** |
| --- | --- |
| okuyamba | to assist |
| okuyunga | to join |
| okuyuza | to be loose |
| ekibaya  (Rn/Rt)  (Rn/Rt) | papyrus stump used for stirring sauce |

Apart from the cases examined above, the sounds

f

*f* and 3 are to be found in abundance in Runyankore-Rukiga. Below is a list of some of the many words in which these sounds can be found:

| **Spelling** | **Pronunciation** | **Meaning** |
| --- | --- | --- |
| okushaaga | okufaaga | to be plenty |
| okushaasha | okufaafa | to feel pain |
| okushamba | okufaamba | to kick |
| okushobya | okufobya | to make a mistake |
| okushohora | okufohora | to go out |
| okushuna | okufuna | to pinch |
| okushweka | okufweka | to cover |
| omushana | omufana | light, sunlight |
| omushwija | omufwi3a | fever |
| okujarika | oku3arika | to spread out wares |
| okujuga | oku3uga | to pay dowry |
| okuju | oku3u | knee |
| okujuma | oku3uma | to insult, abuse |
| okujuumika | oku3uumika | to overturn |
| okujwanga | oku3waanga | to mix |
| okujwara | oku3waara | to dress |
| okujwa | oku3wa | to bleed |

It should be noted that while the usual equivalent pronunciation of

f

*f* in RunyoroRutooro is

s

*s*, that of 3 is

j

*j* as shown in the following examples:

| Ry/Rk  ***Ry***/***Rk*** | Rn/Rt  ***Rn***/***Rt*** | **Meaning** |
| --- | --- | --- |
| omushaija [omufeiza] | omusaija [omusaija] | a man |
| orushozi [orufozi] | orusozi [orusozi] | a hill |
| okushaba [okufaba] | okusaba [okusaba] | to ask |
| okushanga [okufanga] | okusanga [okusanga] | to find |
| okusheka [okufeka] | okuseka [okuseka] | to laugh |
| okujakura [oku3akura] | okujakura [okujakura] | to snatch |
| okujanjaba [oku3an3aba] | okujanjaaba [okujanjaaba] | to nurse |
| okujunwa [oku3unwa] | okujunwa [okujunwa] | to be saved |
| enjara [en3ara] | enjara [enjara] | hunger |
| enjoka [en3oka] | enjoka [enjoka] | snake |
| enjura [en3ura] | enjura [enjura] | rain |

As mentioned in the chapter on orthography, the letters '

zh

*zh* ' would have better represented the sound 3 in Runyankore-Rukiga orthography than the present

j

*j* and would have corresponded to sh, which represents the unvoiced. In this case, Runyankore-Rukiga seems to have been influenced by the older Runyoro-Rutooro orthography, where the letter '

j

*j* ' is more representative of the sound

[j]

[*j*].

c,j,ky

*c*,*j*,*ky* and

gy

*gy* The palatal sounds

c

*c* and

j

*j* are frequent in Runyakitara. They are very distinct in RunyoroRutooro whereas, in Runyankore-Rukiga, they are often variations of the velars

k

*k* and

g

*g*. Here, we give examples of

c

*c* and

j

*j* used as distinct sounds: (a)

| **Rn/Rt** | **Meaning** |
| --- | --- |
| Okucumba | to cook |
| Okucumita | to spear |
| Okuceka | to be slim, lean |
| Okucakara | to enjoy oneself |
| okucuma | to push |
| Omucwezi | Omucwezi (proper noun) |
| Okucura | to wail |
| Okuculika | to tilt |
| Okucwa | to break |
| Omucuuzi | gravy |
| Okucweka | to be broken |
| (e)icumu | spear |
| Omucoomo | roast meat |
| Omuculeezi | a quiet person |
| Okujuura | to undress |
| Okujagarra | to look/act stupid |
| Okujooga | to despise |
| Okujabura | to take food out of a pot still cooking |
| Okujweka | to dress somebody |

(b)

Ry/Rk

**Ry**/**Rk**

| **Okucura** | **to cry, to wail** |
| --- | --- |
| Okucurika | to tilt |
| Okucwa | to break |
| Okucweka | to be broken |
| Okucumita | to speak |
| Eicumu | a spear |
| Eicwero | a hall of judgement |
| Omucureezi | a quiet person |
| Omucuuzi | gravy |
| Omucwezi | Omucwezi (proper noun) |

| **ekiba [eciba]** | **a bundle** |
| --- | --- |
| ekibanja [eciban3a] | a piece of land |
| okukinga [okucinga] | to shut |
| okukinuka [okucinuka] (Rn) | to die suddenly |
| okukira [okucira] | to recover |
| enkindo [encindo] | palm leaves |
| enkima [encima] | velvet monkeys |
| okukyeeha [okuceeha] | to become small |
| okukyeera [okuceera] | to wake up very early |
| okugyenda [okujenda] | to go |
| okugyera [okujera] | to measure |
| okugyesha [okujeja] | to reap |
| okugira [kujira] | to do |
| omugimba [omujimba] | a sugarcane |
| omugisha [omujija] | a blessing |

The utilisation of

c

*c* and

j

*j* in Runyoro-Rutooro is straight forward and does not need much explanation.

c

*c* and

j

*j* are used in all environments without exception. In RunyankoreRukiga, things are more complex. Whereas the first examples with

c

*c* are similar to those in Runyoro-Rutooro, the rest of the examples show marked differences.

As a general rule, '

k

*k* ' is pronounced as

c

*c* and '

g

*g* ' as

j

*j* when they are followed by

i

*i* or

y

*y*. In the orthography, when '

k

*k* ' or '

g

*g* ' are followed by

e

*e*, they are usually written with '

y

*y* ' as '

ky

*ky* ' or '

gy

*gy* ' to show palatalisation. Thus, kye and gye are opposed to other cases where

e

*e* following '

k

*k* ' or '

g

*g* ' does not bring about palatalisation. When it comes to

k+i

*k*+*i* or

g+i

*g*+*i*, however, the letter '

y

*y* ' is omitted to show palatalisation. It is assumed that whenever

i

*i* occurs before '

k

*k* ' or '

g

*g* ', palatalization automatically occurs.

In the case of kye and gye, there is need in the orthography to add or not to add the palatal

y

*y*. This is because in some instances where '

k

*k* ' or '

g

*g* ' is followed by

e

*e*, there is no palatalisation. This is usually when there is a morphological boundary between

k

*k* or

g

*g* and the next morpheme. Examples to illustrate the above include:

| **a-ka-ebaza [akeebaza]** | **he/she thanked** |
| --- | --- |
| a-ka-e-gyendera [akeejendera] | he/she set off |
| tu-ka-e-hakana [takeehakana] | we denied |
| a-ka-ana ka-e-n-koko [akaana keenkoko] | a chick |
| a-ma-izi ga-e-ny-ama [amaizi geenyama] | gravy |
| a-ma-huri ga-e-n-koko [amahuri geenkoko] | chicken eggs |

In the examples above,

ky

*ky* and

gy

*gy* are usually not heard. In other cases, the pronunciation of palatalised

k

*k* and

g

*g* has some variations. The Rukiga speakers tend to pronounce them as full palatals; that is, omukyeeka (mat), is pronounced [omuceeka] and omugyenyi (visitor), is pronounced [omujeni]. Many Runyankore speakers, especially among the agricultural Banyankore or the non Bahima, also tend to pronounce in the same manner. The

Bahima, on the other hand, have a tendency to pronounce a palatalised velar, which, phonetically should be transcribed as

[kv]

[*k*

*v*

] and

[gv]

[*g*

*v*

], that is,

k

*k* and

g

*g*, with a slight

y

*y*. In the above two examples, the Bahima would, therefore, pronounce [omuk'eeka] and [omug'eni]. This latter pronunciation by Bahima, however, seems to be disappearing.

The above comments on

ky

*ky* and

gy

*gy* can also be applied to the pronunciation of

ki

*ki* and

gi

*gi*, which are pronounced as full palatals by Rukiga speakers and many Runyankore speakers but as palatalised velars by a few Runyankore speakers. Note on

w

*w* and

y

*y*

w

*w* and

y

*y* are usually called, in phonetics, frictionless continuants or approximants. They are also called semi-vowels or semi-consonants. In their production, the articulatory organs (lips for

w

*w*, palate for

y

*y* ) neither come in real contact (as in the case of consonants) nor are they totally separated from each other (as in the case of vowels).

w

*w* and

y

*y* usually play the role of semi-consonants in such compounds as:

| py  *py* | **by** | **ty** | **dy** | **sy** | zy  *zy* |  | **ky** | **gy** |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| ly | ry |  |  |  |  |  |  |  |
| pw | bw | tw | dw  *dw* | sw | zw  *zw* |  | kw | gw |
| rw |  |  |  |  |  |  |  |  |
| mpy | mby | nty | ndy | nsy | nzy |  | nky | ngy |
| mpw | mbw | ntw | ndw | nsw | nzw |  | nkw | ngw |

Chart 5: Runyakitara Consonants

|  | **Bilabials** | **Labio <br> dentals** | **dentals** | **apico- <br> alveolars** | **alveolars** | **Palato- <br> alveolars** | **Palatals** | **velars** | **glottals** |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Plosives | pb  *pb* | tϕ  *tϕ* | t  *t* | td  *td* |  |  |  | kg  *kg* |  |
| Fricatives | B  *B* | fv  *fv* |  |  | sz  *sz* | f3  *f*3 |  | kvgv  *k*  *v*  *g*  *v* | h  *h* |
| Affricates |  |  | ts  *ts* |  |  |  | cj  *cj* |  |  |
| Nasals | M  *M* |  | n  *n* |  |  |  | n  *n* |  |  |
| Laterals |  |  | l  *l* |  |  |  |  |  |  |
| Vibrants |  |  |  | ffrr  *ffrr* |  |  |  |  |  |
| Continuants | W  *W* |  |  |  |  |  | y  *y* |  |  |

Note that this chart emerges out of a combination of all sounds in Runyakitara as shown in Charts 1-5 above.

# **The Vowels**

Runyakitara vowels are, as a whole, less complex than the consonants, at least from the articulatory point of view. There are, all in all, five vowels that have a distinctive feature of length, such that every short vowel can be lengthened with a change in the meaning of a word. The following chart illustrates the Runyakitara vowels:

| **i/ii** |  | **u/uu** |
| --- | --- | --- |
| e/ee |  | o/oo |
|  | a/aa |  |

As a general rule, all the five vowels are fairly close in pronunciation to the cardinal vowels. Examples are:

| **i/ii** | **okuziha/okuziha** | **to swim/to get them from** |
| --- | --- | --- |
| u/uu  *u*/*uu* | okutuma/okutuuma | to send/to heap up |
| e/ee  *e*/*ee* | okuhera/okuheera | to scold/to push a child during delivery |
| o/oo  *o*/*oo* | okuhora/okuhoora | to get cold/to avenge |
| a/aa  *a*/*aa* | okusara/okusaara  (Rn/Rt)  (Rn/Rt) | to cut/to sizzle |
| okufara/okufaara  (Ry/Rk)  (Ry/Rk) |  |  |

Runyakitara also has a few diphthongs, the most common being:

ei,oi

*ei*,*oi* and

ai

*ai* for

Ry/Rk

Ry/Rk, and

oi

*oi* and ai for

Rn/Rt

Rn/Rt. Diphthongs may or may not appear at word boundaries. Examples:

| **a-ma-ino [amaino]** | **teeth** |
| --- | --- |
| a-ma-izi [amaizi] | water |
| a-ma-inaro [amainaro] | poverty |
| a-ba-isi [abaisi] | killers |
| a-ka-iba [akaißa] | he stole |
| mairo [mairo] | a mile |
| o-mu-saija [omusaija]  (Rn/Rt)  (Rn/Rt) | a man |
| o-mu-shaija [omufei3a]  (Ry/Rk)  (Ry/Rk) | a man |
| o-ku-taisa [okutaisa] | put something with |

In Runyankore-Rukiga and sometimes Runyoro, the diphthong

ei

*ei* is often used as a class prefix, where, in Rutooro, the prefix

i

*i* is used:

| **eicumu** | **a spear** |
| --- | --- |
| eibanja | a debt |
| eihembe | a horn |
| eiteeka | a regulation |
| eitojo | kind of shrub with thorns on leaves |

As seen in chapter 8 , the diphthong written as

ai‾

***ai***

​

is often pronounced as

ei‾

***ei***

​

:

| **baitu [eitu]** | **ours** |
| --- | --- |
| amaizi [ameizi] | water |
| abairu [aßeiru] | servants |
| omushaija [omufei3a] | man |

In Rutooro, the diphthong

ei

***ei*** seems to be restricted to the presence of the reflexible

−e

−*e* - in the verb:

| **kweita** | **to kill oneself** |
| --- | --- |
| kweiba | to steal oneself |
| kweiha | to remove oneself |

The diphthong

oi

*oi* is frequent, particularly in Runyoro-Rutooro:

| **omukoijo** | **greed** |
| --- | --- |
| okuhojahoija | to be breathless |

| **okukoimya** | **to blink** |
| --- | --- |
| okuhoisa | to stop bearing fruit |
| ekikaijo | sugar cane |
| ekitoito | small thing |
| omusoina | marrow |

Ry/Rk

| **omushoino** | **a rat hole** |
| --- | --- |
| ekikoijo | sugar cane |
| omutoijo | gifts to church |
| akagoigo | sisal |

Runyoro-Rutooro also has the diphthong au in the word mau ("my mother" or "mother").

# **The Phonemes of Runyakitara**

Phonetics is the study of the nature of sounds in a language while phonology concentrates on those sounds in a language that are of special significance and that enable one to differentiate one word from another or an utterance from another. We shall now look at the phonemes of Runyakitara, or those sounds that one can call distinctive. In order to do this, we shall use the notion of minimal pairs as used by the Prague school to determine which sounds are phonemes and which ones are not. We shall proceed by grouping the sounds according to their place of articulation and then analyse the sounds in each group.

## **The Bilabials**

The bilabials to be analysed are

p,b,β,m

*p*,*b*,*β*,*m* and

w.b

*w*.*b* and

β

*β* are usually said to be variants of the same phoneme, as follows:

## **i) Conditional Variants**

b

*b* and

β

*β* are in complementary distribution, with

b

*b* occurring after a nasal and

β

*β* elsewhere, as shown in the following examples:

| **okußara** | **to count** |
| --- | --- |
| embara | way to counting |
| okußura | to get lost |
| mbura | I get lost |

In the above cases,

b

*b* and

β

*β* are conditional variants of the same phoneme, or allophones.

## **ii) Free Variants**

b

*b* and

β

*β* are free variants in the following areas: In loan words, one usually finds

b

*b*.

| **ebbakuli** | **bowl** |
| --- | --- |
| ebbeeseni | basin |
| ebbinika | kettle |
| ebbalaza | verandah |
| bbombo | pump |

One may also hear:

| **eßakuli** | **bowel** |
| --- | --- |
| eßeeseni | basin |
| eßinika | kettel |
| eßaraza, etc. | verrandah |

In Runyoro-Rutooro particularly, there is also free variation between

β

*β* and

b

*b* when they appear at the beginning of a sentence, for example:

| βaitu/baitu  *βaitu*/*baitu* | **but** |
| --- | --- |
| βyawe/byawe  *βyawe*/*byawe* | they are your things |
| βinu/binu  *βinu*/*binu* | these things |
| βuraha/buraha  *βuraha*/*buraha* | where are they (e.g.: the small kids?) |
| βireete/bireete  *βireete*/*bireete* | bring them |

It is however argued that

β/b

*β*/*b* can be considered as distinct phonemes because there exists at least one minimal pair:

| kaba  *kaba* | **shoulder part of a shirt** |
| --- | --- |
| kaβa  *kaβa* | (it usually is a small thing) |

This simple example is not really convincing because, in the first place, kaba (kabba) is not only a fairly rare word but it is also foreign.

There is, however, also a similar word that is quite indigenous:

| **eßikaba (ebikabba)** | **blood clots**  (Rn/Rt)  (Rn/Rt) |
| --- | --- |
| eßikaßa (ebikaba) | those which were |

Unless more examples are found, it might be safer to continue considering

β

*β* and

b

*b* as conditional or full variants.

p/b/p/

*p*/*b*/p/ and

/b/(orβ)

/b/(or*β*) are usually distinct phonemes as shown below:

| **pamba** | **cotton** |
| --- | --- |
| bamba [ßamba] | crucify |
| paasi | flat iron |
| baasi | bus |

/m/

/m/ is also a distinct phoneme as in: (ku)

βamba

*βamba* to crucify (e) mamba type of fish (eki)

βuga

*βuga* town (eki) muga disabled person

/w/

/w/ This sound has a problem as far as its phonemic status is concerned. It usually appears as a semi-consonant. When it appears as a consonant, it is usually at a morphological boundary where it seems to be a variant of a vowel, for example:

| **omwana wange** | **[oange]** | **my child** |
| --- | --- | --- |
| omwana waitu | [oaitu] | our child |
| mutabani wa Petero | [oa] | the son of Peter |

Minimal pairs are almost non-existent except in such farfetched examples as:

| **weza** | **a kind of interjection** |
| --- | --- |
| heza | finish |
| kaawa | coffee (kaawa is a loan word) |
| kaaba | it was |
| iwe | you |
| ihe | an army |

Provisionally, we may therefore conclude that, despite its limited distribution,

w

*w* is a phoneme in Runyakitara .

# **The Labiodentals**

In spite of the limited frequency and distribution of

v

*v* as seen earlier,

/f/

/f/ and

/v/

/v/ are phonemes of the language. Minimal pairs include: (eki)feera idiot, halfwit (aka)veera plastic bag eviini

(Rn/Rt)

(Rn/Rt) wine ediini religion

## **Dentals and Alveolars**

This group has the largest number of sounds which include

t,d,ts,n,l,f,rr,Y,s,z,∫

*t*,*d*,*ts*,*n*,*l*,*f*,*rr*,*Y*,*s*,*z*,∫ and 3 . To begin with, the dental

t

*t* and the alveolar

t

*t* are free variants of the same phoneme. It has already been said that the dental

t

*t* is the most common among the Runyakitara speakers while the alveolar

t

*t* is mostly restricted among the Runyoro speakers. The two are therefore regional variants. Otherwise, /t/ whether represented by the dental

t

*t* or the alveolar

t

*t*, is a distinct phoneme as exemplified by the following minimal pairs:

| **(omu)tiini** | **a coward** |
| --- | --- |
| (e)diini | religion |
| (oku)timba | dig out/decorate |
| (oku)simba | erect/plant |

The examples above show that both

/t/

/*t*/ and

/d/

/*d*/ are distinct phonemes. On the other hand, as has been pointed out earlier,

ts

*ts* is not a distinct phoneme since it occurs in free variation with

s

*s*. It is therefore, a variant of

s

*s*. However,

/s/

/s/ can be a distinct phoneme as attested in the following examples:

| **(oku)saasa** | **to have pain** |
| --- | --- |
| (oku)zaaza | to assist someone giving birth |
| (oku)siga | to leave |
| (eki)niga | anger |

/n/ is also a distinct phoneme:

| **(oku)miga** | **to press** |
| --- | --- |
| (oku)niga | to strangle |
| (oku) nyaga | to plunder |
| (oku)naga | to throw |

(oku)siga to sow (oku)niga to strangle (as above) We have already seen that

l

*l* and

r

*r* are conditional variants and in Runyoro-Rutooro, we indicated the environments in which the two occur. We can take

/r/

/r/ as the basic phoneme (with the variant

l

*l* ). This can be illustrated by the following minimal pairs.

| **(oku)kona** | **to prune** |
| --- | --- |
| (oku)kora | to work |
| (oku)noga | to pick vegetables |
| (oku)roga | to bewitch |

As regards

/rr/

/rr/, it can be considered as a distinct phoneme. Minimal pairs for

/rr/

/rr/ include (particularly in Rutooro):

| **(omu)rro** | **fire** |
| --- | --- |
| (omu)ro | a sleepless night |
| (oku)serra | to search |
| (oku)sera | to dance (by a night dancer) |
| (oku)turra | to transmit disease |
| (oku)tura | to go to work |
| (oku)sarra | to be bitter |
| (oku)sara to cut |  |

/s/ and /z/ are also distinct phonemes. We have already seen that

ts

*ts* is a free variant of

s

*s*, but elsewhere /s/ can be attested as a phoneme.

| **(e)simu** | **telephone** |
| --- | --- |
| (omu)zimu | spirit |
| (omu)siisi | a sinner |
| (Mu)ziizi | Muziizi (proper noun) |
| (Omu)soga | a person belonging to the Basoga group |
| (emi)foga (emishoga) | cashew nuts (Ry/Rk) |
| (oku)siisa | to spoil |
| (obu)fiija (obushiisha) | fingers of millet (Ry/Rk) |

The last two examples above show that

/f/

/f/ is a distinct phoneme in RunyankoreRukiga. The next example shows that

/3/

/3/ is also a distinct phoneme in Runyankore-Rukiga. We note, however, that in Runyoro-Rutooro,

∫

∫ is a free variant of

h

*h* and

s

*s* as in omuhyo or omu§yo or omusyo (a knife). In Runyankore-Rukiga, minimal pairs where

∫

∫ and 3 are attested to include:

| **(oku) Juna (okushuna)** | **to pinch** |
| --- | --- |
| (oku)3una (okujuna) | to save |
| (omu)fuma (omushuma) | a thief |
| (omu)3uma (omujuma) | remnants of millet grains after threshing |

Although it is agreed that

s

*s* and

∫

∫ are distinct phonemes at least in Runyankore-Rukiga, there are sometimes tendencies to use

s

*s* instead of

∫

∫ as free variants of the same phoneme among some of the native speakers as in the following examples:

| **Orthography** | **Pronunciations** | **English** |
| --- | --- | --- |
| omushaija ---> | omuJei3a ---> omusiiza ---> | man |
| omwishiki ---> | omwifici ---> omwisici ---> | girl |
| okushaasha ---> | okufaafa ---> okusaasa ---> | to have pain |

# **Palatals and Velars**

The palatals and velars are

c,j,ny,y,k,g,ky

*c*,*j*,*ny*,*y*,*k*,*g*,*k*

*y*

and

gy

*g*

*y*

and we include here the glottal

h./c/

*h*./*c*/ and

/j/

/j/ are distinct phonemes in both Runyoro-Rutooro and Runyankore-Rukiga, but as we have already seen, they can also be conditional variants of

k

*k* and

g

*g* when the latter appear before

i

*i* and

y

*y*.

As distinct phonemes

/c/

/c/ and

/j/

/j/ and

n

*n* can be found in the following minimal pairs.

| **(oku)cuma** | **to push** |
| --- | --- |
| (oku)juma | to insult (Runyoro-Rutooro) |
| (oku)cumba | to smoulder (Runyankore-Rukiga) |
| (oku)kumba | to roll over. |

/n/

/n/ and

/y/

/*y*/ are also phonemes in Runyakitara as in:

| **(omu)yaga** | **wind** | **(oku)cwa** | **to break** |
| --- | --- | --- | --- |
| (oku)naga | to cheat | (oku)nwa | to drink |
| (e)naana | tomatoes | (oku)yamba | to help |
| Yaaya | maid | (oku)gamba | to speak |

The velars

/k/

/k/ and

/g/

/g/ are distinct phonemes in Runyakitara but, as we have already seen, among some Runyankore speakers, the conditional variants

ky

*k*

*y*

and

gy

*g*

*y*

can be used. Examples of

/k/

/k/ and

/g/

/g/ as distinct phonemes can be seen in the following minimal pairs:

| **(oku)kona** | **to be partly cooked** |
| --- | --- |
| (oku)gona | to snore |
| (oku)kura | to be old |
| (oku)gura | to buy |
| (oku)kura | to be old |
| (oku)cura | to cry |
| (eki)ko | Ugandan coral tree |
| (eki)ho | mist |
| (oku)kora | to work |
| (oku)hora | to go cool |

The last two examples show that

/h/

/h/ is also a distinct phoneme.

## **The Vowels**

The procedure for identifying the vowel phonemes is the same as for consonants. We have already indicated further up that length is a distinctive feature in Runyakitara vowels and have provided minimal pairs. A few examples below will suffice to show that the five basic vowels of Runyakitara are also phonemes.

| **/i/** | **(omu)tima** | **heart** |
| --- | --- | --- |
|  | (oku)tema | to cut |
|  | (omu)tima | heart |
|  | (oku)tuma | to send |
| /e/ | as above in /i/ |  |
| /a/ | (oku)tema | to cut |
|  | (oku)tama | to disgust |
| /o/ | (oku)kora | to work |
|  | (oku)kura | to grow old |
| /u/ | as above in /o/ |  |

We should note, however, that the distinctive feature of length in vowels is often neutralised in the following environments: i) before nasal compounds, for example:

| **omuntu [omuuntu]** | **person** |
| --- | --- |
| okugamba [okugaamba] | to speak |
| okutamba [okutaamba] | to heal |
| okutunda [okutuunda] | to sell |
| emiringo [emiriingo] | kinds |

In that position, vowels are always pronounced long and therefore length ceases to be a distinctive feature. ii) after

w

*w* and

y

*y* compounds; for example:

| **omwana [omwaana]** | **child** |
| --- | --- |
| okurwana [okurwaana] | to fight |
| okukwata [okukwaata] | to catch |
| okubyara [okubyaara] | to plant |
| ebyoma [eßyooma] | metals |
| okutembyaho [okuteembyaaho] | to host on |

iii) In Rutooro ( particularly before the rolled (rr), for example: obuterre [obuteerre] slippery ground okuturra [okutuurra] to transmit disease okuserra [okuseerra] to search okuburra [okußuurra] to open one's eyes In all the above examples, length cannot serve as a distinctive feature for vowels because it is predictable.

# **Summary of Consonantal and Vocalic Phonemes**

By taking into account the phonemic description made of the Runyakitara sounds, one can propose the following phonological systems for the two major dialects and for Runyakitara as a whole.

Chart 6: Rn/Rt

|  | **Bilabials** | **Labio- <br> dentals** | **Dentals and <br> Apico-alveolars** | **Alveolars** | **Palatals** | **Velars and <br> glottals** |
| --- | --- | --- | --- | --- | --- | --- |
| Unvoiced | p  *p* | f  *f* | t  *t* | s  *s* | c  *c* | k  *k* |
| Voiced | b  *b* | v  *v* | d  *d* | z  *z* | j  *j* | g  *g* |
| Nasals | m  *m* |  | n  *n* |  | n  *n* |  |
| Liquids |  |  | r/rr  *r*/*rr* |  |  |  |
| Continuants | w  *w* |  |  |  | y  *y* | h  *h* |

Chart 7: Ry/Rk

|  | **Bilabials** | **Labio- <br> dentals** | **Dentals <br> and apico- <br> alveolars** | **Alveolars** | **Palato- <br> alveolars** | **Palatals** | **Velars <br> and <br> glottals** |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Unvoiced | p  *p* | f  *f* | t  *t* | s  *s* | ∫  ∫ | c  *c* | k  *k* |
| Voiced | b  *b* | v  *v* | d  *d* | z  *z* | 3 | j  *j* | g  *g* |
| Nasals | m  *m* |  | n  *n* |  |  | n  *n* |  |
| Liquids |  |  | r  *r* |  |  |  |  |
| Continuants | w  *w* |  |  |  |  | y  *y* | h  *h* |

Chart 8: Runyakitara

|  | **Bilabials** | **Labio- <br> dentals** | **Dentals and <br> Apicoalveolars** | **Alveolars** | **Palato- <br> alveolars** | **Palatals** | **Velars <br> and <br> glottals** |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Voiced | p  *p* | f  *f* | t  *t* | s  *s* | ∫  ∫ | c  *c* | k  *k* |
| Unvoiced | b  *b* | v  *v* | d  *d* | z  *z* | 3 | j  *j* | g  *g* |
| Nasals | m  *m* |  | n  *n* |  |  | n  *n* |  |
| Liquids |  |  | r/rr  *r*/*rr* |  |  |  |  |
| Continuants | w  *w* |  |  |  |  | y  *y* | h  *h* |

The charts above reflect the various phonemes identified in each dialect. The different free and conditional variants are therefore not indicated here.

The Runyoro-Rutooro dialect has one phoneme less than Runyankore-Rukiga because, while it has one phoneme,

/rr/

/rr/, which Runyankore-Rukiga does not have, the latter has two phonemes,

/J/

/J/ and

/3/

/3/, which Runyoro-Rutooro does not have. The whole system is therefore made up of the total phonemes attested in the two sub-systems.

As regards vowels, it is clear that Runyakitara has five long and five short vowels.

# **Conclusion**

In this chapter, we have attempted to show what Runyakitara stands for and why its various dialects are considered as mere variations of one homogenous language. After the introduction, we presented the different sounds of Runyakitara in the four sub-systems

and indicated the various free and conditional variants attested. As much as possible, we used common examples for all the dialects.

Once we had made a phonetic study of the sounds, we proceeded to expose the phonemes that are present in each sub-system, the main criterion being the determination of distinctive features that can be found through minimal pairs. This was not done in detail but enough examples were given to show that the sounds that were considered as phonemes were contrastive. We then proposed two phonological sub-systems and an overall system based on the totality of phonemes identified.

It is hoped that a further study of these sounds will lay more emphasis on their acoustic nature, on the supra-segmental features, and on the phonological processes such as assimilation, deletion, fortition, lenition and insertion that may exist in this language.

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# **Chapter 2**

## **MORPHOLOGY: GENERAL DESCRIPTION AND NOMINAL MORPHOLOGY IN RUNYAKITARA <br> Fridah Katushemererwe, Oswald Ndoleriire, & Shirley Byakutaaga**

## **Morphology**

The term 'morphology' has been generally used in science specifically in biology where it denotes the study of the forms of plants and animals. It was first used for linguistic purposes in 1859 by the German linguist August Schleicher (Salmon, 2000) to refer to the study of the form of words. In present-day linguistics, the term 'morphology' refers to the study of the internal structure of words and of the systematic form-meaning correspondences between words (Booij, 2012).

Morphology is an essential subfield of linguistics. According to Hamawand (2011), morphology generally aims to describe the structures of words and patterns of word formation in a language. Specifically, it aims to: (i) pin down the principles for relating the form and meaning of morphological expressions, (ii) explain how the morphological units are integrated and the resulting formations interpreted, and (iii) show how morphological units are organized in the lexicon in terms of similarity and contrast. The study of morphology uncovers the lexical resources of language, helps speakers to acquire the skills of using them creatively and, consequently, express their thoughts and emotions with fluency.

## **Morphological Typology**

Languages of the world have been classified using various criteria, one of which is morphology; that is, based on their language structure. Linguistics has traditionally classified world languages based on their structure into four broad categories according to Spencer (1991): isolating, agglutinating, inflectional/fusion and polysynthetic languages.

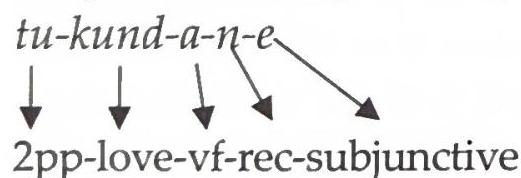
Isolating/analytic languages are languages with limited morphological processes except for compounding. Here, separate grammatical concepts tend to be conveyed by separate words and not by morphological processes. In other words, it is a language in which almost every word consists of a single morpheme. Languages such

as Chinese, Vietnamese are regarded as isolating languages. Agglutinating languages are languages with many morpheme-based words and each morpheme corresponds to a single lexical meaning or grammatical function. It has been noted that most Bantu languages, including Runyakitara group, are agglutinative. Inflectional/fusion languages refer to languages where words change form because of all sorts of grammatical categories such as tense, mood, agreement, etc. Polysynthetic languages - language in which words tend to consist of several morphemes. Polysynthetic languages have a high morpheme to word ratio.

Classifying languages in this manner has been criticized as inconsistent and useless. The inconsistency is such that no language has been found to exist in one category exclusively. For example, English can have isolating, inflectional and agglutinating features. Secondly, the classification is considered useless because there is nothing interesting that comes out as a result of classifying languages this way. This classification, however, is still referred to and forms a basis for understanding languages' structural behaviour. In addition, there is no better typology that has been suggested that challenges the existing one.

# **Morphological Typology and Runyakitara Morphology**

Runyakitara has isolating features where a word expresses meaning without being split further, for example, words such as eego (yes) ngaaha (no) and busha (nothing) in Runyankore-Rukiga exhibit features of isolating morphology.

Agglutination is the main morphological type of Runyakitara. Words consist of many morphemes, each adding meaning or grammatical function to a word; for example, the Runyankore-Rukiga form tukundane agglutinates as follows:  2pp-love-vf-rec-subjunctive (Let us love one another)

tu,a,n

*tu*,*a*,*n* and

e

*e* have been added to the verb root kund, each adding a meaning or grammatical function to the main verb root.

Runyakitara also has features of fusion or can also find itself in inflectional categories. Take an example of the noun, omuntu (person). Mu serves two functions: it is a class marker for the People Class and it marks number, which is singular. Therefore, omuntu inflects for both class and number.

## **What is a morpheme?**

According to Bloomfield, the father of structural linguistics (Bloomfield, 1933, pp. 161-168), a morpheme can be decribed as a minimal meaningful element of a word. The word, muhe (give him/her) in Runyankore-Rukiga, has three morphemes:

mu

*mu*, the subject pronoun "him/her", and

h

*h*, the verb root of "give", and

e

*e* is a verb end marking subjunctive. The three

units making up the word form

mu−h−e

*mu*−*h*−*e* are explained in detail: a) each unit is meaningful; b) the units cannot further be sub-divided, thus indicating that they are the smallest; c) each of these units contributes meaning or grammatical function to a word.

One of the facts about morphemes is that they have a physical (phonological and phonetic) form and also a meaning or function within the grammatical system (Spencer, 1991). A physical form of a morpheme is a morph or a word segment that represents a morpheme in sound and writing. Writing, for example, the word okusindika (to push), is represented by four morphs: o-ku-sindik-a, each representing a morpheme. A common example is the English past tense spelled as '-ed'. It has various morphs: It is realised as [t] after the voiceless [p] of 'jump' (cf. 'jumped'), as [d] after the voiced [l] of 'repel' (cf. 'repelled'), and as [əd] after the voiceless [t] of 'root' or the voiced [d] of 'wed' (cf. 'rooted' and 'wedded'). The various morphs mentioned here represent one morpheme called past tense.

The different realisations or alternative forms of a single morpheme are called allomorphs. Allomorphs in Runyakitara are well elaborated by a causative morpheme that is realised as es in ku-reeb-es-a, or make to see; is in ku-kwat-is-a, to (make to catch/touch);

y

*y* in ku-ham-y-a, to (make firm). The appearance of one morph over another, in this case, is determined by voicing and the place of articulation of the final consonant of the verb stem.

# **Identifying morphemes and morphs**

Morphemes are identified according to their nature/type:

## **Free morphemes**

A free morpheme is a linguistic unit that can stand on its own and serve as a morpheme and a word. A free morpheme is also called unbound morpheme because no other morphemes are attached. Examples:

| **ego** | **yes** |
| --- | --- |
| nangwa (Rn/Rt) | no, in fact |
| kale/kare | okay, good bye |
| taata | my father |
| Kiiza | Kiiza (proper noun) |
| kapa | cat |

The above are free morphemes which act as words as well. In each one of the above words, it is difficult to discern more than a single meaning. Such words are said to be monomorphic words.

## **Bound morphemes**

Consider the following words from Runyoro-Rutooro and learn how morphemes can be identified:

| **o-mu-saija** | **man** |
| --- | --- |
| a-ba-saija | men |
| a-ba-kazi | women |
| o-bu-soro | small animals |
| a-ka-soro | small animal |
| o-mu-limi | cultivator |
| o-ku-lindirra | to wait continuously |

In the above words, one might find more than one morpheme, hence, meaning for example: o-mu-saija: o - represents the initial vowel, which is capable of assuming specific functions in a sentence;

mu

*mu* is the class prefix for humans as well as marking singular; saija is the root for man. In omulimi, the final -

i

*i* is to be considered as a different morph because it serves to nominalise the action of the verb kulima. The verb ku-lim-a changes into a noun o-mu-lim-i through a derivational process. We will meet derivation in the following sections. In okulindirra:

| o  *o* | **is the initial vowel** |
| --- | --- |
| ku  *ku* | is a prefix for infinitive |
| lind | is a verb root (wait) |
| irr | is a verb suffix for intensive |
| a  *a* | verb final for indicative/affirmative function |

We could also examine the following sentences: i) Titumumanyire. We don't know him. ii) Akatusangaho. He found us there.

These can be broken down as follows: ti-tu-mu-many-ire a-ka-tu-sang-a-ho In (i), morphemes and morphs are:

| **morphs** | **morphemes** |
| --- | --- |
| ti−  *ti*− | negative marker |
| −tu−  −*tu*− | 1st  1  st  person plural subject marker |
| −mu−  −*mu*− | 3rd  3  rd  person singular object marker |
| −many−  −*many*− | verb root |
| -ire | perfective/past |

In the second example, the morphemes and morphs are:

| **morphs** | **morphemes** |
| --- | --- |
| a  *a* | 3rd  3  rd  person singular subject |
| −ka−  −*ka*− | far past tense |
| −tu−  −*tu*− | 1st  1  st  person plural object |
| −sang−  −*sang*− | verb root |
| −a−  −*a*− | final vowel for indicative |
| −ho  −*ho* | Locativelocative |

As can be seen from the above, bound morphemes do not have complete meanings but some "segment" of meanings. The mere fact that

−a

−*a* at the end of a verb can help in distinguishing azina, "he sings," from azine, "let him sing," shows that

−a

−*a* is a different morph from

−e

−*e*, the former expressing an indicative (or declarative) and the latter a subjunctive or an indirect order.

In a language that is familiar, and more especially in a language that is unfamiliar, one proceeds by partial comparisons of word segments. Let us examine them in Runyoro-Rutooro:

| **kuzina** | **to sing** |
| --- | --- |
| ninzina | I am singing |
| zina | sing |
| nkazina | I sang (yesterday) |
| nzinire | I have sung |
| nzina | I usually sing |
| tuzinirege | We sang (this morning) |
| olizina | You will sing (next week) |
| baraazina | They will sing (this evening) |
| tuzine | Let us sing |

In examining the above word forms one can come to some conclusions. For instance, simply by working at the translations, one can suppose that -zin- or -zina seems to have the meaning of sing or to sing! This is because this segment is recurrent in all the examples and there is always sing in the translation.

On the other hand,

ku

*ku* - means the infinitive to. In order to confirm this, one can look for examples from other verbs such as:

| **ku-zaan-a** | **to play** |
| --- | --- |
| ku-kor-a | to work |
| ku-byam-a | to sleep |
| ku-reeb-a | to see. |

With these examples, one could provisionally conclude that

ku

*ku* - stands for the infinitive. The sound

n

*n* - stands for the 1st person singular. One can compare the following verbs.

| n  *n***-ka-zin-a** | **I sang** |
| --- | --- |
| n  *n*-zin-ire | I have sung |
| n  *n*-zin-a | I sing |

In the above cases, there is always the presence of

n

*n* - with the translation of

l

*l*. One can therefore conclude that

n

*n* - is

l.ka

*l*.*ka* - stands for the distant past as opposed to

−li

−*li*-,- which works like the distant future whereas raa (or ra) is the near future. By comparing segments such as:

| **o-raa-zin-a** | **you will sing (tonight)** |
| --- | --- |
| o-li-zin-a | you will sing (next week) |
| o-ka-zin-a | you sang (last week) |

One provisionally confirms that -li-, -raa- and -ka- are morphs for the distant future, near future, and distant past, respectively. Morphemes are described as having different types according to the place they occupy in a word or segment, the role they play and the forms they take.

# **Roots and Affixes**

Runyakitara, like other Bantu languages, is classified as an agglutinating language, where a word is capable of having one root with several affixes attached to it and assuming different functions. In the following words in Runyankore-Rukiga, roots and affixes are illustrated:

| **Omusigazi** | **young man** |
| --- | --- |
| Oburo | millet |
| Omushuma | thief |
| Abakazi | women |
| Okushara | to cut |
| Okushaba | to pray |
| Okushabira | to pray for |
| Okusheka | to laugh |
| Okusheka | to laugh |
| Okushekyerera | to laugh at |

In the above examples, we can obtain the following roots:

| **Word** | **Root** |
| --- | --- |
| o-mu-sigazi | -sigazi |
| o-bu-ro | -ro |
| o-mu-shuma | -shuma |
| a-ba-kazi | -kazi |
| o-ku-shar-a | -shar- |
| o-ku-shab-a | -shab- |
| o-ku-shab-ir-a | -shab- |

| **o-ku-shek-a** | **-shek-** |
| --- | --- |
| o-ku-shek-er-a | -shek- |
| o-ku-shek-er-er-a | -shek- |

The root is therefore the basic form containing the basic meaning of a word and not reducible to any further meaning. The morphemes that come before, after, or within the root are called affixes. The affixes before the root are called prefixes while those after the root are suffixes while those within the root would be called infixes.

Bantu languages (including Runyakitara) are well known for making their sentences by agglutinating different affixes before and after a root as in (Runyoro-Rutooro):

| **ti-tu-ka-mu-ror-a-ho-ga.** |  |
| --- | --- |
| ti  *ti* | negation |
| −tu  −*tu* | 1st  1  st  person subject |
| −ka  −*ka* | far past |
| −mu  −*mu* | 3rd  3  rd  person singular object |
| -ror | verb root |
| −a  −*a* | verb final |
| −ho  −*ho* | mitigator |
| −ga  −*ga* | ever |

'We have never seen him/her at all'. Literally, 'We did not see him ever, even a little.' This very long sentence could be said to be a one-word sentence. If we can define words as items which are usually found in dictionaries, however, then clearly the above is not a word but an item belonging to the grammar of the language. It is therefore more of a sentence than a word.

# **Inflectional and Derivational Affixes in Runyakitara**

Affixes are characterised either as inflectional or derivational. a) Inflectional Affixes: They are those which refer to aspects of grammar such as person, gender, number, tense, aspect, mood and are often called grammatical categories.

| **In** | a  *a* | −ka  −*ka* | −tu  −*tu* | −siim  −*siim* | −a  −*a* |
| --- | --- | --- | --- | --- | --- |
|  | he | past | us | thank | final |
|  | He thanked us |  |  |  |  |
|  | a  *a*-,  ka  *ka*-, and  −a  −*a* |  |  |  |  |

are all inflectional affixes expressing person (

a−

*a*− ), tense (

−ka−

−*ka*− ), person (

tu−

*tu*− ) and mood (

−a

−*a* ). In the word o-ku-gum-is-ir-iz-a, o- and -ku- are inflectional affixes expressing the infinitive. On the other hand, -is-, -ir-, -iz- are not inflectional affixes but verb extensions.

−a

−*a* could be said to be inflectional because it also participates in expressing the infinitive mood. b) Derivational Affixes: These may modify the meaning of a word but do not refer to the grammatical categories talked about above. They may or may not change the class

of a word, e.g. from noun to verb or from adjective to noun, etc. When derivational affixes change the class of words, we have instances when a verb can become a noun as indicated below:

| **okulima** | **to cultivate**  (Rn/Rt)  (Rn/Rt) |
| --- | --- |
| omulimi | a cultivator |

Here, the suffix

−i

−*i* is a derivational affix, which changes a verb into a noun. Other examples could be: okwombeka to build From the verb okwombeka, we can derive the following nouns:

| **omwombeki** | **a builder** |
| --- | --- |
| ekyombeko | a building |
| obwombeki | the building occupation |

The above examples demonstrate that we can derive different nouns from the verb okwombeka. The final vowel of the verb, which is the suffix

−a

−*a*, becomes

−i

−*i* when the derived noun is an agent or doer of action. The derived nouns are assigned Class 1 and 2; that is, noun classes for human. The final

−a

−*a* becomes

−o

−*o* when the derived noun is an instrument or a place, as shown by the Runyankore-Rukiga examples below:

Instrument: okukondoora (to sweep): ekikondoozo (broom) (typically Rk) Place: okushima (to learn/study): e-i-shom-er-o (a school - a place where people receive education) okuriisa (to graze):

e−i

*e*−*i*-riis-iz-,-o (a grazing place) Derived nouns with semantic meaning of place or location are assigned Class 5 and 6 , while the instruments are typically placed in Classes 7 and 8 (see Noun Class on p.71). Nouns derived from verbs are termed deverbal nouns. A deverbal noun can take the final vowel as

−a,i−,o,−e

−*a*,*i*−,*o*,−*e* depending on the meaning to be encoded. The process of deriving nouns from verbs is called nominalisation.

# **Derived proper names**

A big percentage of family names among Banyankore-Bakiga are derived from verbs; and most of these names have a religious undertone. The process of deriving proper names is more complicated and involves pronominal forms. Take the example of the verb okukunda, to love. A number of proper names can be derived by adding or changing the pronominal forms:

1. Rukundo (ru-kund-o) Love
2. Kukundakwe (ku-kund-a-ku-e) His love
3. Atukunda (a-tu-kund-a) He loves us (habitual)
4. Naatukunda (ni-a-tu-kund-a) He loves us
5. Tumukunde (tu-mu-kund-e) Let us love Him
6. Nankunda (ni-a-n-kund-a) He loves me
7. Ankunda (a-n-kund-a)

He (always) loves me 8. Mukundane (mu-kund-a-n-e) Love one another

Such names are usually given according to the circumstances surrounding the birth of the child (Karwemera, 1994). Most of these names are unisex. Such names are quite common among some cultures in Bantu-speaking communities, although not all. Luganda, for instance does not use such names. Among the Banyakitara, especially Banyankore and Bakiga, such names became common with the spread of Christianity because they became more inclined to accepting religious beliefs (Muranga, 1990).

On the other hand, there are nouns that are derived from adjectives. The process of deriving nouns from adjectives is called adjectivisation. It is possible to derive nouns from adjectives as the following examples from Runyankore-Rukiga indicate:

| **Adjective** | **Noun** |  |  |
| --- | --- | --- | --- |
| -hango | big | obuhango | bigness (size) |
| -rungi | beautiful | oburungi | beauty |
| -kuru | old | obukuru | oldness (age) |
| -raingwa | tall | oburaingwa | tallness (height) |

Notice that all the nouns derived from adjectives fall in Class 14 (see the discussion on Noun Classes).

European languages have more striking examples of inflectional and derivational affixes. In English, deceived [disi:vd] is broken up as: [di-si:v-d] de-ceiv-ed in which case de- is a derivational morpheme expressing the "opposite" while -ed is an inflectional morpheme that expresses the past tense.

# **Morphemes and Allomorphs**

Allomorphs are to morphemes as allophones are to phonemes. An allomorph represents a certain manifestation of a morpheme in determined conditions. For instance, some Runyakitara verbs show certain modifications in their roots in specific circumstances, for example (

Rn/Rt

Rn/Rt ):

| **kugenda** | **to go** |
| --- | --- |
| kurunda | to heap |
| kucanda | to suffer |
| kuranda | to smoothen |
| kuhunda | to decorate |
| kucunda | to pull |

When the above verbs are followed by the perfective -ire or the near past -irege, the roots change as follows:

| **tu-genz-ire** | **we have gone** |
| --- | --- |
| tu-runz-ire | we have heaped |
| mu-canz-ire | you have suffered |

| **mu-ranz-ire** | **you have smoothened** |
| --- | --- |
| a-hunz-ire | he has decorated |
| ba-cunz-ire | they have pulled |

And yet,

| **ni-n-gend-a** | **I am going** |
| --- | --- |
| ba-ka-rund-a | they heaped |
| o-li-cand-a | you will suffer |
| ba-raa-rand-a | they will smoothen |

From the above examples, one can see that the root remains invariant except when followed by any other tense/aspect except -ire or -irege when -gend-becomes genz - to go -rund-becomes runz - to heap -cand-becomes canz - to suffer It can be said that -gend-, rund- and cand-become genz, runz, and canz when followed by -ire. The perfective -ire, especially in Runyoro-Rutooro, also gives a good example of morphemes and allomorphs.

The most common allomorphs for the perfective are -ire and -ere. This means that -ire and -ere are different manifestations of the same morpheme (the perfect or perfective). Furthermore, these allomorphs appear in specific, well-determined conditions as in the following examples in Runyoro-Rutooro:

| **i)** | **ku-nob-a** | **to hate** | **a-nob-ere** | **he has hated** |
| --- | --- | --- | --- | --- |
|  | ku  *ku*-sob-a | to lose one's way | a-sob-ere | he has lost his way |
|  | ku-gon-a | to snore | a-gon-ere | he has snored |
|  | ku-somb-a | to carry things over a distance | a-somb-ere | he has carried things.... |
|  | ku-som-a | to read | a-som-ere | he has read |
|  | ku-boh-a | to tie | a-boh-ere | he has tied |
|  | ku-sek-a | to laugh | a-sek-ere | he has laughed |
|  | ku-lek-a | to have | a-lek-ere | he has left |
|  | ku-hem-a | to make some waiting gestures with hands | a-hem-ere | he has made... |
|  | ku-em-a | to rebel | a-em-ere <br> (ayemere) | he has rebelled |
|  | ku-eg-a | to learn | a-eg-ere <br> (ayegere) | he has learnt |
|  | ku-teg-a | to trap | a-teg-ere | he has trapped |

|  | **ku-leng-a** | **to measure** | **a-leng-ere** | **he has measured** |
| --- | --- | --- | --- | --- |
| ii) | ku-lim-a | to dig | a-lim-ire | he has dug |
|  | ku-sik-a | to pull | a-sik-ire | he has pulled |
|  | ku-simb-a | to plant | a-simb-ire | he has planted |
|  | ku-mir-a | to swallow | a-miz-ire | he has swallowed |
|  | ku-bar-a | to count | a-baz-ire | he has counted |
|  | ku-sar-a | to cut | a-saz-ire | he has cut |
|  | ku-mar-a | to finish | a-maz-ire | he has finished |
|  | ku-kam-a | to milk | a-kam-ire | he has milked |
|  | ku-gur-a | to buy | a-guz-ire | he has bought |
|  | ku-nur-a | to be nice | ki-nuz-ire | it has been nice / it is nice |
|  | ku-kur-a | to grow | a-kuz-ire | he has grown |
|  | ku-nyum-a | to be happy | a-nyum-ire | he has been happy/he is |
|  |  |  |  | happy |

See also the following examples:

| **ku-sekur-a** | **to pound** | **a-seku-ire** | **he has pounded** |
| --- | --- | --- | --- |
| ku-sakaar-a | to thatch | a-sake-ire | he has thatched |
| ku-semer-a | to be nice | a-seme-ire | he has been nice |
| ku-turuk-a | to come out | a-turuk-ire | he has come out |
| ku-sisiimuk-a | to wake up | a-sisiimuk-ire | he has woken up |
| ku-sumik-a | to tie | a-sumik-ire | he has tied |
| ku-somer-a | to read in | a-somi-ire | he has read |
| ku-nihir-a | to hope | a-nihi-ire | he has hoped |
| ku-sarar-a | to be numb | a-sara-ire | he has become numb |

Generally speaking, the above examples bring out the following rules: In bisyllabic verb stems (1), -ere is found when the vowel preceding the last consonant is either

o

*o* or

e

*e*, as in the following:

| **Infinitive** | **Perfection** |  |
| --- | --- | --- |
| ku-som-a | a-som-ere | read |
| ku-leg-a | a-leg-ere | report |
| ku-tom-a | a-tom-ere | guess |
| ku-tem-a | a-tem-ere | cut |

The verb stems here are:

| **-soma** | **somere** |
| --- | --- |
| -lega | legere |
| -toma | tomere |
| -tema | temere |

(See previous examples in (i))

In bisyllabic verb stems, -ire is found in all other conditions, i.e. when the vowel preceding the last consonant of the stem is

i,a

*i*,*a*, or

u

*u* e.g.

| **Infinitive** | **Perfection** |  |
| --- | --- | --- |
| ku-lim-a | a-lim-ire | dig |
| ku-tig-a | a-tig-ire | resist |
| ku-sar-a | a-saz-ire | cut |
| ku-mar-a | a-maz-ire | finish |
| ku-kum-a | a-kum-ire | cover |
| ku-kur-a | a-kuz-ire | grow |

(See previous examples in (ii)). In verb stems of more than two syllables, the tendency is always to have -ire as the perfective in the examples in (ii) above.

1

1

Other examples are:

| **Infinitive** | **Perfective** |  |
| --- | --- | --- |
| ku-semer-a | a-sem-ire | to be beautifu/nice |
| ku-ramur-a | a-ramu-ire | to separate fighters |
| ku-nihir-a | a-nihi-ire | to hope |
| ku-kukumar-a | a-kukuma-ire | to expose |
| ku-guruk-a | a-guruk-ire | to jump |

The following points should be noted:

1. The allomorphs for the perfective are not only -ire and -ere, although these are the most common. Others are -ize, -eze and -ine, as will be shown in the study on the verb.
2. The rule for -ire and -ere is not always respected, especially by Rutooro speakers. In such words as:

| **ku-kora** | **to work** |
| --- | --- |
| ku-rora | to see |
| ku-mera | to grow |
| ku-genda | to go |
| ku-honda | to pound |
| ku-seesa | to pour |
| ku-tota | to make soggy millet |

-ire seems to be more acceptable in Tooro while the rule would make one expect -ere as most people in Bunyoro do. [1](https://pieree369-olmocr.hf.space/#user-content-fn-0)

It could also be noted that in Runyankore-Rukiga, -ere is hardly heard but ire seems to be the general form for not the perfective as in Runyoro-Rutooro but the near past as we shall see later. 3. In trisyllabic and longer verb stems, the presence of -ire, though fairly systematic, can sometimes be replaced by -ere in such verbs in Runyoro-Rutooro as:

| **okutontororoma** | **to complain** |
| --- | --- |
| atontororomere | he has complained |
| okusobooroka | to get sorted out |
| isoboorokere | it has been sorted out |
| okusoroma | to collect; to gather |
| asoromere | he has collected (something) |

# **Nominal Morphology in Runyakitara**

Runyakitara, like other Bantu languages, has an intricate noun system. According to Demuth (2000), Noun Classes are grammatical elements rather than independent lexical items. Noun Classes are determined by the grammatical number (singular or plural) semantics (animate or inanimate) and arbitrary (Katamba, 2003; Eikenvald, 2006). In Runyakitara, we can add that where a class has no prefix to determine the grammatical number, the concord serves a basis for determining its class. Runyakitara nouns can be broken down into three major parts, namely: initial vowel, noun class prefix, and noun root. Examples are: o-mu-ntu (a person) o-mu-ti (a tree) a-ba-ana (children)

e−n−te

*e*−*n*−*te* (cow)

e

*e*-ki-tooke (bananas)

e

*e*-i-tungo/i-tungo (wealth)

## **Initial Vowel**

Nouns in Runyakitara usually have an initial vowel. There are three main initial vowels, namely:

a− as in a−ba−ntue− as in e−ki−tookeo− as in o−mu−ntu

*a*− as in *a*−*ba*−*ntu*

*e*− as in *e*−*ki*−*tooke*

*o*− as in *o*−*mu*−*ntu*

​

There are certain rules that govern the occurrence of the initial vowel. i) If the Noun Class prefix has the vowel

−a

−*a*, e.g.:

ba,ma

*ba*,*ma*, the initial vowel will be

a

*a*. Thus:

a

*a*-ma-ta (milk) abakazi (women). ii) The initial vowel will be

−e

−*e* - if the noun class prefix has

/−/

/−/ or

/i/

/i/ e.g.:

e

*e*-ki-tooke, a banana bunch,

e−n−te

*e*−*n*−*te*, a cow,

e−n

*e*−*n*-taama, a sheep.

The initial vowel will be /o/ if the Noun Class prefix has /u/. Examples are omuntu, a person, and ghuta, bow.

# **Runyakitara Noun Classes**

The Noun Class system used in this analysis has borrowed a lot from Katamba (2003) and Taylor (1985). Katamba (2003) provides a detailed comparative analysis of different classification systems, singling out the Bleek-Meinhof system, and its revisions, as standard. This has provided important insights for the analysis of Runyakitara. To cater for the needs of Runyakitara, Taylor (1985) details a classification system of its nouns, describing 17 classes, but with few or limited sub-classes. Katushemererwe & Hanneforth (2010) devised a Noun Class system for Runyankore-Rukiga based on Katamba (2003) and Taylor (1985) classification systems. The system we describe below (

Ry/Rk

Ry/Rk ) is an enhancement of the previous classification systems and has been devised for the specific needs of Runyakitara.

| **Class** | **Prefix** | **Example word** | **English gloss** |
| --- | --- | --- | --- |
| 1 | −mu−  −*mu*− | omukazi | woman |
| 1a | −mu−  −*mu*− | omuhangi | creator |
| 1b |  | shwento | uncle |
| 2 | -ba- | abakazi | women |
| 2b | -ba- | abaryakamwe | group |
| 3 | −mu−  −*mu*− | omutima | heart |
| 3a | −mu−  −*mu*− | omweryo | pride |
| 4 | −mi−  −*mi*− | emitima | hearts |
| 4a | −mi−  −*mi*− | emiriire | way of eating (abstract) |
| 5 | -li/ri- | erlisho | eye |
| 5a | -i-lei | eifubo | hospitality (abstract) |
| 6 | -ma- | amaisho | eyes |
| 6a | -ma- | amate | milk (mass) |
| 7 | −ki−  −*ki*− | ekitabo | a book |
| 7a | −ki−  −*ki*− | ekitiinisa | respect (abstract) |
| 8 | -bi- | ebitabo | books |
| 8a | -bi- | ebibembe | liprosy |
| 9 | −n  −*n* | enju | house |
| 9a | - | baasi | bus |
| 10 | −n  −*n* | enju | houses |
| 10a | - | bwino | ink (mass) |
| 11 | −ru  −*ru* | orusenene | grasshopper |
| 11a | −ru  −*ru* | orunmuniira | ghee soup (mass) |
| 12 | −ka  −*ka* | akabaare | small stone |
| 12 | −ka  −*ka* | akabi | danger |

| **Class** | **Prefix** | **Example word** | **English gloss** |
| --- | --- | --- | --- |
| 13 | −tu  −*tu* | otubaare | tiny stones |
| 14 | −bu  −*bu* | obubaare | tiny stones |
| 15 | −ku  −*ku* | okuguru | leg |
| 16 | −ha  −*ha* | ahakanyima | behind the house |
| 17 | −ku  −*ku* | okuzimu | underground |
| 18 | −mu  −*mu* | omunda | inside |
| 20 | −gu  −*gu* | ogukazi | 'bad' woman |
| 21 | −ga  −*ga* | agakazi | 'bad' women |

Class 1 (People class): This class is marked by -mu- and is exclusively for human beings. In terms of number,

−mu

−*mu* - is a singular marker, examples:

| **Singular** | **Gross** |
| --- | --- |
| o-mu-ishiki/o-mu-isiki | girl |
| o-mu-ana | child |
| o-mu-kazi | woman |

Morpho-phonological Rule 1: When

u

*u* is followed by a vowel, it changes to

w

*w*. In the above examples, omu-ana becomes o-mwana and o-mu-ishiki becomes omwishiki.

This class also has nouns that remain only in singular form; for example, o-muhangi, creator and o-mu-cunguzi, saviour. They remain in singular because they are referring to a deity, and there is, at least in the Judeo-Christian tradition, there is no more than one creator. These are denoted by 1a on the table. 1a also consists of nouns of people that have no prefixes; for example, shwento (uncle) shwenkazi (aunt). Class 2 (People class, plural): This class is marked by -ba- and includes only human beings. Note that the same class, -ba-marks number as well; that is, -ba- has a double role, both as a class marker and also marks number.

| **Plural** | **Gloss** |
| --- | --- |
| a-ba-ishiki/o-mu-isiki | girls |
| a-ba-ana | children |
| a-ba-egi | students |

Morpho-phonological Rule 2: When

e

*e* follows

a

*a*, it changes to

e

*e*; for example,

a

*a*-ba-egi becomes

a

*a*-be-egi (students).

Class 2 is divided further to 2a to cater for those nouns with no class prefix marker in singular form but with a prefix marker in plural form. For example, baa-shwento. Class 3 (MU): This class is marked by -mu- and it covers names of trees, some plants and their products as well as household items and borrowed terms. Nouns in this class are singular. a) Trees and Plants

| **Singular** | **Gloss** |
| --- | --- |
| o-mu-ti | tree |

| **o-mu-siri** | **garden** |
| --- | --- |
| o-mu-yembe | mango |

b) Household Items

Singular o-mu-kebe/o-mu-kyebe o-mu-hyo/o-mu-syo o-mu-sumeeni

Gloss tin; can knife saw

Some parts of human anatomy and some natural phenomena also fall into this class. c) Body Parts

| **Singular** | **Gloss** |
| --- | --- |
| o-mu-mwa | mouth |
| o-mu-kono | arm |
| o-mu-gongo | back |
| o-mu-tima | heart |

d) Natural Phenomena

Singular Gloss o-mu-sana Sunshine, daylight o-mu-aka Year o-mu-irima Darkness o-mu-ika Smoke There are nouns in this class which can occur only in singular and are marked by 3a in the table above, examples: o-mu-irima (darkness).

Class 4 (MI): This is the plural of class 3 and is marked by prefix -mi- in the following examples:

# **Trees and Plants**

| **Singular** | **Gloss** |
| --- | --- |
| e-mi-ti | trees |
| e-mi-siri | gardens |
| e-mi-yembe | mangoes |

There are nouns in this class which will not change number, i.e. they remain in plural form and are marked by 4 a in the table e.g. e-mi-gyend-ere (the way of moving), e-mi-reeb-ere (way of seeing).

Class 5 (RI/LI): This class is marked by -ri/li- prefix. Belonging to this class are hard, flat objects, some parts of human anatomy, natural objects, mass nouns, abstract nouns and names depicting time, weather or seasons. a) Parts of Human Anatomy

| **Singular** | **Gloss** |
| --- | --- |
| e-riiso | eye |

| **e-i-shokye/e-i-soke** | **hair** |
| --- | --- |
| e-i-tama/itama | cheek |
| e-i-bega/ibega | shoulder |

b) Hard Objects

Singular Gloss e-i-baare/i-baale stone e-i-cumu/i-cumu spear e-i-baati/i-baate iron sheet 5a includes nouns which do not change to either singular or plural; for instance: eisiru (stupidity). Class 6 (MA): This is a plural class of 5 and is marked by -ma-. Examples for Class 5 can change as listed below:

| **Singular** | **Gloss** |
| --- | --- |
| a-ma-iso/a-ma-isho | eyes |
| a-ma-tama | cheeks |
| a-ma-bega | shoulders |

* Hard Objects

Singular Gloss a-ma-baare/a-ma-baale a-ma-cumu a-ma-baati stones spears iron sheets Class 6a consists of mass and abstract nouns that do not change to singular form:

# **- Mass Nouns**

| **a-ma-izi** | **water** |
| --- | --- |
| a-ma-te/a-ma-ta | milk |
| a-ma-gita/a-ma-juta | oil |

* Abstract Nouns a-ma-ani strength a-ma-gezi/amagyezi a-ma-rara
* (Rn/Rt)
* (Rn/Rt) pride a-ma-iru intense desire; craving for a-ma-kuru news a-ma-hano miracles It should be noted that when used with borrowed words, sometimes -ri-/-ili- disappears in the singular but -ma- is maintained in the plural. This also happens in other classes we will meet in the sections to follow:

| **e-duuka** | **shop** | **a-ma-duuka** | **shops** |
| --- | --- | --- | --- |
| e-duraamu | barrel | a-ma-duraamu | barrels |
| e-cupa | bottle | a-ma-cupa | bottles |
| e-suuka | wrapper; sheet | a-ma-suuka | sheets |

Class 7 (KI): This is a class commonly known as the things/objects class and animals. It

mainly consists of animate and inanimate but also abstract objects as exemplified below:

| **Singular** | **Gloss** |
| --- | --- |
| e-ki-ntu | thing |
| e-ki-murilc-ki-muli | flower |
| e-ki-oma/ekyoma | piece of iron |
| e-ki-rago | papyrus mat |
| e-ki-soro (Rn/Rt) | animal |
| e-ki-kooko (Ry/Rk) | animal |
| e-ki-nyonyi | bird |
| e-ki-kuya (Rn/Rt) | gorilla |
| e-ki-cu | cloud |
| e-ki-ba | a bundle |

A category of nouns in this class that will not change its number, that is, will have a singular class prefix and will not change to plural includes abstract nouns. Examples:

* Feelings and other abstract nouns

| **e-ki-sa** | **labour contraction** |
| --- | --- |
| e-ki-niga | anger |
| e-ki-tiinisa | glory; title |

Class 8 (BI): A class marked by a class prefix -bi-, a plural form of -ki-. It includes nouns in Class 7, which change into plural plus nouns that do not change into singular. Examples are listed below:

| **e-bi-ntu** | **things** |
| --- | --- |
| e-bi-muril e-bi-muli | flowers |
| e-bi-oma | pieces of iron |
| e-ki-rago | papyrus mat |

Nouns which belong to this class and do not change from plural to singular are exemplified below:

| **e-bi-hagi** | **arrogance/pride** |
| --- | --- |
| e-bi-hungu | epilepsy |
| e-bi-kanja | dregs |

Class 9/10 (N Class): This class could rightly be called the animal class as it covers most animal names. The

n

*n* - prefix usually represents both singular and plural. This class also covers nouns from other languages. Examples include: a) Animals

| **e-n-te** | **cow(s)** |
| --- | --- |
| e-n-bwa (embwa) | dog(s) |
| e-n-buzi (embuzi) | goat(s) |
| e-n-go/e-n-gwe | leopard(s) |
| e-n-punu (empunu) | pig(s) |

b) Abstract nouns

| **e-n-geso / e-n-gyesho** | **habits; manners** |
| --- | --- |
| e-n-sazi | extreme exhaustion |
| e-n-sese | dysentery |
| e-n-simbo | epilepsy |
| e-n-soni / e-n-shoni | shame |
| e-n-zigu | hatred; vengeance |

c) Nominalized verbs emphasizing the way an action is carried out

These are usually abstract in nature as can be seen below:

| **e-n-kora (from kukora - to work)** | **way of working** |
| --- | --- |
| e-n-kura (from kukura - to grow up) | way of growing up |
| e-n-jwara (from kujwara - to dress) | way of dressing |
| e-n-genda / e-n-gyenda | way of walking (from |
|  | kugenda/kugyenda - to walk) |
| e-n-kwata (from kukwata - to handle) | way of handling |
| e-n-zooka (from kuzooka - to appear) | way of appearing, appearance |

d) Someone doing something as a habit or a profession

These nouns are usually derived from verbs as can be seen below:

| **e-n-tasiima (from kusiima - to thank)** | **he who does not appreciate** |
| --- | --- |
| e-n-kozi y'ebibi | an evil doer |
| e-n-biihi y'ebisuba (embiihi...) (Rn/Rt) | a professional liar (from kubiha ebisuba |
|  | - to tell lies) |
| e-n-zini (from kuzina - to dance) | a professional dancer |
| e-n-tabiganya | a careless person (from kutabiganya - |
|  | not to care about anything) |
| e-n-gwizi (from kugwija - to be | a lousy person |
| lousy) |  |

e) Names of cows and bananas

Many names of bananas and cows (the female that have given birth) are found in this class as can be seen in the examples below from Runyoro-Rutooro:

| **e-n-kunku** | **type of banana with short fingers** |
| --- | --- |
| e-n-jagara | type of banana with long narrow fingers |
| e-n-jumba | type of banana with reddish leaves and stem |
| e-n-yamwezi | type of banana with a light stem |
| e-n-sansa | type of banana with longish fingers, good for making banana wine |

| **e-n-yamaizi** | **type of banana with fairly fat fingers good for making banana wine** |
| --- | --- |
| n-kungu | hornless female cow |
| n-gabu | cow with large patches of white and brown or black |
| n-jeru | white cow |
| n-kanja | type of grey cow |
| n-kara | black cow |
| n-kerenge | black and red cow |
| n-kondo | cow with horns curved inwards |
| n-komi | cow with horns curved forward |
| n-sara | cow with loose horns |
| n-tara | cow with long horns extending sideways |
| n-karabo | dark grey cow |

One notes that the cows' names do not take the initial vowel

e

*e*-. The reason is likely to be that these nouns are used as proper nouns for these cows and proper nouns normally do not bear the initial vowel in Runyakitara.

# **f) Foreign nouns**

Many nouns borrowed from other languages are found in this class. Some have only the initial vowel

e

*e*-, while others have neither the initial vowel nor the class prefix as can be seen below:

| **e-kalaamule-karaamu** | **pencil** |
| --- | --- |
| e-kooti | jacket; coat |
| e-vesiti | vest |
| e-taulo / e-tawulo | towel |
| e-bbeeseni | basin |
| e-taara | lamp |
| e-sapeeho | hat |
| e-sabbuuni | soap |
| e-saati | shirt |
| e-keleziyale-kereziya | church |
| sokisi | socks |
| rediyo | radio |
| burangiti / bbulangiti | blanket |
| kampuni | company |
| kamera | camera |
| motoka / matoka | motor car/car |
| bbaasi | bus |

| **kompyuta** | **computer** |
| --- | --- |
| ofiisi | office |
| ofiisa | officer |

A few loan words seem to have adopted both the initial vowel and the class prefix as can be seen below:

| **e-n-kufiira** | **hat (one also hears ekufiira)** |
| --- | --- |
| e-n-dabada | trouser |
| e-n-samaaki | fish |

g) The zaa- prefix

In the nominal concord system of Runyakitara, the prefix

n

*n* - does transform into allomorphs such as

zi−,ze−zo−

*zi*−,*ze*−*zo*− etc as in the following example in Runyoro-Rutooro:

E-n-te z-a-nge zi-nu nooha a-zi-rees-ire hanu? "Who has brought my cows here?" It seems it is this zi- allomorph which transforms into zaa- and used as a plural equivalent of

n

*n* - which would then remain only as singular, as in the following examples:

| **n-kungu** | **hornless cow** | **zaa-n-kungu** | **the hornless cows** |
| --- | --- | --- | --- |
| n  *n*-kome | cow with horns | zaa-n-kome | cows with.... |
|  | curved forward |  |  |
| burangiti | blanket | zaa-burangiti | blankets |

h) Nouns from other languages such as English

| **burangiti (blanket)** | **zaa-burangiti** |
| --- | --- |
| reediyo | zaa-reediyo |

Class 10: Class 10 nouns which cannot be in class 9 , occur only as plural form. Examples:

| **n-soni** | **shame** |
| --- | --- |
| n-songa | reason |
| n-seko | laughter |

# **Morpho-phonological Rule**

When

n

*n* precedes

h,n

*h*,*n* changes to

m

*m* and

h

*h* changes to

p

*p*. This eventually becomes a nasal compound e.g. e-n-hunu, changes to e-m-punu. Also, when

n

***n*** precedes

b

***b***, it changes into

m

*m*, e.g. e-n-bwa changes to e-m-bwa.

Class 11 (RU): This class is marked by -ru- in singular and covers several general things. The plural is class 10 marker -n-. Examples are:

a) Insects

| **Singular** | **Gloss** | **Plural** |
| --- | --- | --- |
| o-ru-kubebe | termite | e-n-kubube |
| o-ru-swa | white-ant | e-n-swa |
| o-ru-senene | red safari-ant | e-n-senene |
| o-ru-joki | bee | e-n-joki |

b) Household Items

| **Singular** | **Gloss** | **Plural** |
| --- | --- | --- |
| o-ru-gali | winnowing tray | e-n-gali |
| o-ru-bengo | mother grinding stone | e-n-bengo (embengo) |
|  | (large grinding stone) |  |
| o-ru-gagara | performing basket | e-n-gagara |
| o-ru-goye | cloth | e-n-goye |
| o-ru-kwanzi | bead | e-n-kwanzio |
| o-ru-seke / o-ru-shekye | sucking vessel, straw | e-n-seke / e-n-shekye |
| o-ru-tara | overhead store | e-n-tara |

c) Names of languages

| **o-ru-limi / o-ru-rimi** | **tongue; language** | **e-n-dimi** |
| --- | --- | --- |
| O-ru-ganda | Luganda |  |
| O-ru-gyamani / O-ru-girimaani | German |  |
| O-ru-nyoro | Runyoro |  |
| O-ru-ngereeza / O-ru-ngyereza | English |  |
| O-ru-nyakitara | Runyakitara |  |
| O-ru-faransa | French |  |
| O-ru-swahiri/o-ru-swairi | Swahili / Kiswahili |  |
| O-ru-harabu | Arabic |  |

Note that there is normally no plural for a specific language.

# **d) Names of bulls and he-goats**

These examples are from Runyoro-Rutooro:

| **Singular** | **Gloss** | **Plural** |
| --- | --- | --- |
| ru-bogo | black he-goat | zaa-ru-bogo |
| ru-sa | light brown he-goat | zaa-ru-sa |
| ru-tanga | a he-goat with white spots mixed with black or | zaa-ru-tanga |
|  | brown spots |  |
| ru-sirabo | a brown he-goat with some scattered black hairs | zaa-ru-sirabo |

| **ru-gabu** | **a he-goat with black or brown patches** | **zaa-ru-gabu** |
| --- | --- | --- |
| ru-ozi (ruozi) | a black bull | zaa-ru-ozi |
|  |  | (zaarwozi) |
| ru-hogo | a brown bull | zaa-ruhogo |
| ru-gaaju | another type of brown bull | zaa-ru-gaaju |
| ru-yenje | a spotted bull | zaa-ru-yenje |

e) Augmentive or derogatory

This normally describes someone or something unpleasant usually not of small size as in the examples below:

| **o-ru-saija / o-ru-shaija** | **a lousy man** |
| --- | --- |
| o-ru-kazi | a lousy woman |
| o-ru-ojo / orwojo | a lousy boy |
| o-ru-buzi | a lousy goat |
| o-ru-bwa | a lousy dog |
| o-ru-nyonyi | a big, long and unpleasant bird |
| o-ru-kooko (Runyankore-Rukiga) | a monstrous being |
| o-ru-naku (Runyoro-Rutooro) | a smallish monstrous being |

The plural of the above nouns seems to be problematic, and one would seem to navigate between the prefixes ga- and

n

*n*-. For instance, for o-ru-naku, e-n-aku sounds acceptable but for o-ru-buzi, a-ga-buzi would seem better.

Class 12 (KA): This is an attributive class for it denotes "thin and small". The prefixes can be used with nouns that normally belong to other classes.

| **Singular** | **Gloss** |
| --- | --- |
| a  *a*-ka-bwa | small dog |
| a  *a*-ka-kooko | small insect |
| a  *a*-ka-ti | small stick |

Some of the semantic properties of class 12 include: a) Diminution of size

| **o-mu-ti** | **tree** | a  *a***-ka-ti** | **small tree** |
| --- | --- | --- | --- |
| e  *e*-n-ju | house | a  *a*-ka-ju | small house |
| o-mu-kazi | woman | a  *a*-ka-kazi | small woman |
| o-mu-kozi | worker | a  *a*-ka-kozi | small worker |
| e  *e*-ki-bira | forest | a  *a*-ka-bira | small forest |
| o-ru-goye | cloth | a  *a*-ka-goye | small cloth |

b) Some animals and objects of small size

| **a-ka-leju/a-ka-reju** | **chin** |
| --- | --- |
| a-ka-nwa | mouth |
| a-ka-toonyezi | full stop |
| a-ka-kiro | hillock |
| a-ka-korwa | weasel |
| a-ka-koko | chick |
| a-ka-manyiso | mark; sign |
| a-ka-ragalika / a-ka-ragarika | crumb |

c) Abstract Nouns

| **a-ka-janja**  (Rn/Rt)  (Rn/Rt) | **superficial behaviour** |
| --- | --- |
| a-ka-konko | tuberculosis |
| a-ka-mbayaaya  (Rn/Rt)  (Rn/Rt) | commotion |
| a-ka-sarre  (Rn/Rt)  (Rn/Rt) | danger |
| a-ka-nyamulyaine  (Rn/Rt)  (Rn/Rt) | confusion; misunderstanding |
| a-ka-gemo  (Rn/Rt)  (Rn/Rt) | compulsion; force |
| a-ka-bi | danger |
| a-ka-ceceko  (Ry/Rk)  (Ry/Rk) | lull |
| a-ka-jagararo / a-ka-jagarro | commotion |
| a-ka-cu | moment |
| a-ka-jurugye  (Ry/Rk)  (Ry/Rk) | tyranny |
| a-ka-zengyerera  (Ry/Rk)  (Ry/Rk) | dizziness |

One should note that nouns of class 12 take a plural form of 13 or 14 ; that is,

tu

*tu* - or

bu

*bu* - The prefix

tu

*tu* - is a form of diminutive usually denoting very tiny things which are reduced in quantity or size. There are three major ways in which

tu

*tu* - operates, namely: i) As a substitute of class

14−bu

14−*bu*-, emphasising the smallness of what is talked about.

| **o-bu-buzi** | **small goats** | **o-tu-buzi** | **very tiny goats** |
| --- | --- | --- | --- |
| o-bu-sigazi | small young men | o-tu-sigazi | tiny young men |
| o-bu-tuzi | mushrooms | o-tu-tuzi | tiny mushrooms / tiny quantities |
| o-bu-giiko | tea-spoons | o-tugiiko | tiny tea-spoons |
| o-bu-numi | small bulls | o-tu-numi | tiny bulls |

ii) As a substitute of some uncountable nouns in class

12−ka

12−*ka*-, when something small is made to look even smaller, as in: a-ka-sera / a-ka-shera some little porridge o-tu-sera / o-tu-shera a tiny amount of millet porridge

| **a-ka-gita / a-ka-juta** | **some little cow ghee** | **o-tu-gita / o-tu-juta** | **a tiny amount of ghee** |
| --- | --- | --- | --- |
| a-ka-sabwe / | some little cow ghee | o-tu-sabwe / | a tiny amount of cow |
| a-ka-shabwe | sauce | o-tu-shabwe | ghee sauce |
| ka-okurya | some little food | a-ka-okulya / | a tiny quantity of food |
| (akookulya...) |  | a-tu-okulya / |  |

iii) As a substitution to any noun from any other class, particularly uncountables, when one wants to lay emphasis on the object being tiny or minute, as in:

| **a-ma-ta/a-ma-te** | **milk** | **o-tu-ta/o-tu-te** | **tiny quantity of milk** |
| --- | --- | --- | --- |
| a-ma-izi | water | o-tu-izi (otwizi) | tiny quantity of water |
| a-ma-arwa | banana brew | o-tu-arwa <br> (otwarwa) | tiny quantity of banana brew |
| a-ma-cwanta / <br> a-ma-cwante | saliva; spittle | o-tu-cwanta / o-tu- <br> cwante | tiny quantityof saliva; spittle |
| a-ma-kamba | latex; sap | o-tu-kamba | tiny quantity of latex; sap (Rn/Rt) |

Rubongoya (1999) points out that there is only one word which originally belongs to this class, namely: o-tu-ro 'sleep'. Class 14 (BU): Nouns in this class operate in the following ways: a) As the plural of the nouns in class

12,ka−

12,*ka*− :

| **a-ka-bwa** | **small dog** | **o-bu-bwa** | **small dogs** |
| --- | --- | --- | --- |
| a-ka-ti | small stick | o-bu-ti | small sticks |
| a-ka-ju | small house | o-bu-ju | small houses |

b) As a substitute to other noun classes to indicate the abstract notion of the state of being:

| **o-mu-rungi** | **a good person** | **o-bu-rungi** | **goodness** |
| --- | --- | --- | --- |
| o-mu suma / | a thief | o-bu-suma / | theft |
| o-mu-shuma |  | o-bu-shuma |  |
| o-mu-gabe | king | o-bu-gabe | kingdom (Ry/Rk) |
| o-mu-hïgi | hunter | o-bu-hïgi | hunting profession |
| o-mu-gurusi | old man | o-bu-gurusi | the state of being an |
| o-ku-fuka | to be cold | o-bu-fuki | old man |
| o-ku-rwara | to be sick | o-bu-rwaire | coldness |
| o-ku-funda | to lack space | o-bu-funda | sickness |
| o-ku-tiina | to fear | o-bu-tiini | fear |

| **o-ku-bara** | **to count** | **o-bu-bazi** | **act of counting** |
| --- | --- | --- | --- |
| o-ku-kora | to work | o-bu-kozi | workmanship |

One notes that when a verb at the infinitive is nominalized, the nominalization process often brings about a new element in the form of a suffix added to the verb stem as seen in most of the examples above. As the plural of class 6, ma- in such nouns as:

| **a-ma-ato** | **boats; canoes** | **o-bu- ato / obwato** | **boat; canoe** |
| --- | --- | --- | --- |
| a-ma-hyo / a-ma-syo | herds | o-bu-hyo / o-bu-syo | herd |
| a-ma-hya / a-ma-sya | pitfall traps | o-bu-hya / o-bu-sya | pitfall trap |
| a-ma-rogo | spells; witcheraft items | o-bu-rogo | witcheraft |

Class 15 (KU): This class is marked by -ku- and nouns are in singular form. Nouns found here are mainly for body parts and other items. Examples: o-ku-guru (leg) o-ku-tu (ear)

o−ku

*o*−*ku*-ju (knee) The plural of this class is class 6 (MA) examples: a-ma-guru (legs) a-ma-tu (ears) a-ma-ju (knees) One notes that the overwhelming majority of the words in this class are verbal infinitives both in their affirmative and negative forms as shown below:

| **Affirmative** |  | **Negative** |  |
| --- | --- | --- | --- |
| o-ku-baza | to talk | o-ku-ta-baza | not to talk |
| o-ku-binga | to chase | o-ku-ta-binga | not to chase |
| o-ku-bika | to announce | o-ku-ta-bika | not to announce |
|  | someone's death |  | someone's death |
| o-ku-furuka | to shift; to migrate | o-ku-ta-furuka | not to shift |
| o-ku-gura | to buy | o-ku-ta-gura | not to buy |
| o-ku-hinduka | to turn change | o-ku-ta-hinduka | not to turn; change |

Class 16 (HA): This class is marked by -ha- and has nouns that mark/indicate location. a-ha-kaanyima / ha-kaanyuma (behind the...) a-ha-muryango / ha-mulyango (by the sitting room) a-ha-iguru / ha-iguru (on top, up) Class 17 (KU): This class, marked

ku

*ku*-, is also a locative with a limited number of examples such as: o-ku-zimu "underneath, underground" Class 18 (MU): This too is a class for locative nouns. Examples include: o-mu-nda (in the stomach) o-mu-nju (inside the house)

Class 20 - 21 (GU-GA): This is a pejorative class which denotes "gawky, unwieldy". The prefixes, though unfamiliar and used derogatively, can be used with any nouns except the mass ones.

| **Singular** | **Gloss** |
| --- | --- |
| o-gu-ntu | gawky thing; person |
| o-gu-te | gawky cow |
| o-gu-huka | huge insect |

# **Wa and Nya Noun Prefixes**

This is a special type of pre-prefixing in Runyakitara. Wa- is prefixed to animals and birds in class 6 . This is used mostly in folk tales for personification. When personification is used, the nouns are like those in the class

1&2

1&2, although the nouns maintain their original noun class prefixes; for example:

| **Wa-n-koko** | **Mr. Hen** |
| --- | --- |
| Wa-m-buzi | Mr. Goat |
| Wa-n-te | Mr. Cow |

For example, Wante aine ihembe. Mr. Cow has a horn. Nya- is used with the Class 1 and 2 especially when the speaker does not want to reveal the name of the person she is talking about, for example:

| **Nya-mu-kazi** | **The-woman-being-referred-to** |
| --- | --- |
| Nya-mu-ntu | The-person-being-referred-to |
| Nya-mu-saija | The-man-being-referred-to |
| Nyamukazi aine ihembe. | The-woman-being-referred-to has a horn. |

## **Aspects of the Nominalisation Process**

There are cases when a Runyakitara verb functions like a noun involving some morphophonological transformation. This can be seen when a verb at the infinitive, that is, beginning with the prefix

ku

*ku*-, has its final vowel

−a

−*a* transformed into another vowel, like in the examples below:

| **Infinitive** |  | **Nominalisation (1)** |  | **Nominalisation (2)** |  |
| --- | --- | --- | --- | --- | --- |
| o-ku-kor-a | to work | o-mu-kor-o | a function | o-mu-koz-i | a worker |
| o-ku-gait-a | to combine | e-n-gait-a | way of combining | o-mu-gais-i | one who combines |
| o-ku-baij-a | to do woodwork | e-n-baij-a <br> (embaija) | way of doing woodwork | o-mu-baiz-i | capenter |
| o-ku-gend-a | to go | e-n-gend-a | way of going | o-mu-genz-i | the traveller <br> (Rn/Rt) |

The nominalising vowel suffixes are usually

i

*i* - as in o-mu-koz-i "a worker", or -o as in o-mu-kor-o "function". This vowel can also be

−e

−*e* as in o-ku-jund-a "to rote", or can remain -a like in e-n-gend-a "way of walking". It can also be

−u

−*u* in o-muf-u "dead person" from o-ku-fa "to die".

We also note that it is not only the vowel suffix that can bring it about by a change in class prefix such as: From

ku

*ku* - to

n−n

*n*−*n* or

ki

*ki*-bi or

mu−ba

*mu*−*ba* etc, as in:

| **o-ku-raar-a** | **to spend a night; and** |
| --- | --- |
| e-n-daar-a | way of spending a night; or |
| o-ku-jund-a | to rot; and |
| e-n-jund-a | way of roting |

In the above cases, the infinitive class prefix

ku

*ku* - has been transformed into class

ki

*ki*-bi or

n−n

*n*−*n*, a process which has brought about nominalisation. It is also worth noting that when the nominalisation suffix is vowel

i

*i*-, this sometimes brings about a modification in the verb root. This usually happens when the verb root ends with

t

*t*,

d,∫,3

*d*,∫,3 or

r

*r*, as in the examples below for Runyankore-Rukiga.

| **Infinitive** |  | **Nominalisation 1** |  | **Nominalisation 2** |  |
| --- | --- | --- | --- | --- | --- |
| o-ku-gyend-a | to go | o-ru-gyend-o | a trip | o-mu-gyenz-i | traveller |
| o-ku-baij-a | to do woodwork | e-n-baiz-a | a way of doing woodwork | o-mu-baiz-i | carpenter |
| o-ku-hurir-a | to hear | e-n-hurir-a | way of hearing | o-bu-huriz-i | obedience |
| o-ku-reet-a | to bring | e-n-reet-a | way of bringing | o-mu-rees-i | the one who has brought |
| o-ku-faaf-a | to have pain | e-n-faaf-a | way of having pain | o-bu-saas-i | pain |

In the above examples,

t

*t* transforms into

s,∫

*s*,∫ transforms into

s

*s* while

d,3

*d*,3 and

r

*r* are transformed into

z

*z*.

Normally, other verbs whose roots do not end with the consonants mentioned above, do not undergo any transformation, as in the following examples in Runyoro-Rutooro.

| **Infinitive** |  | **Nominalisation 1** |  | **Nominalisation 2** |  |
| --- | --- | --- | --- | --- | --- |
| o-ku-sak-a | to look for food especially during famine | e-n-sak-a | way of looking for food | o-mu-sak-i | one who looks for food |
| o-ku-gag-a | food getting bad | e-n-gag-a | wayof food getting bad | o-bu-gag-i | the state of food being bad |
| o-ku-som-a | to read | e-n-som-a | way of reading | o-mu-som-i | reader |

The above is simply indicative of the morphological processes that occur when nominalization takes takes place. A more detailed study of this phenomenon will be undertaken later.

# **The Morphology of the Pronoun in Runyakitara**

In traditional grammar, a pronoun is a word that takes the place of a noun. A pronoun can do all what a noun can do; for instance, it can be a subject, a direct object, an indirect object etc. Pronouns are used mainly to keep nouns from being repeated or when nouns are not clearly known. In Runyakitara, pronouns are categorized as follows:

# **Personal Pronouns**

In the grammatical sense, a personal pronoun is a pronoun that is associated primarily with a particular person. In Runyakitara, personal pronouns can further be sub-divided into: (i) Independent pronouns, and (ii) Dependent pronouns. a) Independent Personal Pronouns: The personal pronouns are usually used for emphasis and can stand independently. They may function both as subjects and objects in a sentence. They include:

| **nyowe** | **I/me** |
| --- | --- |
| iwe | you (singular) |
| uwe | he/she or him/her |
| itwe | we/us |
| inywe/imwe | you (plural) |
| bo | they |

Examples, as subjects: Nyowe ndwaire I am sick Nibanywa naitwe They are drinking with us b) Dependent Personal Pronouns: These pronouns cannot stand independently as those in a) above. They are not meaningful in their own respect. They must be attached to a verb. Each noun class has its own pronouns. Here, we shall look at the pronouns for the class

1&2

1&2.

|  | **Subject** | **Object** |
| --- | --- | --- |
| 1st  1  st  person singular | n  *n* | n−  *n*− |
| 2nd  2  nd  person singular | o−  *o*− | ku−  *ku*− |
| 3rd  3  rd  person singular | a−  *a*− | mu−  *mu*− |
| 1st  1  st  person plural | tu−  *tu*− | tu−  *tu*− |
| 2nd  2  nd  person plural | mu−  *mu*− | ba−  *ba*− |
| 3rd  3  rd  person plural | ba−  *ba*− | ba−  *ba*− |

Example

| **Subject:** | **n-zaan-a** | **I play** |
| --- | --- | --- |
|  | o-zaan-a | You play |
|  | a-zaan-a | He/she plays |
|  | tu-zaan-a | We play |
|  | mu-zaan-a | You (pl.) play |
|  | ba-zaan-a | They play |
| Object: | ba-n-twar-a | They have taken me |
|  | ba-ku-twar-a | They have taken you |
|  | ba-mu-twar-a | They have taken her/him |
|  | ba-tu-twar-a | They have taken us |

| **ba-ba-twar-a** | **They have taken you (pl.)** |
| --- | --- |
| ba-ba-twa-ire | They have already taken them |

Note that for you (pl.) and they (pl.), the object pronoun is the same -ba-. It is from the context that we can tell who is being talked about.

It should be noted that for the non-human third person, the noun takes pronoun according to the noun class. These pronouns are also dependent.

| **Noun Class** | **Subject Pronoun** | **Object Pronoun** |
| --- | --- | --- |
| mu | gu−  *gu*− | gu−  *gu*− |
| mi | e−  *e*− | gi−  *gi*− |
| li/ri | li/ri | li/ri |
| ma | ga  *ga* | ga−  *ga*− |
| ki | ki  *ki* | ki−  *ki*− |
| bi | bi  *bi* | bi−  *bi*− |
| n(sg)  *n*(*sg*) | e  *e* | gi−  *gi*− |
| n  *n* | i/zi  *i*/*zi* | zi−  *zi*− |
| ru | ru  *ru* | ru−  *ru*− |
| n  *n* | i/zi  *i*/*zi* | zi−  *zi*− |
| ka | ka  *ka* | ka−  *ka*− |
| tu | tu  *tu* | tu−  *tu*− |
| bu | bu  *bu* | bu−  *bu*− |
| gu | gu  *gu* | gu−  *gu*− |
| ga | ga  *ga* | ga−  *ga*− |
| ku | ku  *ku* | ku−  *ku*− |
| ma | ga  *ga* | ga  *ga* |
| ru | ru  *ru* | ru  *ru* |
| bu | bu  *bu* | bu  *bu* |

Examples (Ry/Rk) gu-gw-ire haihi n'eishomero it fell near the school gu-gu-gw-er-e-ire it fell on it tu-ka-reets-ire we brought it ti-bu-ka-sheesh-ire it is not yet dawn

# **Other types of pronouns in Runyakitara**

(1) Demonstrative pronouns: These pronouns point out someone or something. For instance, (Ry/Rk): a) Maama ampaire ekikopo eki my mother gave me this cup b) Ninkunda eki I like this eki in (a) above is a demonstrative adjective, while in (b) is a demonstrative pronoun. Demonstrative pronouns in Runyankore-Rukiga are indicated in the table below:

| **Noun Class** | **This one <br> "here"** | **That one <br> "there"** | **That one <br> that** | **That one at a <br> distance** |
| --- | --- | --- | --- | --- |
| 1 | oguogu | ori | ogwo | oriya |
| 2 (pl) | abaaba | bari | abo | bariya |
| 3 | oguogu | guri | gwo | guriya |
| 4 (pl) | egiegi | eri | egyo | eriya |
| 5 | erieri | riri | eryo | ririya |
| 6 (pl) | agaaga | gari | ago | gariya |
| 7 | ekieki | kiri | ekyo | kiriya |
| 8 (pl) | ebiebi | biri | ebyo | biriya |
| 9 | egiegi | eri | ebyo | eriya |
| 10 (pl) | eziezi | ziri | egyo | ziriya |
| 11 | oruoru | ruri | orwo | ruriya |
| 12 | akaaka | kari | ako | kariya |
| 13 (pl) | obuobu | buriburi | obwo | buriya |
| 14 (pl) | otuotu | turituri | otwo | turiya |
| 15 | okuoku | kurikuri | okwo | kuriya |
| 20 | oguogu | guriguri | ogwo | guriya |
| 21 (pl) | agaaga | garigari | ago | gariya |

The sentences below could illustrate the table above: i) Ziriya zaanywa, kwonka ezi tizaanywa. (Those have drunk, but these have not.) ii) Ago nigoosya, kwonka aga gahozire. (That is hot, but this one is cold.) iii) Ebi bite aho haza biri obireete. (Put these there, and bring those here.) It should be noted that where a class is followed by (pl) or "plural', e.g. 2 (pl), the English translation should not be 'this' but 'those' or 'those here', 'those there' and 'those 'far' as the case may be.

Ori and oriya tend to be used interchangeably among Banyankore-Bakiga with Banyankore tending to use 'ori' than 'oriya' to mean 'that far'.

Class 14 (tu) can either be a plural (otukazi - tiny little women) or collective (otutaka - a tiny amount of soil). In the first case, 'these' or 'those' will be used while in the second case 'this' or 'that' will be used. What has been said in the previous paragraph also applies to the Runyoro-Rutooro examples below.

In Runyoro-Rutooro the corresponding demonstrative pronouns would be the following:

| **Noun Class** | **This 'here'** | **that 'there'** | **that** | **that 'far'** |
| --- | --- | --- | --- | --- |
| 1 | onuonu | olioli | ogu | oli |
| 2 (pl) | banubanu | bali | abo | bali |
| 3 | gunugunu | guli | ogu | guli |
| 4 (pl) | enuenu | erieri | egi | eri |

| **Noun Class** | **This 'here'** | **that 'there'** | **that** | **that 'far'** |
| --- | --- | --- | --- | --- |
| 5 | einulinu | liriliri | cri | liri |
| 6(pl)  6(pl) | ganuganu | galigali | ago | gali |
| 7 | kinukinu | kirikiri | eki | kiri |
| 8(pl)  8(pl) | binubinu | biribiri | ebi | biri |
| 9 | enuenu | erieri | egi | eri |
| 10(pl)  10(pl) | zinuzinu | ziriziri | ezi | ziri |
| 11 | runurunu | ruliruli | oru | ruli |
| 12 | kanukanu | kalikali | ako | kali |
| 13(pl)  13(pl) | bunubunu | bulibuli | obu | buli |
| 14(pl)  14(pl) | tunutunu | tulituli | otu | tuli |
| 15 | kunukunu | kulikuli | oku | kuli |
| 20 | gunugunu | guliguli | ogu | guli |
| 21 | ganuganu | galigali | ago | gali |

We should note that in Runyoro-Rutooro 'that one there' and 'that one at a distance' are rendered by the same morpheme; i.e., --li(ri), whereas in RunyankoreRukiga the suffix -ya is added to -ri meaning 'that' far. In Runyoro-Rutooro, in order to differentiate between 'that one there' and 'that one at a distance' or 'far' one tends to use a rising intonation in the second instance, i.e. for 'that far'. If we used tone markers, we can illustrate this differentiation by the following example: óli- 'that there' as opposed to óli- 'that far'. (2) Interrogative Pronouns: Interrogative pronouns are used in inquiry to ask direct questions. They are made up of class prefix, followed by the following markers: -ha,

hi

*hi* and

−ki

−*ki* as in the following examples: oha? 'who', ki? "what" hi? "who" (Ry/Rk). The following sentences (Ry/Rk) will illustrate the above:

N'oha? (Who is it?) Ni baahi? (Who are those?) Niki? (What is it?) Nikiha? (Which one?) (3) Possessive Pronouns: These are pronouns that show ownership or possession. The possessive pronoun consists of markers indicating: i) the possessed, ii) the possessive marker, iii) the possessor. For example, ekyange [e-ki-a-nge] (mine) in Runyoro-Rutooro can be broken down as follows:

| e−  *e*− | **- initial vowel** |
| --- | --- |
| −ki−  −*ki*− | - class prefix (possessed) |
| −a−  −*a*− | - possessive marker |
| −nge  −*nge* | - possessor |

Note that the initial vowel is part of the possessed and may be present or absent according

to circumstances. Personal possessive pronouns include:

| **my** | −a−nge  −*a*−*nge* |
| --- | --- |
| your (singular) | −a−we  −*a*−*we* |
| his/her | −a−(ae)  −*a*−(*ae*) |
| our | −a−itu  −*a*−*itu* |
| your (plural) | −a−nyu  −*a*−*nyu* |
| their | −a−bo  −*a*−*bo* |

In Runyakitara, possessive pronouns follow respective Noun Classes as in the table below:

# **Noun Class**

| **3 mu** | −a−gwo  −*a*−*gwo* |
| --- | --- |
| 4 mi | -azo |
| 5 li/ri | li/ri |
| 6 ma | a  *a*-go |
| 7 ki | a  *a*-kyo |
| 8 bi | a  *a*-byo |
| 9n(sg)  9*n*(*sg*) | a  *a*-yo |
| 10 n | a  *a*-zo |
| 11 ru | a  *a*-rwo |
| 12 ka | a  *a*-ko |
| 13 tu | a  *a*-two |
| 14 bu | a  *a*-bwo |
| 15 ku | a  *a*-kwo |
| 16 ha | a  *a*-ho |
| 17 kua-kwo | bu |
| 18 mu | a  *a*-mwo |

(4) Cardinal Pronouns: These are cardinal numbers that can serve in the place of nouns as stand-alone pronouns. In Runyakitara, counting is done as follows:

| **English** | **Ry/Rk** | **Rn/Rt** |
| --- | --- | --- |
| one | emwe | emu |
| two | ibiri | ibiri |
| three | ishatu | isatu |
| four | ina | ina |
| five | itaano | itaano |
| six | mukaaga | mukaaga |
| seven | mushanju | musanju |
| eight | munaana | munaana |
| nine | mwenda | mwenda |

| **English** | Ry/Rk  *Ry*/*Rk* | Rn/Rt  *Rn*/*Rt* |
| --- | --- | --- |
| ten | ikumi | ikumi |
| eleven | ikumi n'emwe | ikumi n'emu |
| twelve | ikumi n'ibiri | ikumi na ibiri |
| thirteen | ikumi n'ishatu | ikumi na ishatu |
| twenty | makumi abiri | makumi abiri |
| thirty | makumi ashatu | makumi asatu |
| one hundred | igana | kikumi |

In Runyakitara, the following examples show the use of cardinal pronouns: Mushanju bakaba baine abaana, ikumi bataine. Seven had children, ten did not. (Ry/Rk) Ababiri bamira ebigambo, abasatu babisatura. The two swallow words, the three scatter them. (Rn/Rt) Bataano bahikire, ikumi tibakahikire. Five have reached, ten have not yet reached. (Rn/Rt) (5) Indefinite Pronouns: Indefinite pronouns are those referring to one or more unspecified objects, beings, or places. They are called "indefinite" simply because they do not indicate the exact object, being, or place to which they refer. Boona, bakye, baingi, bingi, kikye, kakye, gamwe, are some examples in Runyankore-Rukiga.

Indefinite pronouns in Runyakitara can be used as follows: Boona baija hati All of them have come now. Bamwe baine, abandi tibaine Some have, others do not have Baija baine bukye kwonka batwara bwingi They have come with few, but they have taken much (6) Relative Pronouns: These normally replace a noun in a relative clause, where they play the role of subject or object. They are normally represented by a class prefix with its initial vowel with some minor modifications. This can be demonstrated in the following Runyankore-Rukiga sentences: Abaana abu naareeba n'abaawe. The children whom I have seen are yours. Abaana abarikwija n'abaawe. The children who are coming are yours. In the first sentence,

abu

*abu* is a relative pronoun playing the role of object, while in the second sentence,

abu

*abu* is the same pronoun but playing the role of subject.

In Runyakitara, the relative pronouns derived from the different noun classes are indicated below:

| **Noun class** | **Subject** | **Object** |
| --- | --- | --- |
| mu  *mu* | ou | ou |
| ba  *ba* | aba(Rn/Rt)  *aba*(Rn/Rt) | aba(Rn/Rt)  *aba*(Rn/Rt) |
|  | abu(Ry/Rk)  *abu*(Ry/Rk) | abu(Ry/Rk)  *abu*(Ry/Rk) |
| mu  *mu* | oguogu | ogu |
| mi  *mi* | egiegi | egi |
| li/ri | erieri | eri |
| ma  *ma* | aga(Rn/Rt)  *aga*(Rn/Rt) | aga(Rn/Rt)  *aga*(Rn/Rt) |

| **Noun class** | **Subject** | **Object** |
| --- | --- | --- |
|  | agu  (Ry/Rk)  (Ry/Rk) | agu(Ry/Rk)  *agu*(Ry/Rk) |
| ki | ekieki | eki |
| bi | ebiebi | ebi |
| n(sg)  *n*(*sg*) | cici | ci |
| n  *n* | cziezi | ezi |
| ru | oruoru | oru |
| ka  *ka* | aka(Rn/Rt)  *aka*(Rn/Rt) | aka(Rn/Rt)  *aka*(Rn/Rt) |
|  | aku(Ry/Rk)  *aku*(Ry/Rk) | aku(Ry/Rk)  *aku*(Ry/Rk) |
| tu | otuotu | otu |
| bu | obuobu | obu |
| gu  *gu* | oguogu | ogu |
| ga  *ga* | aga(Rn/Rt)  *aga*(Rn/Rt) | aga(Rn/Rt)  *aga*(Rn/Rt) |
|  | agu  (Ry/Rk)  (Ry/Rk) | agu(Ry/Rk)  *agu*(Ry/Rk) |
| ku | okuoku | oku |
| ma | aga(Rn/Rt)  *aga*(Rn/Rt) | aga(Rn/Rt)  *aga*(Rn/Rt) |
|  | agu  (Ry/Rk)  (Ry/Rk) | agu(Ry/Rk)  *agu*(Ry/Rk) |

A few examples with Class 7 are given below in Runyoro-Rutooro: Ekisono eki tuhiigire tukiriire. The animal that we have hunted, we have eaten (We have eaten the animal that we have hunted). Ekihuka ekimurumire tukiisire. The insect that has bitten him, we have killed. (We have killed the insect that has bitten him.) As a general rule, in Runyakitara orthography, when the relative pronoun plays the role of subject, it is attached to the clause that it heads, whereas when it plays the role of object, it is separated from it.

# **The Morphology of the Adjective**

An adjective is a word which qualifies a noun by describing its size, colour, shape etc. Although there is no universally adopted definition of an adjective, it is agreed that they are modifiers, qualifiers, and describers of nouns. Adjectives explain more about words (nouns and pronouns) by answering questions such as what kind, which one, and how many.

In Bantu languages, adjectives have been labelled as 'true' adjectives, and adjectives which function in the place of other word categories especially pronouns. In this book, we have instead borrowed from Segerer (2008) the term primary adjectives as the appropriate term in relation to what we are referring to.

A classical feature of the primary adjectives in Bantu languages is that they follow a noun they qualify (Segerer, 2008). A typical primary adjective in Runyakitara consists of three morphological elements. The first morpheme is the optional Initial Vowel, which, when available, has some syntactic function(s) to the noun/whole sentence. Next, is the

nominal agreement prefix which is the same as the nominal class prefix of the noun. The third element is the adjective root, which contains the basic meaning of the adjective. This is exemplified as follows:

| **omwana o-mu-rungi** | **The good child** |
| --- | --- |
| N | iv-C1s-good |
| (Child the good) |  |

From the above example, the adjective o-mu-rungi, which qualifies omwana has three segments as: o- initial vowel (IV) mu- class marker rungi-adjective root 'good' Some of the primary adjective roots in Runyakitara include:

| Rn⁡/Rt  Rn/*Rt* | **Gloss** | Ry⁡/Rk  Ry/*Rk* |
| --- | --- | --- |
| -kooto | bigbig | -hango |
| -taito/-ke | smallsmall | -kye |
| -rungi | good | -rungi |
| -bi | bad | -bi |
| -doma | stupid | -doma.-shema |
| -gazi | wide | -gazi |
| -hyaka | new | -sya |
| -kuru | old | -kuru |
| -ceke | thin/weak | -kye (thin) |
| -bisi | raw | -bisi |

Note that these adjectives can be used to describe nouns from any noun class where applicable. The adjective concords for the above adjectives are the same as the noun class prefixes for instance: omushaija (man) muhango (big) abashaija bahango, (big men) omuserukare omudoma (the stupid soldier) An adjective can qualify (describe) two nouns belonging to the same noun class by using the plural prefix for that noun class. Examples are:

Omuhyo gunu na guli mi-kooto (Rn/Rt) This knife and that one are big. Ekitabo eki na kiri ni bi-hango (Ry/Rk) This book and that one are big. However, if the nouns belong to different noun classes, then the bi-is used. For example: Enjoka n'ekikyere birwaine The snake and the frog fought. (N-class) (KI-class) (BI- prefix) Primary adjectives in Runyakitara can also stand independently and serve as nouns as follows:

Omurungi tabura kamogo Even the beautiful one may have a 'scar' Omukye yaija wenka The small one has come alone

Omumafu akunda okurya The lazy one enjoys eating The primary adjectives will be opposed to secondary adjectives. A good number of linguists are not convinced that this category should be called adjectives. These are in effect pronouns but which can also be considered as adjectives when they appear with a noun. For purposes of convenience, we shall consider them as secondary adjectives. The following are considered as secondary adjectives in this book: i) Demonstrative adjectives ii) Interrogative adjectives iii) Possessive adjectives iv) Cardinal adjectives v) Ordinal adjectives vi) Indefinite adjectives.

# **Cardinal numbers as Adjectives in Runyakitara**

In most language descriptions, cardinal numbers are treated separately from adjectives. However, in other cases, as pointed out by Segerer (2008), some of the cardinal numerals show exactly the same morphological and syntactical features as the adjectives. In Runyakitara, Cardinal numerals describe the number of a noun as in the following cases:

| **omwana omwe** | **one child** |
| --- | --- |
| (child one) |  |
| abaana babiri | two children |
| (children two) | one book |
| ekitabu kimu | two books |
| (book one) |  |
| ebitabu bibiri | two books |

The Runyankore-Rukiga ombi'- ombi' meaning 'both' can also be used as an adjective of number. For example: abaana ba-ombi both children (children both) It is important to note that numerals can also be used independently, that is, on their own, and in this case, they serve as nouns as illustrated in the following example:

Itaano yangye yaaza hi? Where is my five? Egi ni mukaaga This is six Igana ryangye rikuzire My herd/hundred is old

## **Ordinal numbers as adjectives in Runyakitara**

Ordinal numbers which serve as adjectives show the order of the nouns being described. In Runyakitara, the ordinal adjective is introduced by the particle composed of an initial vowel, the subject pronoun of the noun in question and a possessive marker -a. Examples include:

abantu abaamukaaga (people in the

6th

6

th

position) Initial vowel Noun prefix Possessive a- ba- a- particle. abasaija abaikumi nababiri (Class 2) embuzi ezaamusanju (class 10) ekisembo ekyakabiri (class 7) Therefore, for any noun to be described as an ordinal number, it will have to be introduced by the possessive particle as described above.

# **Demonstratives as Adjectives in Runyakitara**

These are adjectives that point at the person or thing to separate it from the others. In Runyoro-Rutooro, there are three main positions described, namely: this near and touchable that near but visible that far, visible or invisible.

| **Noun Class** | **this (here)** | **that (there)** | **that (far) (visible <br> or invisible)** |
| --- | --- | --- | --- |
| 1 | onu | ogu | oli |
| 2 | banu | abo | bali |
| 3 | gunu | ogu | guli |
| 4 | enu | egi | eri |
| 5 | rinu | eryo | riri |
| 6 | ganu | ago | gari |
| 7 | kinu | eki | kiri |
| 8 | binu | ebi | biri |
| 9 | enu | egi | eri |
| 10 | zinu | ezi | ziri |
| 11 | runu | oru | ruli |
| 12 | kanu | ako | kali |
| 13 | bunu | obu | buli |
| 14 | tunu | otu | tuli |
| 15 | kunu | oku | kuli |
| 20 | gunu | ogu | guli |
| 21 | ganu | ago | gali |

Examples

| **Okuguru kunu nikusaasa** | **This leg is paining (Rn/Rt)** |
| --- | --- |
| [leg this is paining] | Extend that leg there (Rn/Rt) |

| **Ekiti eki kiine amahwa** | **This tree has thorns (Rk)** |
| --- | --- |
| Ebiti ebi biine amahwa | These trees have thorns (Rk) |
| [  [ trees these have thorns] |  |

Certain literature on Bantu languages indicates that such cases as exemplified above are demonstratives (Rugemalira, 2007). We also support the fact that they are demonstratives, but since what they demonstrate is the noun they succeed, we maintain that they are demonstrative adjectives in Runyakitara.

In Runyankore-Rukiga, there are four positions that are described with demonstrative adjectives. These are: 'this here': near, 'that there': some visible distance, visible/previously referred to, and 'that': far away.

| **Noun Class** | **this here <br> visible** | **that 'there'** | **that** | **that 'far' or already <br> referred to** |
| --- | --- | --- | --- | --- |
| 1 | ogu  *ogu* | ori | ogwo | oriya |
| 2 | aba | bari | abo | bariya |
| 3 | ogu  *ogu* | guri | ogwo | guriya |
| 4 | egi | eri | egyo | eriya |
| 5 | eri | riri | eryo | ririya |
| 6 | aga | gari | ago | gariya |
| 7 | eki | kiri | ekyo | kiriya |
| 8 | ebi | biri | ebyo | biriya |
| 9 | egi | eri | ebyo | eriya |
| 10 | ezi | ziri | egyo | ziriya |
| 11 | oru | ruri | orwo | ruriya |
| 12 | aka | kari | ako | kariya |
| 13 | obu | turi | otwo | turiya |
| 14 | otu | guri | ogwo | gariya |
| 15 | oku | kuri | okwo | kuriya |
| 20 | ogu | guri | ogwo | guriya |
| 21 | aga | gari | ago | gariya |

# **Possessives as adjectives in Runyakitara**

These are words that describe ownership of something. The ownership they describe is that of a noun, therefore, they are possessive adjectives. In classes 1 and 2 (people class) they are as follows:

| **my** | −a−nge  −*a*−*nge* |
| --- | --- |
| your (singular) | −a−we  −*a*−*we* |
| his/her | −a−(ae)  −*a*−(*ae*) |
| our | −a−itu  −*a*−*itu* |
| your (plural) | −a−nyu  −*a*−*nyu* |
| their | −a−bo  −*a*−*bo* |

For class

1&2

1&2, the possessive adjective takes the subject pronoun for the noun possessed. For example: ekitabu ki-ange my book etaara ya-itu our lantern/lamp Possession for the other noun classes is also marked in a similar manner. Examples are: omukira gw'ente The cow's tail otwino tw'embeba The rat's nice teeth obumanzi bw'enkoko The hen's bravery Note that the possessive marker is initially

a

*a* - (see paragraph 1 above) which is preceded by the subject pronoun of the noun that is possessed by somebody or something. The possessive marker contains the subject pronoun and the possessive marker. Example are: omukira gu-a-ente gua ente

⟶a⟶

⟶*a*⟶ gu-ente

⟶

⟶ gw'ente

# **Indefinite pronouns as adjectives in Runyakitara**

These are the kind of adjectives that describe a noun without giving full information about it. They include the following:

| **-onka** | −ke  −*ke* |
| --- | --- |
| -ona | −buli  −*buli* |
| onyini | -nyabaki |
| -ndi | −ti  −*ti* |
| -ndiijo | -ingi |

Examples

1. Abantu abandi

Other people 2. Omuntu ondi

Another person 3. Ente endiijo

Another cow 4. Boona ka baije

Let all of them come 5. Ka baije bonka

Let them come with nobody else 6. Abantu ni baingi omu nsi

There are many people in the world 7. Buri omwe naashabwa kuha omushoro Everybody is asked to pay tax 8. Abagenyi baizirege bake

The visitors have come in few numbers

## **Interrogatives as Adjectives in Runyakitara**

Interrogative adjectives are added to a noun about which more information is sought. They include:

| −ki  −*ki* | **what** |
| --- | --- |
| −ha  −*ha* | who/which |
| −ingaha  −*ingaha* | how many |

Examples are:

1. Kintu ki?
2. Omwegyesa oha?

Which thing? Which teacher?

1. Abakazi baingahi? How many women?
2. Purezidenti wa Uganda n'oha? Who is the President of Uganda?
3. Eiguru ririmu enyonyoozi zingahi? How many stars are in the sky?

# **Conclusion**

This chapter has shed light on the general concepts pertaining to morphology. It went on to examine the noun and those other parts of speech that are usually associated with the noun, namely, the pronoun and the adjective. Runyakitara has an elaborate noun classification system worth noting, but a simple noun structure. A simple nominal morphology centres on the fact that the majority of the nouns in Runyakitara constitute only three morphemes: the pre-prefix, the prefix, and the root. A noun suffix occurs as a nominaliser from derivation processes.

A pronoun, which stands in the place of a noun, too, has a simple structure but a detailed categorisation sysyem. A simple structure in a sense that it occurs as a single morpheme, either free or bound. Detailed categorisation relates to the fact that pronouns are either personal or impersonal. Personal pronouns are classified as independent and dependent. Each noun class in Runyakitara has its own dependent pronoun either functioning as a subject or object when in combination with verbs.

The next chapter will essentially deal with the verb and those other parts of speech closely related to the verb.

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## **Footnotes**

1. 1
2. 1
3. A stem can be simply defined as an extended root. In Runyakitara, when the verb final
4. −a
5. −*a* is added to the root as on -zin- "sing", it becomes a stem: zina. [↩](https://pieree369-olmocr.hf.space/#user-content-fnref-0)

# **Chapter 3**

## **VERBAL MORPHOLOGY: TENSE AND ASPECT IN RUNYAKITARA Gilbert Gumoshabe & Oswald Ndolerire**

## **Introduction**

This study will analyse tense and aspect as they relate to the Runyakitara language. In this particular study, the concept of tense and aspect as they relate to Runyakitara (Runyoro-Rutooro and Runyankore-Rukiga) will have the following meaning:

* Tense: the action of the verb seen at a given moment in time.
* Aspect: the internal nature of an action, i.e. the action seen at its beginning, at its end, as on-going, as completed, etc. In other words, the way the action is perceived. Guillaume (1970) defines aspect as the time of a process seen from its internal developments. Aspect as a concept could also refer to the inherent nature of an action within the verb as a lexeme. For instance, the action in the Runyakitara verb kuzina (to dance) is perceived by its own nature as having a certain duration. On the other hand, in the Runyakitara verb kunaga (to drop) one does not see this inherent duration in the action.

Furthermore, in both tense and aspect, adverbs or adverbial phrases can be used to express different tenses (moments in time) or aspects (the way the action is perceived). For instance, in the Runyakitara sentence akaija ijo (he came yesterday or the day before yesterday) the moment in time is not only expressed by the tense marker

ka

*ka* but also by the adverb ijo (yesterday or the day before yesterday). In the same way, in the sentence nitubaza mpora (we are talking slowly) the way the action is perceived can be seen in the tense/aspect marker ni, the verb lexeme baza (talk), since talking always takes time, as well as the adverb mpora (slowly). In the present study, it is important to point out that tense and aspect will be analysed as they are expressed through their markers or morphemes, for example: ni - present, progressive,

ka

*ka* - far past, et cetera.

## **Theoretical Approaches**

This study does not pretend to propound any new theory for the analysis of tense and aspect in Runyakitara. The main thrust will be the identification of morphemes or markers that can be said to express tense, aspect of both. Those morphemes normally appear in three contexts, namely:

1. In a simple verb form, for example: ni-tu-zin-a we are dancing Where
2. ni
3. *ni* - present progressive

* tu-1st person plural, subject
* zin-verb 'dance'
* a
* *a* - verb final

1. In a compound verb form, for example: tu - ka-ba ni-tu-zin-a we were dancing Where
2. −ka−
3. −*ka*− for past

* ba
* *ba*-auxiliary verb (to be)
* zin-main verb (dance)

The other morphemes remain the same 3) In a simple verb form containing several markers expressing tense, aspect, negation and other concepts, for example: ni-tu-ki-a-zin-a (we are still dancing) Where

−ki−a

−*ki*−*a* indicates an action or process still going on 4) In a compound verb form where the main verb is like in No. 3 above, for example: tu-ka-ba ni-tu-ki-a-zin-a (we were still dancing) The approach will mainly consist of identifying the contexts in which the tense and aspect markers occur as well as the different combinations possible among these different markers, especially as far as compound verb forms are concerned.

The other step in the analysis will consist in determining the roles or functions that those different markers have. The study falls therefore in the well-known areas of distributional and functional approaches.

# **The Verb in Runyakitara**

The simplest form of the Runyakitara verb is in the imperative, for example:

| **baz-a** | **talk** |
| --- | --- |
| zin-a | dance (in Rn/Rt, also 'sing') |
| zaar-a | give birth |
| ij-a | come! |
| mar-a | finish! |

One notes that the simplest verb form is made up of the verb root and the verb final

−a

−*a*. The next form in simplicity is the infinitive, for example:

| **ku-baz-a** | **to talk** |
| --- | --- |
| ku-zaar-a | to give birth |
| ku-mar-a | to finish |

A very complex verb form in Runyakitara could be something of the type below in Runyoro-Rutooro version: ti-tu-ka-ba-teer-a-ho-ga We have never beaten them at all

2

2

Where:

| −ti  −*ti* | **negation marker** |
| --- | --- |
| −ho  −*ho* | a bit |
| −tu  −*tu* | 1st  1  st  person plural subject |
| −ka  −*ka* | far past  −ga  −*ga* ever |
| −ba  −*ba* | 3rd  3  rd  person plural object |
| −teer  −*teer* | verb root |
| −a  −*a* | verb final |

A very complex and compound verb form could be: tu-ka-ba tu-ta-ka-ba-teer-a-ho-ga We had never beaten them at all Where everything remains the same as in the previous example except that the action is put in the past by the presence of the far past tense

−ka

−*ka* - and the auxiliary

−ba

−*ba* (to be). Furthermore, the negation marker shifts from first to second position and instead of

ti

*ti* - it is transformed into the allomorph -ta-.

As indicated earlier, the tense and aspect markers will be examined as they appear in simple verb forms, in compound verb forms, in simple verb forms consisting of more than one tense/aspect marker or other markers (sometimes called complex verb forms) and in compound complex 'verb forms'.

# **Markers in the Simple Verb Forms**

The tense/aspect markers in simple verb forms are sometimes the same and sometimes different in Runyoro-Rutooro and in Runyankore-Rukiga. A few of them are specific to Rukiga on the one hand and to Runyoro on the other.

## **Tense Markers in Rn-Rt**

| **- ka -** | **far past** |
| --- | --- |
| - irege | near past |
| - raa- | near future |
| - li - | far future |

## **Tense Markers in Ry-Rk**

* ka - far past

[1](https://pieree369-olmocr.hf.space/#user-content-fn-0)

* rya far future

# **Examples in Rn-Rt**

| **tu-ka-** | mu−  *mu*− | **siim**  −a  −*a* | **We thanked him** |
| --- | --- | --- | --- |
| we far past  1st  1  st | verb | final |  |
|  |  | person |  |
|  |  | sing |  |
|  |  | obj |  |
| a−iz−irege  *a*−*iz*−*irege* | ekiro |  | He came last night |
| he verb near | night |  |  |
| come past |  |  |  |
| tu−raa−ku−ror−a  *tu*−*raa*−*ku*−*ror*−*a* |  | ijo | We shall see you tomorrow |
| We near you | verb final | tomorrow |  |
| Future |  |  |  |
| tu−li−ku  *tu*−*li*−*ku* ror  −a  −*a* |  | ijweri | We shall see you after tomorrow |
| We you verb final |  | after |  |
| Future |  | tomorrow |  |

## **Examples in Ry-Rk**

tu−ka−mu−siim−a

*tu*−*ka*−*mu*−*siim*−*a* We thanked him we fear him verb final past thank

tu−rya−mu−reeb−a

*tu*−*rya*−*mu*−*reeb*−*a* We shall see him we far him verb final future see (in the distant future) The following should be noted:

1. Runyoro-Rutooro has four pure tenses while Runyankore-Rukiga has two.
2. The far past -ka- in Runyoro-Rutooro refers to an action which took place approximately from 24 hours onwards in the past. In Runyankore-Rukiga it is from 48 hours onwards in the past.
3. The main criterion for determining a pure tense marker is its capacity to combine with aspect markers or with itself. More will be said about this when we talk about compound verb forms.

## **Tense/Aspect Markers**

There are markers which express both tense and aspect more or less in the same environment. They will again be given in Runyoro-Rutooro and in Runyankore-Rukiga.

## **Runyoro-Rutooro**

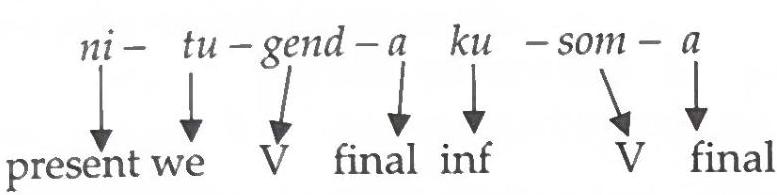
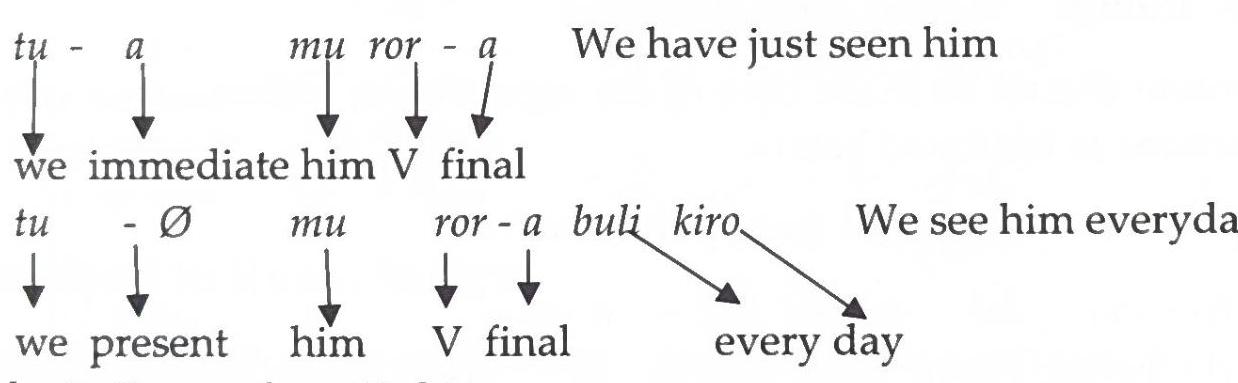
| ni−  *ni*− | **present, progressive, habitual** |
| --- | --- |
| - ire | indefinite past, perfect, stative |
| −a−  −*a*− | immediate past, perfect |

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* ∅
* ∅ - present, habitual

Runyankore-Rukiga

| ni−  *ni*− | **present, progressive, habitual** |
| --- | --- |
| −aa−  −*aa*− | indefinite past, perfect |
| - ire - | recent past, stative |
| −∅  −∅ | present, habitual (rarely) |

Examples in Runyoro-Rutooro  progressive 'We are going to read/we are going to school' a - genz - ire ku - som - a he V perf. inf V final 'He has gone to read/to school' 

Examples in Runyankore-Rukiga ni - tu - gyend - a ku - shom - a present we V. final inf. V final progressive We are going to read/to school. We often/usually go to school. ba - aa - ri - a they perfect verb final ba iz ire they V recent past o - bu - ro They have eaten millet. iv cl millet nyomwebazyo They came yesterday. yesterday

One notes here that the perfect -ire in Runyoro-Rutooro corresponds to the recent past - ire in Runyankore-Rukiga.

However, - ire is not only a tense in Runyankore-Rukiga. Just as in RunyoroRutooro, it can express what we may call the 'stative aspect' i.e. being in a certain state, for example:

| a−  *a*− | **rwa- ire** | **He/she is sick** |
| --- | --- | --- |
| He/she sick | stative |  |
| a−  *a*− | kuz  *kuz* - ire | He/she has grown |
| He/she grow | stative |  |
| ba−  *ba*− | fw  *fw* - ire | They have died |
| they | die | stative |
| o- buro | bu - nuz - ire | The millet is nice |
| cl millet it | V stative |  |
| o-mu-ti | gu - gw-ire | The tree has fallen |
| cl tree it | V stative i.e., it is on the ground |  |

As we shall see in compound verb forms, -ire has the capacity to combine with itself, one form expressing tense and the other aspect, for example:

| a−  *a*− | ba−  *ba*− **ire** | a−  *a*− | iz−  *iz*− **ire** |
| --- | --- | --- | --- |
| S/he | aux |  |  |
| be |  | S/he | V come |

Runyoro-Rutooro 'He had come' (no too long ago, some minutes ago). Runyankore-Rukiga 'He had come yesterday'. Special mention should be made here of the aspect/tense maker

−a−∼−aa

−*a*−∼−*aa*-. It has several functions as indicated below:

1. As an immediate past in Runyoro-Rutooro:
2. a−ba−ojoba−a−hik−a
3. *a*−*ba*−*ojoba*−*a*−*hik*−*a* iv cl boys pron imm. arrive of subj past
4. As perfect or perfective in Runyankore-Rukiga
5. a−ba−
6. *a*−*ba*− shaija
7. ba−a−ij−a
8. *ba*−*a*−*ij*−*a* iv cl man pron perf come vf subj
9. As something on the verge of happening, something imminent, in both Runyoro-Rutooro and Runyankore-Rukiga

| **o-** | mu−ti  *mu*−*ti* | gu−a−ku  *gu*−*a*−*ku* | **-** | **teer** | **-** | a  *a* |
| --- | --- | --- | --- | --- | --- | --- |
| iv | cl tree | pron | imm. | pron | hit | vf |
|  |  | subj | obj |  |  |  |

The tree is going to hit you/is on the verge of hitting you! (So, be careful!) 4. As a past narrative in both Runyoro-Rutooro and Runyankore-Rukiga. This will be explained further at the end of this chapter.

# **Tense/Aspect markers specific to Runyoro and Rukiga**

## **Runyoro**

−ku−

−*ku*− present, progressive

## **Rukiga**

−ra−

−*ra*− present, progressive Whereas in Runyankore and in Rutooro, almost everybody uses

ni

*ni* - as the present progressive, for example: ni -mu - kor - a - ki What are you doing? present you V final what progressive

Most Rukiga speakers would say:

mu−ra−kor−a−ki What are you doing? you present V final What progressive

​

*mu*−*ra*−*kor*−*a*−*ki* What are you doing?

you present V final What

progressive

​

and most Runyoro speakers would say:

mu−ku−kor−a−ki What are you doing? you present V final what progressive

​

*mu*−*ku*−*kor*−*a*−*ki* What are you doing?

you present V final what

progressive

​

## **The Habitual in Runyakitara**

For most speakers in Runyoro-Rutooro, the habitual is expressed by the

∅

∅ morpheme, as in the following examples:

Ruhanga

a−∅

*a*−∅-gonz - a aba-ntu be God loves his people. God he love cl people his

a

*a* - ba - ana ba -

∅

∅ hurr - aa - ba -zaire Children obey parents. iv cl child they obey final iv cl parent However, in some instances, Rutooro speakers use

ni

*ni* - and Runyoro speakers

−ku

−*ku* - to express the habitual, for example: ni - tu - som - a mu siniya We go to secondary school. present we read final in Senior progressive Secondary The above sentence would mostly be heard among Rutooro speakers while Runyoro speakers would say: tu - ku - som - a mu siniya We go to Secondary School. We present read final in Senior Prog. Secondary

On the other hand, Runyankore-Rukiga speakers seem to rarely use the

∅

∅ morpheme to mark the habitual. Rather the present progressive

ni

*ni* - for Runyankore and -ra- for Rukiga are used, as in the following examples. Nyamuhanga ni - a -kund - a a-ba -ntu be God present he V final iv cl people his 'God loves his people'. The above sentence would mostly be heard in Runyankore while in Rukiga, one would most often hear: Nyamuhanga a - ra -kund - a a-ba -ntu be God loves his people. God he present. V final iv cl people his

# **Aspects and Tenses in Compound Verb Forms**

As alluded to earlier, it is the capacity of tense and aspect morphemes to combine in compound verb forms that we have used to determine what qualifies to be a tense, an aspect, or both.

A typical compound verb form in Runyakitara is presented as follows: subj. pron. + ts + ba subj. pron. + asp. + mv + vf As in the following examples in Runyoro-Rutooro.

| tu  *tu* **-**  ka−ba  *ka*−*ba* | **tu** | −a−  −*a*− | **mar - a** | **We had just finished.** |
| --- | --- | --- | --- | --- |
| pron. ts aux | prom. imm. | mv | vf |  |
| subj. you be | subj. perf. | finish |  |  |
| We past | we |  |  |  |

In Runyankore-Rukiga, one could have:

| tu  *tu* **-**  ka−ba  *ka*−*ba* | **tu** | −aa−  −*aa*− | **ri - a** | **We had eaten.** |
| --- | --- | --- | --- | --- |
| pron. ts aux | pron. asp. | mv | vf |  |
| subj. far be | subj. perf | eat |  |  |
| We past | we |  |  |  |

## **Combination of Tenses and Aspects**

In Runyakitara compound verb forms, the following phenomena occur:

1. Tenses always combine with aspects, the tense appearing with the auxiliary verb while the aspect appears with the main verb (Ndoleriire, 1980).
2. Tenses can never combine with tenses; for example, the far past -ka- appearing both with the main verb and in the auxiliary verb.
3. An aspect morpheme can combine with another aspect morpheme, since generally speaking, all aspect morphemes also express some tense. For example, in Runyankore-Rukiga -ire expresses both the recent past and the stative. In Rutooro and Runyankore,
4. ni
5. *ni* - expresses both the present and the progressive.
6. In that case, the aspect marker that appears with the auxiliary verb essentially expresses tense while the one which appears with the main verb generally expresses aspect. Before giving examples to illustrate the above four points, let us recapitulate the tense and aspect morphemes talked about earlier:

| **Tenses** | **Rn-Rt** | **Ry-Rk** | **Rn** | **Rk** |
| --- | --- | --- | --- | --- |
| -ka- (far past) | +  + | +  + | +  + | +  + |
| -irege (near past) | +  + | - | +  + | - |
| -raa- (near fut.) | +  + | - | +  + | - |
| -li- (far fut.) | +  + | - | +  + | - |
| -rya- (far fut.) | - | +  + | - | +  + |
| Aspects (with a tense Component) | Rn/Rt | Ry/Rk | Rn | Rk |
| -ire (perf. Indefinite Past) | +  + | - | +  + | - |
| -ire (recent past sta.) | - | +  + | - | +  + |
| -a- (immediate past) | +  + | - | +  + | - |
| -aa- (immediate past) | - | +  + | - | +  + |
| ni- (present progressive) | +  + | ±  ± | ±  ± | +  + |
| -ra- (present progressive) | - | ±  ± | - | +  + |
| -ku- (present progressive) | ±  ± | - | +  + | - |
| ∅  ∅ - (present habitual) | +  + | ? | +  + | ? |

According to the table above the tense forms can never combine among themselves or with each other, e.g.

−ka−+−li−,−irege+−raa−

−*ka*−+−*li*−,−*irege*+−*raa*−

or even −-rya- +−rya−.

or even −-rya- +−*rya*−.

On the other hand, the aspects can combine with tenses or with themselves. One example below will explain the above:

1. −ka−+
2. −*ka*−+ -ire Rn/Rt:ba - ka - ba ba-genz-ire They had gone. pron. ts aux pron. mv perf subj. far be subj. go

If we removed the auxiliary verb form, we would remain with: ba-genz-ire They have gone. The function of the auxiliary verb form, which also contains the far past tense, is to situate the perfect -ire in the far past. 2) -ire + -aa-

Runyankore-Rukiga

ba - ba- ire ba - aa -mar- a pron. aux. recent pron. perf. mv vf subj. be. past subj finish "They had finished (in the recent past). If I only said: ba - a - mar - a It should mean: "They have finished". (As I speak) 3) -irege + ni-

Runyoro-Rutooro mu - ba - irege ni - mu - kor - a pron. aux. near past pres. pron. mv vf subj. prog. subj. work you "You were working" (in the near past). 4) - ire + - ire

Runyankore-Rukiga

a−ba−irea−rwa−ire

*a*−*ba*−*irea*−*rwa*−*ire* pron. aux. recent pron. mv st (stative) subj. past subj. to be S/he sick 'S/he was sick'. If we remove the first ire appearing with the auxiliary

−ba

−*ba* and remain with

a

*a* rwa-ire, the meaning would be: S/he is sick. 5)

−li+−a−

−*li*+−*a*−

Runyoro-Rutooro mu-li-ba mu -a- hik- a-yo pron. far aux. pron. immed. mv vf loc. subj. fut. be subj. perf. reach there you (pl.) you (pl.) You will have just reached there (any time after 24 hours) In summary, the following combinations are possible in Runyakitara Runyoro-Rutooro

| **-li-** | **+** | **-ire** | −ka−  −*ka*− | **+** | **-ire** |
| --- | --- | --- | --- | --- | --- |
| -li- | + | −a−  −*a*− | −ka−  −*ka*− | + | −a−  −*a*− |
| -li- | + | ni- | −ka−  −*ka*− | + | ni- |
| -li- | + | -ø- | −ka−  −*ka*− | + | -ø- |
| -raa | + | -ire | -irege | + | -ire |

| **-raa** | **+** | −a−  −*a*− | **-irege** | **+** | −a−  −*a*− |
| --- | --- | --- | --- | --- | --- |
| -raa | + | −ni  −*ni* | -irege | + | ni−  *ni*− |
| -raa | +∗  +  ∗ | −∅  −∅ | -irege | +∗  +  ∗ | −∅−  −∅− |

* the star indicates that it is difficult to imagine a habitual occurring in a near future or a near past because these tenses do not permit enough time to make an act habitual, for example:

| ∗  ∗ | a−  *a*− | ba−  *ba*− | **irege** | a−  *a*− | ∅−  ∅− | ij−  *ij*− | a  *a* |
| --- | --- | --- | --- | --- | --- | --- | --- |
|  | pron. aux | near pron. | pres. | mv | vf |  |  |
|  | subj. be | past subj. | habitual | come | S/he |  |  |

He used to come (yesterday!!) The above are combinations between tense and aspect but one can also have combinations between aspect and aspect, whereby one of the aspects plays the role of tense as follows:

| **-ire** | **+** | **-ire** | ni−  *ni*− | **+** | **-ire** | −a−  −*a*− | **+** | **-ire** |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| -ire | + | −a−  −*a*− | ni−  *ni*− | + | −a−  −*a*− | −a−  −*a*− | + | −a−  −*a*− |
| −re−  −*re*− | + | ni  *ni* | ni−  *ni*− | + | −ni  −*ni* | −a−  −*a*− | + | ni−  *ni*− |

The combination

ni+ni

*ni*+*ni* is of particular interest. In principle,

ni−+−ba

*ni*−+−*ba* would express the present tense while the

ni+mv

*ni*+mv would express the progressive or continuous aspect. In the example:

ni−tu−bani−tu−kur−a

*ni*−*tu*−*bani*−*tu*−*kur*−*a* pres. pron. be progr. pron. mv vf subj. subj. The meaning is not "we are working now" but "we are usually working". The explanation is that

ni−tu−kor−a

*ni*−*tu*−*kor*−*a* already expresses the idea of working in the present moment. The auxiliary

ni−tu−ba

*ni*−*tu*−*ba* is therefore superfluous.

We remember, however, that

ni

*ni* - also expresses the habitual both in RunyoroRutooro and Runyankore-Rukiga. So when in Runyoro-Rutooro ni- combines with ni-, what comes out is that the first ni- expresses the habitual present while the second

ni

*ni* - expresses the progressive. There are, however, some semantic nuances between

ni−+−Ø−

*ni*−+−Ø− and

ni−+ni−

*ni*−+*ni*− as in the following examples:

| **Taata obu** | a−  *a*− | ∅−  ∅− | **garuk-a** | tu−∅−  *tu*−∅− | **ba** | ni−tu  *ni*−*tu* | **li a** |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Father when | pron | pres | return vf | pron pres | be | pres pron eat vf |  |
|  | subj | habitual | subj habitual | progr subj. |  |  |  |
| When our father comes back | we are | usually | eating. |  |  |  |  |

The combination ni- + ni- would be like in the following context:

| **Omubu-ire** | **o-bu** | ni  *ni* | −o−ba  −*o*−*ba* | ni−o−  *ni*−*o*− | **kor-** | a−ki  *a*−*ki* |
| --- | --- | --- | --- | --- | --- | --- |
| in | cl time | iv dem | pres pron | be | prog pron work vf what |  |
|  |  |  | habitual subj | subj |  |  |

At that time, what are you usually doing'? Or 'At that time, what would you be doing? The answer would be:

ni−n−bani−n−li−a

*ni*−*n*−*bani*−*n*−*li*−*a* I am usually eating or I would be eating habitual pron be pres pron eat vf present

The combination

ni−+ni

*ni*−+*ni* - tends therefore to introduce the notion of a hypothetical habitual action in the present, i.e. Something that one should usually be doing.

The following usage could also, to some extent, be attested in RunyankoreRukiga, for example:

ni−0−bani−0−za−hi

*ni*−0−*bani*−0−*za*−*hi* pres habitual pron be pres pron go where Where would you be going? subj

As regards the habitual present

−∅

−∅-, it usually combines with the aspect morphemes as follows (particularly in Runyoro-Rutooro):

| −∅−  −∅− | +  + | ire  *ire* |
| --- | --- | --- |
| −∅−  −∅− | +  + | −a−  −*a*− |
| −∅−  −∅− | +  + | ni−  *ni*− |

In this case, the habitual

−∅

−∅ - plays essentially the role of a tense and the corresponding morpheme that of an aspect as in: tu -ø- ba ni- tu- li- a pron. pres aux. pres pron mv. fv subj. hab be progr. subj. eat we "We are usually eating" The summary of combinations in Runyankore-Rukiga would be as follows: Tense + aspect

| **-rya** | +  + | −aa−  −*aa*− | −ka−  −*ka*− | +  + | −aa−  −*aa*− |
| --- | --- | --- | --- | --- | --- |
| -rya | +  + | -ire | −ka−  −*ka*− | +  + | -ire |
| -rya | +  + | ni  *ni* | −ka−  −*ka*− | +  + | ni−  *ni*− |

Those involving aspect plus aspect could be the following:

| −aa−  −*aa*− | +  + | −aa−  −*aa*− | ni−  *ni*− | +  + | −aa−  −*aa*− |
| --- | --- | --- | --- | --- | --- |
| −aa−  −*aa*− | +  + | -ire | ni−  *ni*− | +  + | -ire |
| −aa−  −*aa*− | +  + | ni−  *ni*− | ni−  *ni*− | +  + | ni  *ni* |

The combination involving -ire + is interesting in Runyankore-Rukiga because it brings out clearly the function of -ire as a recent past. The possible combinations are:

| **-ire** | +  + | −aa−  −*aa*− |
| --- | --- | --- |
| -ire | +  + | -ire |
| -ire | +  + | ni−  *ni*− |

If we take -ire + ire in the sentence:

| tu−  *tu*− | ba  *ba* | **-ire** | tu−  *tu*− | **rwa** | **-ire** |
| --- | --- | --- | --- | --- | --- |
| pron. | aux. | recent | pron. | mv | stative |
| subj. | be | past | subj. | be |  |
|  |  |  | we | sick |  |

'We were sick' (for example, the day before yesterday), we see clearly that the first -ire express the recent past while the second -ire expresses the stative aspect.

It should also be noted that Runyoro-Rutooro uses the compound verb forms much more than Runyankore-Rukiga. The latter has other ways of bringing out these concepts more particularly through phrasal expressions, for example: tu- ri-yo ni-tu-zina pron. aux. pron. 'We are dancing right now'

# **Time Adverbials and Subordinate Clauses of Time**

In order to bring out clearly the context in which a compound form occurs, it is important to point out that it often requires the overt or covert presence of a time adverbial or a subordinate clause of time to situate it.

For instance, in the Runyoro-Rutooro sentence:

| n−  *n*− | ka  *ka* | ba  *ba* | n−  *n*− | −di−  −*di*− | **ire** | **I had eaten.** |
| --- | --- | --- | --- | --- | --- | --- |
| pron. | far | aux. | pron. | mv | pres. |  |
| subj. | past | be | subj. | eat | perf. |  |

The question that one would ask would be: 'when'. To have the full meaning of the sentence, one might have to say:

| **ha** | **saaha** | e  *e* | −gi  −*gi* | n−  *n*− | ka  *ka* | ba  *ba* | n−  *n*− | di−  *di*− | **ire** |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| prep. | n | iv | dem. | pron. | far | aux. | pron. | mv | pres. |
| at | hour |  | that | subj. | past | be | be | subj. | eat perf. |

At that hour, I had already eaten. One could also use a subordinate clause, as follows (Runyoro-Rutooro):

| **obu** | **o-** | **li-** | **hik-** | **a** | **tu-** | **li-** | **ba** | **tu-** | **maz-** | **ire.** |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| conj. | pron. far | mv | vf | pron. | far | aux. | pron. | mv | pres. |  |
| when | subj. | fut | arrive | subj. | fut. | be | subj. | finish | perf. |  |
| you |  |  |  | we |  |  | we |  |  |  |

When you arrive, we shall have finished.

## **Tense and Aspect in 'Complex' Forms**

We saw earlier that simple forms are those that contain one tense or aspect marker, for example:

Tukabura We got lost

Nitumanya We know (R/Rt) We also saw that a compound form contains an auxiliary

ba

*ba* to which is attached a tense and the main verb whose form comprises the aspect, for example:

Tukaba tubuzire We had got lost Tuliba nitumanya We shall be knowing (R/Rt) Complex forms on the other hand tend to look like simple forms, in the sense that they comprise a simple verb, what one would call the main verb. However, as opposed to the simple form, the complex form is characterized by several tense/aspect markers which combine to bring out one meaning. The final product is sometimes difficult to characterize as a tense or an aspect as it most often also incorporates mode and sometimes negation. The following complex markers can be enumerated.

| **Form** | **Meaning** | **Dialect/Variety** |
| --- | --- | --- |
| aa−ku−−−−  *aa*−*ku*−−−− -ire | conditional | Rn/Rt  Rn/Rt |
| ti−ka−−−−  *ti*−*ka*−−−− -ire | not yet | Rn/Rt/Ry/Rk  Rn/Rt/Ry/Rk |
| -----kaa------ire | conditional | Ry/Rk  Ry/Rk |
| ni−−ki−a−−  *ni*−−*ki*−*a*−− | still | Rn/Rt/Ry/Rk  Rn/Rt/Ry/Rk |
| −li−−ka−−−−−−ga  −*li*−−*ka*−−−−−−*ga* | never | Rn/Rt/Ry/Rk  Rn/Rt/Ry/Rk |
| −a−−−−−−−−ga  −*a*−−−−−−−−*ga* | past habitual | Rn/Rt/Ry/Rk(−ka−ba+ni+mv)  Rn/Rt/Ry/Rk(−*ka*−*ba*+*ni*+*mv*) |
| aa−−−−−−−−−−ire  *aa*−−−−−−−−−−*ire* | enough | Rn/Rt/Ry/Rk  Rn/Rt/Ry/Rk |
| −a∼−aa−−−−−−ire  −*a*∼−*aa*−−−−−−*ire* | you past in subordinate | clause  Rn/Rt/Ry/Rk  Rn/Rt/Ry/Rk |
| - raa---------ga | future habitual | Rn/Rt  Rn/Rt |
| −ka−−−−−−−−−ho  −*ka*−−−−−−−−−*ho* | ever | Rn/Rt/Ry/Rk  Rn/Rt/Ry/Rk |
| -raa-------ire | future in some complex | sentences  Ry/Rk  Ry/Rk |

As said earlier, the above forms portray different notions which include mode (-aa-ku...ire, -kaa----ire), aspect (ti---ki---ire, ni---ki---a---), (-a---aa----ire, -

a−−−−ga

*a*−−−−*ga* ) and tense (

−a−−aa−ga−

−*a*−−*aa*−*ga*

−

​

).

These forms, taken as morphemes, are what one could partly call discontinuous morphemes. Taken in isolation, the different forms could mean something else but brought together, they convey a different meaning. For instance, in -aa-ku---ire, -aa---- alone could express the immediate perfective,

−ku

−*ku* - the infinite

* ire the [perfective] (
* Rn/Rt)
* Rn/Rt).

But when they are brought together, they express the conditional (or hypothetical mode) in Runyoro-Rutooro.

Let us have some examples to illustrate how the above complex forms work in real sentences: (i) -aa-ku------ire mwakugenzire (mu-a-ku-genz-ire) you should go (now) bakubatiire (ba-a-ku-ba-ti-ire) (Rn/Rt) they should beat you (now)

(ii) ti--ka----ire tibakaizire (ti-ba-ka-iz-ire) they have not yet come (iii) --kaa------- ire tukaamusiimire [tu-kaa-mu-siim-ire] (Ry/Rk) we should thank him (now) (iv) ni--ki-(a)----- nibakyalinda [ni-ba-ki-a-lind-a] (Rn/Rt) they are still waiting nitukishoma [ni-tu-ki-shom-a] (Ry/Rk) we are still at School (v) ti--ka----ga timukazinaga [ti-mu-ka-zin-a-ga] you have never danced (vi) -a-----ga baaraaraga mu mazina [ba-a-raar-a-ga] they used to spend the night dancing (vii) -aa-----ire naakozire [n-aa-koz-ire] I have worked enough -a-----ire Obu namurozire yairuka When I saw him, he ran away (R/Rt) Ku naamureebire yairuka When I saw him, he ran away (R/Rk)

We note that the Runyankore-Rukiga form -aa----ire could have the following meanings: (1) Enough - n-aa-ri-ire pron. vp subj. eat 'I have eaten enough' (2) Recent and far past in subordinate clauses (example given in vii - When I saw him, he ran away). (3) The present perfect

Very often, where the Runyoro-Rutooro speakers use -ire, RunyankoreRukiga speakers use -aa--ire as in Runyoro-Rutooro, for example:

tu−li

*tu*−*li*-ire 'we have eaten' Runyankore-Rukiga (i) tu-aa-ri-ire 'we have eaten' or. (ii) tu-aa-ri-a 'we have eaten'

Further study should be undertaken whether Runyankore-Rukiga speakers use -aa-ire in (i) and -aa- in (ii) interchangeably or whether there are some nuances of meaning.

(viii) raa----ga

Oraazaaraga nosaalirwa. You will always give birth in pain (Rn/Rt) o-raa-zaar-a-ga ni-o-saal-ir-w-a (ix) -raa--------e

This form is common in Runyankore-Rukiga both in subordinate and principal clauses in relative, conditional and temporal clauses, among others. Let us look at these examples: a) Relative: Abaraashashure [a-ba-raa-shashur-e], nibo [ni-bo] baraarye [ba-raa-rie] (Ry/Rk)

Those who pay will be the ones to eat. b) Conditional: Ku oraamureebe, [ku o-raa-mu-reeb-e] omusiime [o-mu-siim-e] If you see him, thank him. c) Temporal: Ku baraije [ku ba-raa-ij-e], nitubaakiira [ni-tu-ba-akiir-a]. When they come, we will welcome them. d) Noobu oraakore [na-obu o-raa-kor-e], toraaheze [ti-o-raa-hez-e] Even if you work, you won't finish.

# **Compound Forms Derived from Complex Forms**

Since complex forms sometimes have an element of tense or aspect, they can also be found in compound forms whereby an aspect is situated in time or a tense puts an aspect at a given point in time. Let us recall, for instance, that: n-aa-ku-genz-ire means 'I should go' now. This means the hypothetical form is situated in the present. And that: ni-tu-ki-a-gend-a means 'We are still going' In here the concept of aspect is very dominant, that is: an action still going on. There is, however, also a notion of tense - now. That is why, some of the above complex forms can sometimes function as tense whereas some can function as aspect, when they combine in compound forms. Let us give below a summary of what has been said:

Chart 9:

| **Tense** | **Aspect** | **Example** | **Meaning** | **Dia- <br> lect/Va- <br> riety** |
| --- | --- | --- | --- | --- |
| −aa−ku−−−−ire  −*aa*−*ku*−−−−*ire* | ni−−−−ki−−−(a)  *ni*−−−−*ki*−−−(*a*) | -aa-ku----ire <br> -twakubaire nitukyalya | We should still be eating | Rn/Rt  Rn/Rt |
| −aa−ku−−−−ire  −*aa*−*ku*−−−−*ire* | ti−−−−ka−−−ire  *ti*−−−−*ka*−−−*ire* | -baakubaire batakaliire | They should not have eaten yet | Rn/Rt  Rn/Rt |
| −aa−ku−−−−ire  −*aa*−*ku*−−−−*ire* | ni−  *ni*− | Mwakubaire ni mulya | You should be eating | Rn/Rt  Rn/Rt |
| −kaa−−−−−−ire  −*kaa*−−−−−−*ire* | −aa−−−−−−ire  −*aa*−−−−−−*ire* | -kaa ------ire <br> -Mukaabiire mwariire | You should have eaten | Ry/Rk  Ry/Rk |
| −kaa−−−−−−ire  −*kaa*−−−−−−*ire* | ni−  *ni*− | -Mukaabire nimurya | You should have eaten / You should be eating | Ry/Rk  Ry/Rk |
| −kaa−−−−−−ire  −*kaa*−−−−−−*ire* | −aa−−−−−ni−−  −*aa*−−−−−*ni*−− | -Mukaabire mwarya | You should just have eaten | Ry/Rk  Ry/Rk |
| a−−−−−−−−−ga  *a*−−−−−−−−−*ga* |  | −a−−−ga  −*a*−−−*ga* <br> Mwabaga nimulya | You were always eating/ You would be eating | Rn/Rt  Rn/Rt |

# **The Narrative**

# −a∼aa−

# −*a*∼*aa*− **and the 'imperative'**

# −e

# −*e*

We have decided to discuss these two forms separately because they do not fall in any of the categories of forms discussed above. These are forms which do not occur on the normal simple indicative and affirmative sentence. They usually occur in special types of sentences as we shall see below:

## **a) The Narrative**

## −a−∼aa−

## −*a*−∼*aa*−

Let us remember that

−a−∼aa−

−*a*−∼*aa*− has already been presented as a marker that has several functions/meanings. We saw that it can express an action that has just taken place and in the case of Runyankore/Rukiga especially, the perfective aspect (where it operates in free variation with -aa----ire) and the near past (where in RunyoroRutooro one would find -ire or -irege).

Apart from the above

−a

−*a* - in Runyoro-Rutooro or

−aa

−*aa* - in Runyankore-Rukiga can also function as a conditional variant of

−ka

−*ka*-, the far past. Whereas

−ka

−*ka* - is used in past events that may occur in isolation,

a−∼aa

*a*−∼*aa* is used where there is a succession of past events. For example:

Omukama akaswera The king got married. Ebisoro bikabura The animals got lost. Amasomero gakatandika ira

(Ru/Rt)

(Ru/Rt) The schools opened a long time ago. Omwana waitu akazaahira mu mahanga. Our child got lost abroad.

But: Abagyenyi bakaija, twabashemererwa twabakunira. (Ry/Rk) The guests came, we welcomed them warmly and we entertained them. Ku omwana yaatureebire, yairuka. (Ry/Rk) When the child saw us, he ran away. Omufumu akatandika kugamba, yaagamba ebintu bingi, yaatuhana, yaatuha obwengye. The doctor started talking; he said a lot of things, he advised us and gave us direction. (Ry/Rk) The examples in Runyoro-Rutooro portray single events while those in Runyankore-Rukiga show a succession of events. As can be seen, the event that follows another is usually expressed by using the form

−a

−*a* - rather than

−ka

−*ka* - or

−aa−

−*aa*− ire in the case of subordinate clauses. This rule applies both in Runyoro-Rutooro and in Runyankole/Rukiga; that is, a single past event is expressed by

−ka

−*ka* - while events following each other are expressed by

−a−∼aa

−*a*−∼*aa*.

Note, however, that the first event is usually expressed by

−ka

−*ka* - and the subsequent ones by

−aa−∼a−

−*aa*−∼*a*−, as shown in this example in Runyoro-Rutooro.

Hakaimuka omusaija, yaswera omukazi, baazaara abaana bingi, abaana baatandika kukura, baitu aho enjara yagwa nyingi. 'There was once a man; he got married to a woman, they got children, the children started growing up; but then a great famine came'.

In the above example, the first is expressed by using the form

−ka

−*ka* - while the subsequent ones are expressed by

−a−

−*a*−.

On the other hand, in complex sentences, the first past event is expressed by -

−aa−∼−−

−*aa*−∼−− ire

∼−a−−−

∼−*a*−−− ire and the next one by

−a−∼−aa−

−*a*−∼−*aa*− or

−ka−

−*ka*−. For eample:

Obu nasingire, mukansiima. (Rn/Rt) When I succeeded, you congratulated me. Obu naasingire, mwansiima. (Ry/Rk) When I succeeded you congratulated me. Ku twamuteire, yaarira. (Rn/Rt) When we beat him, he wept. Ku twamuteire, akarira. (Ry/Rk) When we beat him, he wept.

# **b) The "imperative" -e.**

The term "imperative" is put in inverted commas because the form -e expresses more than the imperative. The true imperative in Runyakitara is the absence of any marker, including the absence of the prominal marker. For example:

| **Zin-a** | **dance! (singular)** |
| --- | --- |
| baz-a | speak! |
| Iruk-a | run! |
| kor-a | work! |

The only marker one can talk of is the

−a

−*a* that is usually found at the end of a verb (verb final). What we may call the indirect order, however, is expressed by

−e

−*e* which replaces

−a

−*a*.

| **o-zin-e** | **dance!** |
| --- | --- |
| a-zin-e | let him dance! |
| mu-zin-e | dance! (plural) |
| ba-zin-e | let them dance! |

The form

−e

−*e* is also used as a request or a polite order. In this case, intonation also has a role to play, for example:

| a  *a***-baz-e** | **Can he talk?** |
| --- | --- |
| n  *n*-zin-e | Can I dance? |
| tu-mu-teer-e | Can we beat him? |
| o-gyend-e (Ry/Rk) | You may go! |
| ba-mu-twar-e (Ry/Rk) | Let them take him! |

Otuhe ebyolulya byaitu bya hati (o-tu-h-e) (Rn/Rt) Give us our daily bread! The form

−e

−*e* can also be used in negative forms whereas in the affirmative the verb final is usually

−a

−*a*, for example:

| a  *a***-ka-ija** | a−ti−aij−e  *a*−*ti*−*aij*−*e* |
| --- | --- |
| (akaija) | (ataije) |
| he came | he did not come  (Rn/Rt)  (Rn/Rt) |
| Tu-raa-gend-a | ti-tu-a-gend-e |
| (turaagenda) | (titwagende) |
| we shall go | we won't go  (Rn/Rt)  (Rn/Rt) |

The examples above indicate that it is difficult to categorize

−e

−*e* as a tense or an aspect. It may be considered in the category of mode whereby it may express indirect order, desire, request, prayer, et cetera. It is also used in negative forms.

# **Summary of Temporal Adverbials or Time Indicators**

Most tenses in Runyakitara sentences need a time indicator for an event or an action to be contextualised. Such indicators or temporal adverbials fall in three categories, that is, those situated in the present, those in the past and those in the future. The table below will highlight the most common temporal adverbials as expressed in the four major dialects of Runyakitara.

| **English** | **Ry** | **Rk** | **Rn** | **Rt** |
| --- | --- | --- | --- | --- |
| Now | hati | hati | hati | hati |
| Today | hati / eriizooba | hati/eriizooba | hati / kiro kinu | hati/kiro kinu |
| in the morning | omu kasheeshe | omu kasheeshe | nyenkya | nyenkya |
| this morning | hati omu kasheeshe / omu kasheeshe aka | hati omu kasheeshe / omu kasheeshe aka | nyenkya enu | nyenkya enu |
| this afternoon | hati omu ihangwe | hati omu <br> mushana/hati omu <br> ihangwe | nyamusana / <br> omu ihangwe | nyamusana / <br> omu ihangwe |
| this evening | hati omu mwebazyo | hati omu mwebazyo | rwebagyo <br> (runu) | rwebagyo <br> (runu) |

| **English** | **Ry** | **Rk** | **Rn** | **Rt** |
| --- | --- | --- | --- | --- |
| tomorrow | nyenkyakare / <br> nyensyakare | nyensyakare | ijo / nyenkya | ijo / nyenkya |
| the day after | kwosha | bwasheesha | ijweri | ijweri |
| tomorrow | nyenkyakare / <br> kwosha nyen- <br> syakare |  |  |  |
| yesterday | nyomwebazyo | nyomwebazyo | ijo | ijo |
| the day before <br> yesterday | ijo / kwosha nyom- <br> webazyo | ijo | ijweri | ijweri |
| yesterday <br> morning | nyomwebazyo omu <br> kasheeshe | nyomwebazyo omu <br> kasheeshe | ijo nyenkya | ijo nyenkya |

# **Summary of Tenses and Aspects**

## **Simple Forms**

i) Pure tenses

−ka−

−*ka*− far past -irege recent past -raa- near future -li - far future -rya- far future example dialect tukazina

Ry/Rk

Ry/Rk and

Rn/Rt

Rn/Rt tuzinirege

Rn/Rt

Rn/Rt turaazina

Rn/Rt

Rn/Rt tulizina

Rn/Rt

Rn/Rt turyazina

Ry/Rk

Ry/Rk ii) Tenses and Aspects

| **ni-** | **progressive/present** | **nituzina** | Rn/Rt  Rn/Rt **and**  Ry/Rk  Ry/Rk |
| --- | --- | --- | --- |
| ni- | habitual present | nituzina | Rn/Rt  Rn/Rt and  Ry/Rk  Ry/Rk |
| −ku−  −*ku*− | progressive/present | tukuzina Rn |  |
| -ra- | progressive/present | turazina | Rk |
| −∅  −∅ - | habitual/present tuzina | Rn/Rt and  Ry/Rk  Ry/Rk |  |
| -ire- | perfective | tuzinire | Rn/Rt  Rn/Rt |
| -ire- | stative | turuaire | Rn/Rt  Rn/Rt and  Ry/Rk  Ry/Rk |
| -ire- | recent past | tuzinire | Ry/Rk  Ry/Rk |
| -ire- | indefinite near past | tuzinire | Rn/Rt  Rn/Rt |
| −a−  −*a*− | immediate perfective | twazina | Rn/Rt  Rn/Rt |
| −aa−  −*aa*− | immediate perfective | twazina | Ry/Rk  Ry/Rk |
| −a−  −*a*− | imminent | twazina | Rn/Rt  Rn/Rt |
| −aa−  −*aa*− | imminent | twazina | Ry/Rk  Ry/Rk |
| −aa−  −*aa*− | perfective | twazina | Ry/Rk  Ry/Rk |
| −aa−  −*aa*− | indefinite near past | twazina | Ry/Rk  Ry/Rk |
| −a−  −*a*− | narrative past | twazina | Rn/Rt  Rn/Rt |
| −aa−  −*aa*− | narrative past | twazina | Rn/Rt  Rn/Rt |

# **Compound Forms**

| **Tense** | **Example** | **Dialect** |
| --- | --- | --- |
| −ka−  −*ka*− | tukaba nituzina | Rn/Rt and Ry/Rk |
|  | tukaba tuzinire | Rn/Rt  Rn/Rt |
|  | tukaba twazina | Rn/Rt and Ry/Rk |
| -irege | tubairege nituzina | Rn/Rt |
|  | tubairege tuzinire | Rn/Rt |
|  | tubairege twazina | Rn/Rt |
| -raa- | turaaba nituzina | Rn/Rt |
|  | turaaba tuzinire | Rn/Rt |
|  | turaaba twazina | Rn/Rt |
| −li−  −*li*− | tuliba nituzina | Rn/Rt |
|  | tuliba tuzinire | Rn/Rt |
|  | tuliba twazina | Rn/Rt |
| -rya- | turyaba nituzina | Ry/Rk |
|  | turyaba tuzinire | Ry/Rk |
|  | turyaba twazina | Ry/Rk |
| −∅  −∅ - | tuba nituzina | Rn/Rt and Ry/Rk |
|  | tuba tuzinire | Rn/Rt |
|  | tuba twazina | Rn/Rt and Ry/Rk |
| -ire | tubaire nituzina | Rn/Rt and Ry/Rk |
|  | tubaire tuzinire | Rn/Rt |
|  | tubaire twazina | Rn/Rt and Ry/Rk |
| ni−  *ni*− | nituba nituzina | Rn/Rt and Ry/Rk |
|  | nituba tuzinire | Rn/Rt |
|  | nituba twazina | Rn/Rt and Ry/Rk |
| −ku−  −*ku*− | tukuba nituzina | Rn |
|  | tukuba tuzinire | Rn |
|  | tukuba twazina | Rn |
| -ra- | turaba nituzina | Rk |
|  | turaba turwaire | Rk |
|  | turaba twazina | Rk |
| −a−−aa−  −*a*−−*aa*− | twaba nituzina | Rn/Rt and Ry/Rk |
|  | twaba tuzinire | Rn/Rt |
|  | twaba twazina | Rn/Rt and Ry/Rk |

# **Complex Forms**

| **Form** |  | **Example** | **Dialect** |
| --- | --- | --- | --- |
| −aa−ku−−ire  −*aa*−*ku*−−*ire* | conditional/present | twakuzinire | Rn/Rt |
| −kaa−−ire  −*kaa*−−*ire* | conditional/present | tukaazinire | Rn/Rt and Ry/Rk |
| ti−−ka−−ire  *ti*−−*ka*−−*ire* | not yet | titukazinire | Rn/Rt and Ry/Rk |
| ni−−ki−(a)−  *ni*−−*ki*−(*a*)− | still | nitukyazina / nitukizina | Rn/Rt and Ry/Rk |
| ti−−ka−ga  *ti*−−*ka*−*ga* | never | titukazinaga | Rn/Rt and Ry/Rk |
| −a−−ga  −*a*−−*ga* | past habitual | twazinaga | Rn/Rt |
| −aa−−−−−−ire  −*aa*−−−−−−*ire* | enough | twazinire | Rn/Rt and Ry/Rk |
| −aa−−−−−−ire  −*aa*−−−−−−*ire* | perfective | twazinire | Ry/Rk |
| −aa−−−−−−ire  −*aa*−−−−−−*ire* | far past | twazinire | Rn/Rt and Ry/Rk |
| −raa−−−−ga  −*raa*−−−−*ga* | future habitual | turaazinaga | Rn/Rt  Rn/Rt |
| −raa−−−−e  −*raa*−−−−*e* | future complex sentences | turaazine | Ry/Rk |

## **Compound Complex Forms**

| **Form** | **example** | **Dialect** |
| --- | --- | --- |
| −aa−−ku−−ire  −*aa*−−*ku*−−*ire* | Twakubaire nituzina | Rn/Rt  Rn/Rt |
|  | Twakubaire tuzinire | Rn/Rt  Rn/Rt |
|  | Twakubaire twazinire | Rn/Rt  Rn/Rt |
|  | Twakubaire tutakazinire | Rn/Rt  Rn/Rt |
|  | Twakubaire nitukyazina | Rn/Rt  Rn/Rt |
| −ka−−−−−−ire  −*ka*−−−−−−*ire* | Tukaabaire nituzina | Ry/Rk |
|  | Tukaabaire twazina | Ry/Rk |
|  | Tukaabaire tutakazinire | Ry/Rk |
|  | Tukaabaire nitukizina | Ry/Rk |
| −a−−−−−ga  −*a*−−−−−*ga* | Twabaga nituzina | Rn/Rt  Rn/Rt |
|  | Twabaga tuzinire | Rn/Rt  Rn/Rt |
|  | Twabaga twazina | Rn/Rt  Rn/Rt |
|  | Twabaga tutakazinire | Rn/Rt  Rn/Rt |
|  | Twabaga nitukyazina | Rn/Rt  Rn/Rt |
| −raa−−−−ga  −*raa*−−−−*ga* | Turaabaga nituzina | Rn/Rt  Rn/Rt |
|  | Turaabaga tuzinire | Rn/Rt  Rn/Rt |
|  | Turaabaga twazina | Rn/Rt  Rn/Rt |
|  | Turaabaga tutakazinire | Rn/Rt  Rn/Rt |
|  | Turaabaga nitukyazina | Rn/Rt  Rn/Rt |

# **Adverbs**

Adverbs in Runyakitara are words that describe a verb, an adjective or a whole sentence. There are adverbs of time, place, frequency, manner, negation, affirmative adverbs, emphatic/enclitic adverbs and interrogative adverbs.

## **Adverbs of Time**

These are adverbs that show the time of an action and answer the question `when?' Examples include:

| **hati** | **now** |
| --- | --- |
| ijo | yesterday (Rn/Rt); the day before yesterday (Ry/Rk) |
| bunubunu | now now |
| bunu | now |
| nyenkya | tomorrow (Rn/Rt) |
| nyensakare / nyenkyakare | tomorrow (Ry/Rk) |
| magingo | now (Ry/Rk) |
| omwitumbi bukya | in the middle of the night (Ry/Rk) |
| nyombwebazyo | yesterday (Ry/Rk) |
| omu biro bya ira | in the past (Rn/Rt) |
| kare na kare | long ago (Ry/Rk) |
| ira na ira | long time ago (Rn/Rt) |
| buri | then (past) (Ry/Rk) |
| obu | now (Ry/Rk) |

## **Adverbs of Frequency**

These are words which answer the question `how often?' (kaingahi/kangahi?). Examples are:

| **bulikiro**  (Rn/Rt)  (Rn/Rt) | **everyday** |
| --- | --- |
| buliijo  (Rn/Rt)  (Rn/Rt) | always |
| rimwe na rimwe  (Ry/Rk)  (Ry/Rk) | once in a while |
| bukya butaleka  (Rn/Rt)  (Rn/Rt) | all the time |
| na hati hoona  (Rn/Rt)  (Rn/Rt) | even now |
| obundi n'obundi  (Rn/Rt)  (Rn/Rt) | at times |
| obumwe n'obumwe  (Ry/Rk)  (Ry/Rk) | sometimes |
| kabiri | twice |
| kasatulkashatu | thrice |

## **Adverbs of Place**

These are words which answer the question 'where?' Examples:

| **hanu**  (Rn/Rt)  (Rn/Rt) | **here** |
| --- | --- |
| aha  (Ry/Rk)  (Ry/Rk) | here |
| hara | far |
| kuriya | there |

| **hagati** | **between** |
| --- | --- |
| busi bwa nseeri | the land on the other side |
| seeri | across |
| seenu | there (of a place) |
| haruguru | this end (of the place) |
| enyuma | behind |
| nambere | where |

# **Adverbs of Manner**

These are words which show how an action has been done. They answer the question `How?' (-ta?). Examples are:

| **kurungi**  (Rn/Rt)  (Rn/Rt) | **well** |
| --- | --- |
| gye  (Ry/Rk)  (Ry/Rk) | well |
| muno  (Rn/Rt)  (Rn/Rt) | so much |
| munonga  (Ry/Rk)  (Ry/Rk) | so much |
| kubi | bad |
| kimu  (Rn/Rt)  (Rn/Rt) | very much |
| kimwe  (Ry/Rk)  (Ry/Rk) | very much |
| mporampora | slowly by slowly |
| bwangu | quickly |
| jubajuba  (Rn/Rt)  (Rn/Rt) | quickly |
| buzima  (Ry/Rk)  (Ry/Rk) | truly |

## **Adverbs of Negation**

These are words which show negation. Examples:

| **nangwa**  (Rn/Rt)  (Rn/Rt) | **no** |
| --- | --- |
| ngaaha  (Ry/Rk)  (Ry/Rk) | no |
| busa  (Rn/Rt)  (Rn/Rt) | nothing |
| ingaaha  (Ry/Rk)  (Ry/Rk) | no |

## **Affirmative Adverbs**

These are adverbs of agreement. They include:

| **ego** | **yes** |
| --- | --- |
| buzima  (Ry/Rk)  (Ry/Rk) | truly |
| nukwo  (Rn/Rt)  (Rn/Rt) | that is it |
| mazima  (Rn/Rt)  (Rn/Rt) | true |
| buzimakwo  (Ry/Rk)  (Ry/Rk) | truly |
| otyo | thank you |

# **Emphatic Adverbs**

These emphasise the state of something. Examples:

| **titiiti** | **extremely white** |
| --- | --- |
| siisiisi / sirisiri | extremely black |
| ti | extremely white |
| cuисиисии | extremely smelly |
| cu | extremely smelly |
| po | extremely dark |
| popopopo | extremely dark |
| pee/pee pee/pee | extremely bitter |
| zigizigi/ndi ndi ndi | extremely dark |
| tuku tuku | extremely red |
| nuri nuri (Ry/Rk) | very sweet like mother's breast |
| pakupaku (Rn/Rt) | in a very disorderly manner |
| buzimazima (Ry/Rk) | very truly |
| mananukwo (Rn/Rt) | very truly |
| muno (Rn/Rt) | very |
| munonga (Ry/Rk) | very |

## **Interrogative Adverbs**

These are questions that inquire about the time, place, manner, frequency, etc. Examples include:

| **Li(di)** | **when** |
| --- | --- |
| ryari (Ry/Rk) | when |
| nkaha (Rn/Rt) | where |
| habwaki | why (Rn/Rt) |
| habwenki (Rn/Rt) | why |
| -ta | how |
| busumiki (Rn/Rt) | how long |
| bwire ki | what time |
| kaingaha (Rn/Rt) | how many times |
| kangahi/kangahe (Ry/Rk) | how many times |

## **Conclusion**

In this chapter, the major characteristics of the verb have been presented. Emphasis, however has been on tense and aspect in Runyakitara, an area which is quite complex and which requires more research. The next chapter will introduce us to syntax; how morphemes and words combine to make sentences.

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## **Footnotes**

1. 2 The aspect of verbal extensions or verbal derivatives will be handled in another study (c.f. Rubongoyo, 1999, p. 187-205). [↩](https://pieree369-olmocr.hf.space/#user-content-fnref-0)

# **Chapter 4**

## **THE SYNTAX OF RUNYAKITARA Oswald Ndoleriire**

## **What is Syntax?**

A simple definition of syntax, as Fromkin and his co-authors (2003) explain, could be summed up as the rules that govern words to form phrases and sentences. A sentence will be described in the subsequent paragraphs but we can take the phrase to be something as big or bigger than a word but normally smaller than a sentence. A phrase is usually centred on a key word category, like a noun, a verb, an adverb or an adjective. Thus, we have noun phrases whose key words are a noun, verb phrases whose key word is a verb or adjectival phrases whose key word is an adjective. In English, for instance the good boy is a noun phrase, very dirty is and adjectival phrase, plays rugby is a verb phrase and to the forest is a prepositional phrase.

In that regard, Brown and Miller (2002) citing Lyons, talk of the sentence as having a certain sort of unity, being grammatically complete, capable of standing on its own, independent of context and having a degree of semantic independence.

## **Sentence in General**

It is not easy to find a satisfactory definition for the term 'Sentence'. Lyons (1968) defines sentence as "A grammatical unit between the constituent parts of which distributional limitations and dependencies can be established, but which can be put into no distribution class". On the other hand, traditional grammar emphasises the semantic aspect of the sentence. The sentence is supposed to be a group of words or a chain of words with a complete meaning. In written language it is said that, apart from complete meaning, a sentence starts with a capital letter and ends with a full stop.

This type of definition has met with a lot of opposition from different linguists and grammarians. For instance, it is not clear where a 'complete meaning' starts and where it ends. If in English for instance, a sentence like: 'The father loves his children' is said to have a complete meaning, one may ask whether a sequence like: 'The father loves his children; he is right', or 'And the father who loves his children', or even, 'The father's love for his children', have complete meaning or not.

In different contexts, all the above could be said to be sentences. In some cases, a sentence can be made of only one word, such as: 'Fantastic!' Or of a semi-paragraph, like in: 'The father who loves his children for the sake of parental duty and the one who loves them from the sentimental point of view are all parents with something for and against their approach in either case; in effect, each one has something that could be of great importance to the child both from the psychological and from the social point of view, the age of the child notwithstanding.' Because of this kind of disparity in what may be regarded as a sentence, some linguists have preferred describing a sentence in terms of its different attributes which include:

* Possession of a certain coherence between the words that constitute it.
* Possession of a certain internal autonomy, such that it can in most cases stand on its own.
* Possession of certain types of intonation patterns, either rising and falling, or falling, or falling and rising, or rising, etc.
* Possession of a certain type of pause both at its beginning and at its end.
* Possession of a certain internal structure.
* Possession of a certain meaning.

It is the sum total of all the above which would normally determine what a sentence is. Some grammarians have summarised the above by saying that a sentence should be characterised by a certain structure and should be able to mean something at least for the native speaker.

A correct internal structure should make the sentence grammatical and acceptable meaning should make it semantic. A sentence has got different degrees of grammaticality just as it has varying degrees of being semantic. This depends on the degree of language competence on the part of the speaker and on the social milieu where the language is spoken. For instance, a sentence like 'I ain't got nothing' could be said to be grammatical in some social environments but not in others. In the same manner, a sequence like, 'I beheld the weeping trees that hid behind the friendly rocks', could be quite semantic for some enlightened poet.

It is the level of grammaticality and that of semanticism which together determine whether a sentence is acceptable in a language or not, that is: a sentence must have both an acceptable structure and an acceptable meaning.

# **Sentence in Runyakitara**

If determining what a sentence is, at least in European languages, may not be very easy, it seems to be even harder for Bantu languages such as Runyakitara. Bantu languages are normally classified as agglutinative languages or at least that they tend towards agglutination. This means that these languages have a tendency in sentence formation of having a central element, usually a root, to which several affixes (prefixes, infixes and suffixes) are attached as bound morphemes.

The result is often a full sentence made up of what appears in normal circumstances to be one word. This process is mostly attested in cases of pronominalisation. Compare, for instance, the following two sentences in Runyoro-Rutooro:

a−ba−anaba−ngeba−li−ire

*a*−*ba*−*anaba*−*ngeba*−*li*−*ire* iv cl RT cl pr cl RT pf the children may have eaten. e-bi-tooke o-mu sahaani za-itu iv pr RT iv iv cl RT cl pr the banana in the plates our My children have eaten the bananas in our plates. This fairly long sentence can be pronominalized as follows: ba-bi - ri - ri - ire - mu They have eaten them there. cl cl RT Ext pf loc subj. obj. they them eat in One can note that although the process of pronominalisation has also occurred in the English translation, the latter has five words while the former has one (that is, babiriiriremu).

Apart from the above special characteristic in determining the Runyakitara (or Bantu) sentences, the above points risen for the sentence in general can also be applied to the Runyakitara sentence. For instance, a sentence in Runyakitara can also be made up of a simple word - morpheme such as: Ego (yes), just as it can be made up of a full paragraph.

# **The Basic Components of a Runyakitara Sentence**

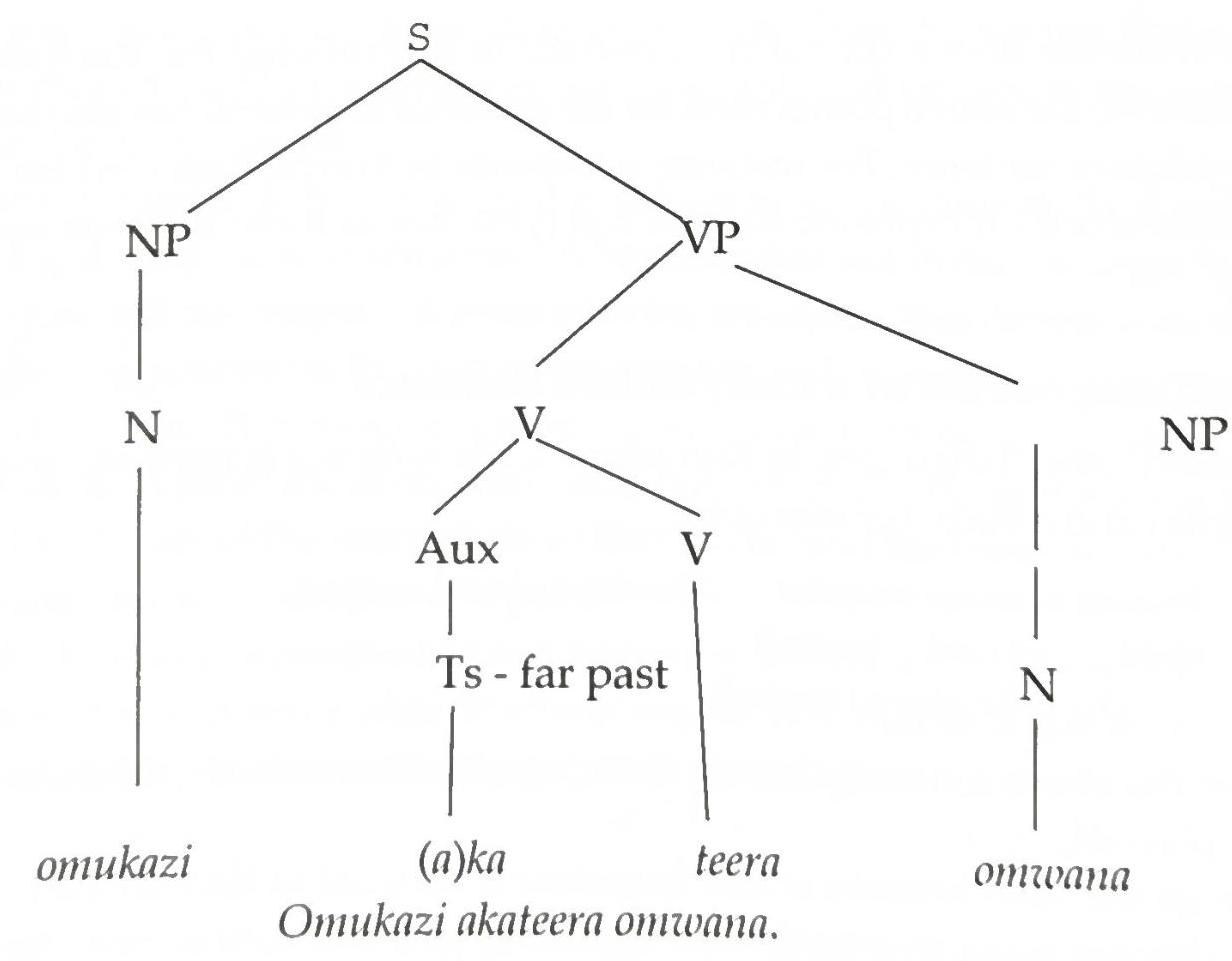
Just as in many other languages, in Runyakitara, the sentence is normally made up of at least a noun and a verb. For example:

Omwana akazaana omupiira. The child played football. child played football The child played football. Note that in the above sentence the two indispensable elements are, Omwana akazaana (The child played).

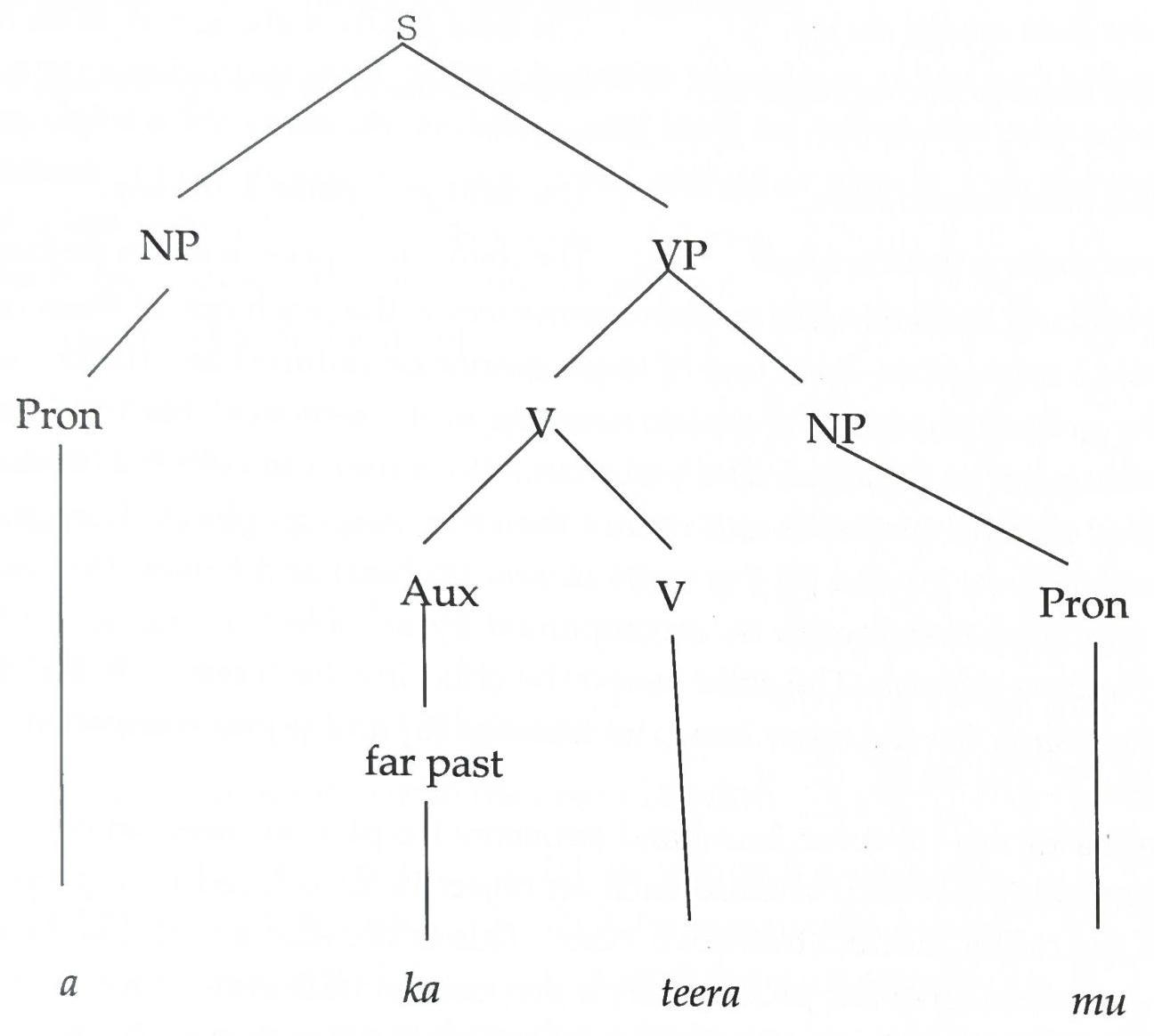
Although the noun omupiira is also important if we want to have all the basic information, its deletion is not as essential as if we deleted any of the other two words. Compare: [1] Omwana akazaana. [1] The child played. [2] Omwana omupiira. [2] The child football. [3] Akazaana omupiira. [3] He played football.

The first sequence in [1] is quite acceptable although we are not told what the child played. The second sequence in [2] looks unacceptable. The third sequence is quite acceptable especially as the noun "Omwana" (child) reappears in the verb as pronoun as is usually the case in Bantu languages. Otherwise, if this pronominalisation did not take place, the sequence no. [3] would also be very wanting because of the lack of the noun subject. As things stand in Runyakitara, sequences [1] and [3] are quite acceptable while [2] is not.

Generally speaking, the basic complete sentence would have the following components in Runyakitara: a subject and a predicate, or what could also be called a noun phrase and a verb phrase, as in the following sentence: omukazi akateera omwana. woman beat child The woman beat the child. In this sentence there are two basic components: Omukazi (Woman) the subject of a sentence and; akateera omwana (she beat the child); which may be called the predicate or the verb phrase. The verb phrase here is made up of two major elements, the verb and an object which is a noun (omwana - child).

On a tree diagram such a sentence could be summarily represented as follows: 

In transformational grammar, such a sentence is arrived at after applying different transformational rules. As was said earlier, the above sentence can undergo some pronominalisation processes such that the whole sentence appears in one word usually called a verbal in Bantu linguistics:

a-ka-mu-teer-a S/he beat him. she past obj. beat vf She beat him. Such a sentence can also be represented as follows on a tree diagram: 

# **Akamuteera**

This sentence is also arrived at after different transformational rules, for instance the "flip - flop" rule which transfers the pronoun object

mu

***mu*** from the final position to the position immediately before the verb.

The examples given above have illustrated the basic components in a sentence, which may not always be the same. The following Runyoro-Rutooro sentences all comprise basic elements: [1] Omwana akaija. [2] Omwana akabyama. [3] Omwana akateera embuzi. [4] Omwana akajima abakazi. [5] Omwana akaruga omu musiri.

The child came. The child slept. The child beat the goat. The child insulted the women. The child came from the garden.

[6] Omwana akazaanira omu musiri. [7] Omwana yali murungi. [8] Omwana yali mudoma. [9] Omwana yali mu musiri. [10] Omwana yali ha nju. [11] Omwana akata omwigo mu nju. [12] Omwana akarabya ente mu muhanda. [13] Omwana akaha omwojo oburo. [14] Omwana akagurra nyina orugoye.

The child played in the garden. The child was good. The child was stupid. The child was in the garden. The child was at the house. The child put the walking stick in the house. The child made the cows go through the path. The child gave millet to the boy. The child bought a cloth for his mother.

What is being shown in all the above sentences is that each one of them contains just the basic components. Each one of them cannot be reduced any further without affecting the grammaticality or the basic meaning of the sentence. For instance, in [1] and [2] nothing can be removed. The verbs kwija (to come) and kubyama (to sleep) are usually called intransitive verbs and do not therefore need an object. They are, so to say, self-sufficient. In [3] and [4] the verbs kuteera (to beat) and kujuma (to insult) are transitive and need therefore to be accompanied by an object. If one said: Omwana akateera or omwana akajima (The child beat or he child insulted) one feels that there is something missing. On the other hand, in sentence [5] and [6] no component can be deleted either.

The verbs kuruga (to come from) and kuzaanira (to play in) need an object, often known as an indirect object, because such an object is introduced by a preposition. Such verbs are called indirect transitive verbs. This is because a verb like kuruga (to come from) requires an object preceded by a preposition indicating place, in this case (o)mu., likewise, the verb kuzaanira (to play in) is a derived verb and the derivational affix -ir- requires that the object be preceded by a preposition indicating place, that is, (o)

mu

*mu* (in).

Sentence [7] and [8] contain what is known as copula verbs, in this case the verb kuba'to be' under the li form. This type of verb is necessarily followed by another component to complete it, that can be called a complement. In [7] and [8] this component is an adjective but it can also be a prepositional phrase as in [9] and [10]. In sentences 11 and 12, the verbs in akata "he put, he placed and akarabya (he made something go through somewhere), prepositional phrases are needed, i.e. mu nju (in the house) and mu muhanda (through the path). In sentences 13 and 14 the verbs in akaha (he gave) and akagurra (he bought for) require both a direct and an indirect object, sometimes called primary and secondary objects respectively. In summary, it can be said that, in a simplified manner the basic components which we can also call constituents in a Runyakitara sentence are as follows: [1]

NP+V

NP+V

[2]

NP+V+NP

NP+V+NP [3]

NP+V+Adj

NP+V+Adj. [4]

NP+V+PP

NP+V+PP [5]

NP+V+NP+PP

NP+V+NP+PP [6]

NP+V+NP+NP

NP+V+NP+NP

# **The modalities of a sentence or sentence modifiers**

All sentences fall into several major categories sometimes called modalities. Some of these modalities are mutually exclusive and they are called the primary modalities while others are not mutually exclusive and can either appear with the primary modalities or can cumulate with themselves.

The primary modalities of a sentence are:

* Assertive (or declarative)
* Interrogative
* Imperative

The secondary modalities are:

* negative/affirmative
* passive/active
* emphatic (including exclamation)

The following examples illustrate the above (

Rn/Rt

Rn/Rt ): [1] Omukazi naatema emiti. [1] The woman is cutting trees. [2] Omukazi naatema emiti? [2] Is the woman cutting trees? [3] Omukazi ateme emiti! [3] Let the woman cut trees! The above three sentences show that a sentence cannot at the same time be assertive [1], interrogative [2] and imperative [3]. There is therefore mutual exclusiveness between the three modalities.

Compare the above with the sentences below (

Rn/Rt

Rn/Rt ): [1] Omukazi tarukutema omuti. [1] The woman is not cutting the tree. [2] Omukazi tarukutema omuti? [2] Isn't the woman cutting the tree? [3] Omuti nigutemwa omukazi. [3] The tree is being cut by the woman. [4] Omuti nigutemwa omukazi? [4] Is the tree being cut by the woman? [5] Omuti ogu otagutema! [5] Don't cut that tree! [6] Tarukugutema omukazi omuti. [6] The woman is not cutting the tree. Sentence [1] above shows a combination of assertive and negative modalities. In [2] there are both interrogative and negative modalities. In [3] we have both assertion and passive. In [4] there is passive and interrogation. In [5] we have an imperative sentence which is also negative. In [6] there is assertion, negation and emphasis.

Other combinations are also possible as long as the three primary modalities do not combine, for example:

Gutatemwa omuti ogu! Let it not be cut, that tree! The above sentence can be said to have the imperative as its primary modality, with passive, negative and emphasis as the secondary modalities.

# **Types of Sentences**

In Runyakitara the major types of sentences can be said to be the following: [a] Complete and incomplete sentences. [b] Simple and complex sentences.

## **[a] Complete and incomplete sentences**

A sentence is said to be complete when it provides all the basic information needed and fulfils the basic structure. Compare the following sentences in Runyankore-Rukiga: [1] Omwishiki yaagyenda. [2] Omushaija naahiiga omu kibira. [3] Embwa ekaboigorera omu kibuga. [4] Mugyenzi wangye aryagura motoka omuri Kampala. [5] Yaateeka ebyokurya omu nyungu.

The girl has left. The man is hunting in the forest. The dog barked in the town. My friend will buy a car in Kampala. She has cooked food in the pot.

All the above sentences are complete sentences because they appear to provide all the basic information required. Their structure is also acceptable in Runyakitara language.

Sentences [1] and [3] can be said to be basic sentences because they contain only the necessary information as described earlier. Sentences [2], [4] and [5] are complete sentences but they are not basic. For instance, in [2] it is not necessary to know that the man is hunting in the forest (omu kibira). In the same manner, in [5] the information omu nyungu (in the pot) is not essential.

Thus, complete sentences may be basic or non-basic. On the other hand, the sentences below in Runyoro-Rutooro cannot be said to be complete. [1] Kwigama enjura mu rufunjo. [2] Ebya ncwera nyaatire kunu. [3] Omukama ayatucungwire. [4] Amalya mabi. [5] Enganikyo otasemerire kufeerwa.

Looking for shelter in a swamp. (Literally) Things of 'Give me a piece of millet which I can eat in my corner without sauce' - i.e.: Someone who has no courage to assert himself. The Lord who saved us. Poor eating. The stories that you should not miss.

All the above sequences can be considered as sentences in different contexts. For instance, No. [1] is a saying, relating to someone who looks for help where help cannot

be got. No. [2] is another saying as explained above. No. [3] can be considered as a sentence in a context like:

Katuramye Mukama waitu! Omukama ayaatucungwire.

Let us adore our Lord! The Lord that saved us.

But even in this form the sentence is not complete. In No. [5] we see a sequence which is not a complete sentence.

# **What is a Complete Sentence?**

Such a sentence should have a structure as described earlier in basic components of a sentence. It is the sentence of the type:

NP+VNP+V+PPNP+V+Adj.

​

NP+V

NP+V+PP

NP+V+Adj.

​

In any sentence, the presence of a noun subject and a verb or its equivalent is usually essential. For instance, in No. [5] above (that is, Enganikyo otasemeriire kufeerwa, The stories that you should not miss), we do have a sentence with a verb kufeerwa (to miss). It can be a sentence in a context like this one: Enganikyo zaawe zisome. Enganikyo otasemerire kufeerwa. (Read your stories! The stories that you should not miss). In the latter sentence, the verb kufeerwa belongs to a relative clause that is not independent.

The verb kufeerwa is therefore not the core of a complete sentence. To have a complete sentence, one would need to have a structure like:

Noosoma enganikyo zaawe ezi otasemerire kufeerwa. You are reading your stories that you should not miss. In the above sentence the verb kusoma (to read) in noosoma (you are reading) acts as the core verb of the sentence where noosoma enganikyo zaawe (you are reading your stories) is the principal clause while ezi otasemiriire kufeerwa is the subordinate clause (see section on Complex Sentences).

Note that a sentence can be incomplete and yet contain more than the basic components. Compare the following in Runyankore-Rukiga: [1] Eminyeeto yaabura. The youth are lost. [2] Eminyeeto yaakora emirimo mirungi. The youth have done good work. [3] Omushaija orikora emirimo omuri Mbarara. The man who will do the jobs in Mbarara. [1] and [2] above are complete sentences that also consist only of basic components, that is, NP + V. However, sentence No. [3] is an incomplete sentence without any principle clause, and yet it contains more than the basic components. In the first place, a complex sentence would be a structure like:

Omushaija orikora emirimo omuri Mbarara akunda abaana. The man who will do the jobs in Mbarara, loves children.

But then, even the incomplete sentence: Omushaija orikora emirimo omuri Mbarara is not a basic sentence because it has the structure NP

+V+NP+PP

+V+NP+PP (omuri Mbarara) which is not an essential component of that incomplete sentence. In other words, the verb kukora (to do) in orikora emirimo does not need the PP omuri Mbarara - in Mbarara.

# **Simple and Complex Sentences**

A simple sentence is centred around a single core, usually a verb, while a complex sentence is centered around more than one core (Fromkin et al., 2003). A simple sentence is made up of one clause while a complex sentence, which Brown and Miller (2002, p. 146) explain as "those sentences that can be analysed as consisting of a number of simple sentences" is made of two or more clauses. Let us study the sentences below in Runyoro-Rutooro. Examples: (1) Banywani bange boojo. (2) Petero ali mu Kanisa. (3) Mwijukuru wa nyinazaara akairukira mu bibira bya Buganda. (4) Obwisiki bwa nseeri hali bwikara nibunyetereza. (5) Omwana arukuhurra tabura. (6) Omukazi narra kandi n'omwana narra. (7) Nkugambiire ogende omwa Kaija. (8) Nitusaba omuntu onu agaruke. (9) Kakuba twamurozire tiyaakugenzire. (10) Noobu araija taina eki araakora. (11) Omusuma akairuka nkooku akaba atakairukaga.

My friends are boys. Peter is in the Church. The grandchild of his (her) mother-in-law fled into the forests of Buganda. The small girls on the other hill continue calling me. A child who obeys is always noticeable. The woman is crying and the child is crying. I told you to go to Kaija. We are asking for this person to come back. If we had seen him, he would not have left. Even if he comes, he won't be able to do anything (he will have nothing to do). The thief ran like he had never run before.

Sentence No. (1) above is a simple sentence. The verb here is represented by

∅

∅ although it is understood to be the copula verb (to be) under the form ni. Moreover, this

ni

*ni* is found in the Runyankore-Rukiga equivalent where the above sentence would be written as:

Banywani bangye n'aboojo. My friends are boys. In Kiswahili, we have: Ndugu zangu ni wavulana. My friends are boys. However, in Luganda, the Runyoro-Rutooro structure would re-appear: Emikwano gyange balenzi. My friends are boys.

Sentence No. [1] is therefore a simple sentence of the

VP+V+NP

VP+V+NP structure. Sentence No. [2] is also a simple sentence. Its core verb is again the copula kuba under the form

li

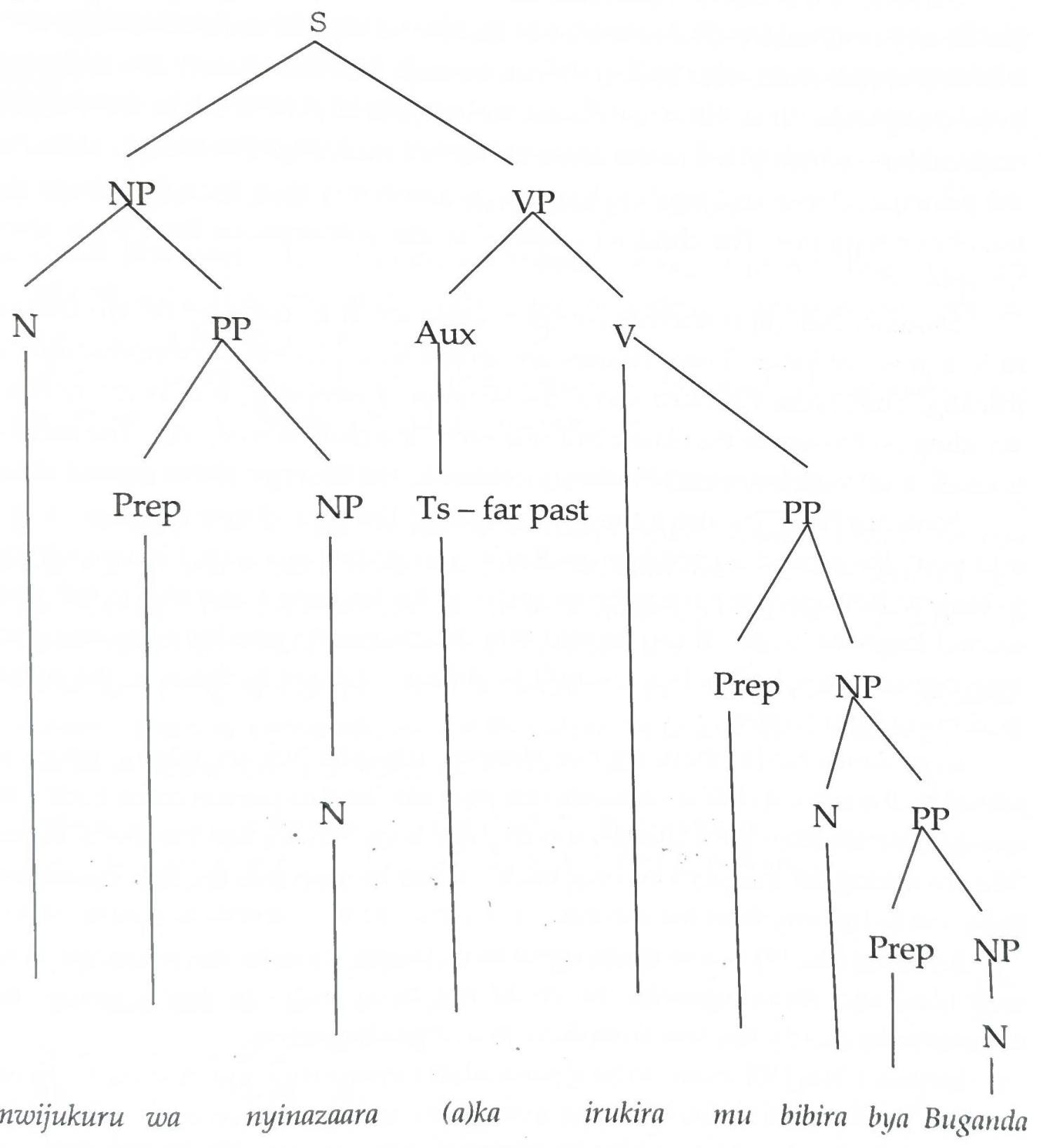
*li*. Its structure is of the type

N+V+PP

N+V+PP.

Sentence No. [3] is another simple sentence. This is despite the fact that it is the longest out of the ten sentences given. However, it has one core verb. Its structure is in fact of the type

NP+V+PP

NP+V+PP. Under a simplified tree diagram representation, it would appear as follows: 

Mwijukuru wa nyinazaara akairukira mu bibira bya Buganda. The grand-son of his mother-in-law fled to the forests of Buganda. What we have in the above sentence therefore is an expanded noun phrase and an even more expanded verb phrase but the sentence remains a simple sentence.

It is the same thing in sentence No.[4] where the noun phrase is expanded, consisting of a noun (obwisiki - small girls) and a noun expansion (bwa nseeri hali - on the other hill); the verb phrase is made up of two verbs - one is kwikara - to remain, to continue - which serves as an auxiliary verb, to the main verb - kwetereza (to call incessantly) i.e. bwikara nibunyetereza - (they continue calling me) - or (they all the time call out for me).

Sentence [5] is the first complex sentence where two clauses with two core verbs are clearly noticeable. The first clause, known as the subordinate clause, is Omwana arukuhurra (the child who obeys) - it can be seen that this clause, as a sentence, needs to be completed. It is the other clause, tabura (literally: he is never lost / he is always noticeable) - which gives to the sentence its full meaning. The second clause is called the principal clause and tends to have more autonomy than the subordinate clause. In the above sentence 'The child who obeys' is less autonomous than 'he is always noticeable.'

Sentence No. [6] is another complex sentence. It is made up of two clauses more or less of equal value. These clauses are linked by a process of compounding or conjoining. The clause Omukazi narra 'the woman is weeping', has as many chances of standing on its own as the clause omwana narra 'the child is weeping'. The joining word is kandi 'and' which normally belongs neither to the first nor to the second clause.

Sentence No. [7] is also a complex sentence. The first, clause is Nkugambiire 'I have told you', the second is ogende mwa Kaija 'you go to Kaija's' or 'I have told you to go to Kaija's.' Both clauses have got core verbs, in the first one kugamba 'to tell' and in the second kugenda 'to go'. It can be said that the clause nkugambiire has less autonomy than ogende mwa kaija - but this will be discussed more in detail in the subsequent sections of this chapter.

In sentence No.[8] there are two clauses: nitusaba 'we are asking' which is completed by the second clause - omuntu onu agaruke 'let this person come back' - in other words: 'We are asking for this person to come back' - If we use the literal translation: 'We are asking, let this person come back' - it can be seen that the first clause seems to have less autonomy than the second.

Sentence No. [9] is also made up of two clauses: kakuba twamurozire 'if we had seen him' and tiyaakugenzire 'he could not have left' - In this sentence, kakuba twamurozire clearly has less autonomy than tiyaakugenzire.

Sentence No. [10] seems to be a particularly interesting one. It is made up of three clauses. The first one is Noobu araija 'even if he comes' - The second is taina 'he doesn't have' and the third is eki araakora 'anything that he can do' - that is: Even if he comes, he won't be able to do anything.

This kind of sentence would be made up of a subordinate clause - noobu araija and a principal clause - taina eki araakora - And in this principal clause, another subordinate clause is embedded - eki araakora.

Sentence No. [11] is also a complex sentence made up of two clauses: Omusuma akairuka (the thief ran) - is the principal clause - While - nkooku akaba atakairukaga (as he had never run) - is the subordinate clause. The first clause Omusuma akairuka seems to have more autonomy than nkooku akaba atakairukaga.

# **Sentences and Clauses**

In traditional grammar, a sentence is made up of a clause. A sentence may be made up of a clause or more than one clause (Kroegger, 2004). Each clause is made up of the basic components of a sentence as exposed earlier. We usually say that a clause has a core verb, apart from a noun subject - at least in most cases. For instance, in:

Omuti nigugwa mu kibira. The tree is falling in the forest. There is Omuti (the tree) - the noun phrase subject - nigugwa (it is falling) the verb phrase containing the core verb and mu kibira (in the forest) - a prepositional phrase which can also be called an adjunct to the sentence.

The above sentence has one core verb and therefore is a single clause making up one simple sentence. On the other hand, a sentence like:

Omuti nigugwa mbere guroleriire. The tree is falling where it is facing. There are two clauses making up one sentence. The principal clause is: Omuti nigugwa (The tree is falling). While the subordinate clause is - mbere guroleriire (where it is facing). It can therefore, be said that every sentence is made up of at least one clause. It can, however, be made of two, three, or even more clauses.

Some modern linguists do not make a distinction between sentence and clause. To them, every clause is a sentence, except that some sentences are embedded into others. For instance, in a sentence in Runyoro-Rutooro like:

Omwana ou orozirege nyenkya The child whom you saw this morning arugire nambere tutaaha came from where we have been. The following sentences can be identified: [1] Omwana

arugire the child

has come/came [2] ou orozirege nyenkya whom you saw this morning [3] nambere tutaaha from where we have been It would be said that two sentences [2] and [3] are embedded in sentence No. [1]. What is important to note, however, is that whether these sequences are called clauses or sentences, what is important to note is that they do not all have the same order of importance. They exist in a certain hierarchical order, some being more necessary than

others. In normal circumstances, the principal clause or the sentences in which other sentences are embedded, has more capacity of functioning alone than the subordinate clause or the embedded sentence. For instance, in Runyankore-Rukiga:

Kuri noomuteera nooreeba If you beat him you will see The subordinate - kuri noomuteera has less chances of standing on its own feet than nooreeba which would mean literally 'you are seeing' - the latter can function as a complete sentence.

In the same manner, in a sentence in Runyankore-Rukiga like: Omuti ogwagwa noogwangye The tree that has just fallen is mine The principal clause - noogwangye can be isolated and can stand on its own. On the other hand, Omuti ogwagwa 'the tree that has fallen' needs something to complete it.

This does not mean that every principal clause has the capacity to function autonomously. There are those for instance which are embedded in the main verb of the principal clause or which are a compulsory component of that verb. In such cases, they function as a complement of the main verb and since the main verb cannot function satisfactorily without this clause one cannot say that the principal clause where the main verb occurs is autonomous; for example:

Noogira oti araagaruka? Do you think he will come? In the above sentence in Runyoro-Rutooro - noogira - is the principal sentence and cannot be complete without the subordinate sentence - oti araagaruka.

The verb kugira (to think) in the principal clause is a transitive verb which needs an object. In this case it is the subordinate clause which functions as the object, in other words the subordinate clause acts as the NP of a VP.

# **Verbal and Non-Verbal Sentences**

Some linguists consider the verb to be the core or centre of a sentence, at least most of the time. It is usually a verb which is fully conjugated and the essential part of the VP of a sentence. The two sentences below illustrate the point:

Omushaija naakora ebirungi. Omushaija naakunda kukora. The man is doing good things. The man likes to work. The verb kukora (to work) in the first sentence is considered as being the head of the VP of the sentence. Some linguists would say that it is the core of the sentence. However, in the second sentence kukora (to work) is a secondary part of the VP whose head is kukunda (to like) and plays here the role of the object of the verb. In the second sentence it is the verb kukunda (to like) and not kukora (to work) as in the first sentence, which would be considered as the core of the sentence.

The two sentences above are called verbal sentences, the first having kukora and the second kukunda as the main verb (core verb). There are sentences, however, which do not have such core verbs. They may be called non-verbal sentences, for example:

[1] Akati karungi [2] Ihali ringi [3] Ekiro kibi [4] Empisi y'owaanyu [5] Ekigambo kirungi [6] Buculeezi bwa ntaama [7] Obusingye bwa Mukama [8] Obusuma bwa Kampala [9] Petero mutabani wa Kiiza? [10] Abaana b'omusaija ogu! [1] A good stick [2] Too much jealousy [3] A bad day [4] A hyena from your village [5] A good word [6] The sheep's quietness [7] The peace of the Lord [8] Kampala theft [9] Peter the son of Kiiza? [10] The children of that man!

The sentences above can be considered as incomplete sentences. Their full meaning is obtained from the context. The first six Runyoro-Rutooro sentences are proverbs. Sometimes one does not need to say the whole proverb. Uttering part of the proverb may give it more impact, or may arouse the attention of the hearer even more.

Intonation plays an important role here. It is the intonation that indicates clearly that the sentence is not completed but that the full meaning is expected to be understood. Sometimes, the hearer does complete the second part of the proverb, and the sentence is complete. The six proverbs can be completed as follows: [1] Akati karungi, otema noota ha rugo rwawe. [2] Ihali ringi lihemesa ekituuro. [3] Ekiro kibi kiita embwa kitaho omuntu. [4] Empisi y'owaanyu ekulya neekukumakuma. [5] Ekigambo kirungi kikaraaza empisi ha rugo. [6] Buculeezi bwa ntaama tibugitanga kujuga.

A good stick is always for your fence. Too much jealousy makes you laugh at a grave.

A bad day witnesses the death of a dog and a person.

A hyena from your village eats you while covering you.

A good word made the hyena spend the whole night at the fence.

The silence of the sheep does not prevent it from bleating.

The last four sentences are drawn from different contexts. No. [7] (RunyankoreRukiga) could be uttered at an encounter between two "saved" people or Pentecostals, i.e. as a form of greeting. The full sentence would be:

Obusingye bwa Mukama bube naiwe! The peace of the Lord be with you! Sentence No. [8] (Runyoro-Rutooro) is an exclamatory sentence. Obusuma bwa Kampala! Theft in Kampala! Could mean: Obusuma bwa Kampala buhinguraine! There is too much theft in Kampala!

Sentence No. [9] (Rn/Rt ) is a question, that needed clarification on what had been said earlier. The previous sentence could have been:

Genda oramukye Petero! Go and greet Peter! The full question would have been: Ndamukye Petero mutabani wa Kiiza? Do I greet Peter the son of Kiiza? In sentence No. [10] (Rn/Rt) we have again an exclamatory type of sentence. Abaana b'omushaija ogu! Children of that man! Could mean: Abaana b'omusaija ogu bakasarra! Children of that man are terrible! Note that just as in the first six sentences, intonation plays a major role in the last four sentences. What could often have been said in words is expressed by a certain type of intonation.

# **Thematic and Predicative Sentences**

Incomplete sentences (often non-verbal) are often categorised according to whether they represent a theme or a predicate. As explained by Fromkin et al. (2003), a theme is that which we talk about. On the other hand, a predicate is what we say about the theme. In a Runyoro-Rutooro sentence like:

Ekitooke kigwire. The banana has fallen. The theme is the 'banana' and the predicate is that 'it has fallen.' In a Runyoro-Rutooro sentence like: Abasigazi abarungi nitubeetaaga (The young men good we need them.) We need the good young men. The theme is: 'the good young men' The predicate is: 'we need them' Many of the non-verbal and many of the incomplete sentences either express a theme or a predicate, as in the following Runyankore-Rukiga sentences: [1] Obusingye bwa mukama. [1] The peace of the Lord. [2] Abaana b'omushaija ogwo. [2] The children of that man. [3] Okukunda bazigu baitu. [3] To love our enemies. [4] Batabani ba Mwesigwa? [4] The sons of Mwesigwa? Sentence No. [1] could be said to be thematic. We are talking about peace. The predicate is what is not overtly expressed, namely that the peace is to be bestowed upon someone.

Sentence No. [2] is also thematic. We are talking about the children of a certain man. What is said about them is not overtly expressed. It could be that the children of the man are naughty, nasty or horrible or that they have broken into a shop. All that would be the predicate of the sentence.

Sentence No. [3] could be said to be a predicative sentence according to the context. There could have been a previous interrogative sentence of the type.

Omukama atwegyesa ki? What does the Lord teach us? And the answer to such a question would be: Okukunda abazigu baitu. To love our enemies. The theme is therefore the Lord, and the predicate that he teaches us to love our enemies.

The fourth sentence could be either a predicative or a thematic sentence. If the full sentence would be like:

Abaana ba Mwesigwa nibo baija? Is it Mwesigwa's children who have come? Then it is thematic. On the other hand, in a sentence like: Waateera abaana ba Mwesigwa? You have beaten Mwesigwa's children? Then it is predicative.

# **Compounding and Embedding: Complex and Compound Sentences**

Complex sentences are usually made up of two types of clauses. There are clauses which are joined together in a sentence in such a way that none of them seems to be more important than the other. Furthermore, each one of them can most of the time stand on its own feet as an independent sentence. In that case we talk of conjoining or compounding. Such clauses constitute what is usually known as compound sentences.

On the other hand, some sentences are made up of clauses which do not have equal importance. Some clauses seem to be more important: They seem to have more capacity to stand on their own. In that case we talk of embedded sentences or subordinate clauses for those which seem to be less important than others and principal clauses for those which appear to be more important. Let us look at the following Runyoro-Rutooro sentences: (1) Abaana barwaire kandi nyinabo azaire.

The children are sick and their mother has given birth. (2) Nyowe nimbagonza baitu inywe timurikungonza. (3) Araija rundi taije? (4) Omusaija akahika ha saaha ikumi, yaturamukya, kandi yatusiima.

I like you but you don't like me

Will he come or will he not come? The man arrived at 4:00 p.m., greeted us and thanked us.

(5) Bakasanga enju ekingire, baayegarukirayo. (6) Olindeka nkooku wansangire. (7) Akahunirra muno obu baamugambiire eki. (8) Noobu arairuka oraamusanga. (9) Katunihire tuti byona biraahikirra. (10) Naayesunga kandi kunu taine bazaire be.

They found the house closed and went back. You will leave me as you found me. He was very surprised when he was told that.

Even if he runs you will find him. Let us hope all will go well. He is naughty whereas he does not have parents.

In the above examples, the first five sentences are said to be compound sentences. The clauses in each one of them are linked together by conjoining. It is usually said that the linking word belongs to none of the linked clauses. It simply helps to link one clause to another. For instance, in sentence [1] we have two clauses:

Abaana barwaire The children are sick k a n d i nyinabo azaire their mother has given birth. In this sentence kandi belongs neither to the first nor to the second clause. It can also be said that each one of the two clauses can stand on its own and function independently from the other. Thus, the clause: abaana barwaire (the children are sick) does not need nyinabo azaire (their mother has given birth) to have a satisfactory meaning.

Sentence No. [4] has three clauses. The first is linked to the second by a process of juxtaposition, i.e. one element joined to another without any overt mark. Thus, Omusaija akahika ha saaha ikumi - is joined to - yaturamukya - by a simple comma. In spoken language, this comma is replaced by a brief pause -. The third clause is linked to the second one by an overt mark; i.e., the conjunction kandi "and" - This latter case is the usual process of what we call coordination. There are therefore two processes in compounding:

* Juxtaposition, when no overt mark is used to link two elements of equal importance.
* Coordination, when an overt mark is used to link elements of equal importance.

We may note that sentence No. [5] is made up of two clauses linked together by a process of juxtaposition only.

Another important aspect regarding conjoining in Runyakitara is that the clauses that are conjoined do not always strictly have equal importance.

For clauses which indicate a sequence of events, in the past, usually the first clause has the -ka- tense marker while the subsequent ones usually have the

−a

−*a* - marker, as in sentence [4] above. One may also note that the first clause with the

−ka

−*ka* - marker tends to have more autonomy than the subsequent clauses with the

−a

−*a* - marker.

Thus in sentence [4] while the first clause; omusaija akahika ha saaha ikumi "the man arrived at

4:00p.m

4:00p.m." can stand alone, it is not quite the same thing with the second

clause: yaturamukya "he greeted us" probably because the -a- marker in the second clause indicates that another action has already taken place, and that the present action is a subsequent one. When one says: yaturamukya" the literal translation would be 'and he greeted us.'

One can say that in Runyakitara, juxtaposition, which often introduces a different marker for the past, tends also to introduce a certain degree of subordination, in the sense that the subsequent action seems to be dependent on the previous action. This usually happens when the actions are more than two. When, on the other hand the actions are only two, the -ka- past tense marker is usually used in both cases. In that case, the dependency aspect tends to disappear - for example:

Akatusiima kandi naitwe tukamusiima. He thanked us and we also thanked him. Note, however, that the usage of

−a

−*a* - in the second event is still acceptable. Akatusima kandi naitwe twamusiima. He thanked us and we thanked him also. From sentence No. [6] to sentence No. [10] each one of the sentences is usually called a complex sentence made up of more than one clause. The clauses are linked together by a process of subordination or embedding, by which one clause usually has more importance and is normally capable of having more autonomy than the other clause.

In sentence No. [6] for instance, the principal clause is olindeka "you will leave me" - Which is capable of being autonomous. The subordinate clause is: Nkooku wansangire "as you found me.' The subordinating marker - nkooku, "as" is supposed to be part of the clause, and the clause clearly appears less autonomous than the principal clause. It can be represented as follows: olindeka you will leave me nkooku wansangire as you found me In sentence No. [7] the principal clause: Akahunirra muno - is capable of having more autonomy than the subordinate: Obu baamugambiire eki. "When they told him that" In sentence No. [8] Noobu arairuka "Even if he runs" appears clearly subordinated to araamusanga "you will find him". The same remarks apply to sentences No. [9] and No. [10].

What is important to note, however, is that principal clauses, despite their capacity to function autonomously, still need the subordinate clauses to express the full information of a given sentence. Furthermore, even in compound sentences, conjoined or coordinated clauses, (including those joined by juxtaposition) do not enjoy full autonomy from each other. They often have the capacity to function autonomously, but in the sentences where they occur, they need each other to express the full meaning of a sentence.

# **The Simple Sentence**

As we saw earlier, a simple sentence is one which is made up of a single clause. We saw earlier the basic structure of a simple sentence. We shall here examine the func-

tions or functional relations that can be assumed by the different elements or components of a simple sentence in Runyakitara. In the first place we have to distinguish between the normal sentence and what is known as the verbal in Bantu linguistics as in the following Runyoro-Rutooro examples: (1) Amata gali omu kikopo. (2) Garumu. (3) Enjangu ekataahira mu kihuru. (4) Ekataahiramu. (5) Omukazi akatwekera iba ebbaruha Kampala. (6) Akagimutwekerayo. (7) Enkende etembere ha muti. (8) Etembereho.

The milk is in the cup. It is there. The cat entered into the hole. It entered there. The woman sent a letter to her husband in Kampala. She sent it to him there. The monkey has climbed on a tree. It has climbed there.

The above are typical examples of simple sentences. The process of agglutination brought about by pronominalisation is very clear in sentences (2), (4), (6) and (8). One notices also the striking difference in English and in Runyakitara. Sentence (6) for instance is a one-word sentence in Runyakitara but has six words in English.

The sentences above have the NP + VP; where VP consists of Aux + V + PP. Sentences (5) and (6) are slightly different because their structure is NP + VP + PP, although the PP consists of another PP, by that we mean that:

| **NP** | **N** |
| --- | --- |
| VP | >V+NP+PP  >V+NP+PP |
| PP | Prep. + NP. |
| N | Omukazi, iba, ebbaruha |
| Aux | ka  *ka* |
| V | twekera |
| Prep. | (owa), (mu). |

We put the prepositions owa and

mu

*mu* (to) and (in) as deep structures which do not appear in our sentence in the surface structure. What the sentence could have been in (5) is as follows:

Omukazi akatwek(er)a owa iba ebbaruha mu Kampala. The preposition owa (to) is replaced by the verbal derivative er (in brackets) and the preposition

mu

*mu* (in) before Kampala is more or less redundant in Runyoro-Rutooro, unless one wants to emphasise the fact that the husband was in Kampala.

# **The Functions or Functional Relations in a Simple Sentence**

The major functions in a Runyakitara sentence are those of Subject, Verb, Object, Complement and Agent. These are terms of classical traditional grammar but which appear convenient for our purposes.

# **Subject and Predicate**

Some traditional grammarians divide a sentence into two major functions; the subject and the predicate. For instance, in:

Omwana maazanira omu musiri. The child is playing in the garden. Omwana is the subject; maazanira mu musiri is the predicate. Let us examine the Runyankore-Rukiga sentences below: In: Omwana akunda abazaive be munonga. The child loves his parents a lot. Omwana is subject; akunda abazaive be munonga is the predicate. In: Omwana ari omu musiri. The child is in the garden. Omwana is the subject; ari omu musiri is the predicate. In: Omwana naatuteganisa buri kaire. The child is disturbing us all the time. Omwana is the subject; naatuteganisa buri kaire is predicate. From this point of view, the term predicate seems to correspond to VP or VP + PP in transformational grammar. The subject remains what is traditionally known as the doer of 'the action' or as

NP1

NP

1

​

, in Runyakitara that means the NP that comes before the core verb.

## **The Object**

The object is usually the element that comes after the verb and which is intimately linked to the verb in such a way that without it the verb lacks something essential. Compare these four sentences (

Ry/Rk

Ry/Rk ): (1) Omushaija agwejegyeire.

The man is asleep. (2) Omushaija naakunda abaana.

The man loves children. (3) Omushaija naakunda abaana munonga. The man loves children a lot. (4) Omushaija agwejegyereire omu kitanda. The man is asleep in bed.

In sentence (1), there is no object because the verb does not need one. In sentence (2), the verb kukunda (to love) needs an object hence the presence of abaana (children). In sentence (3), the verb kukunda (to love) still needs the object, abaana (children). Then something extra is added munonga (a lot). This last element is not necessary for the full expression of the verb. That is why munonga (a lot) can be deleted without radically modifying the meaning of the sentence or rendering the sentence non-grammatical. For instance, sentence (2) without munonga is quite acceptable. On the other hand, if in sentence (3) naakunda was removed to leave:

Omushaija abaana munonga. One would feel that something fundamental is lacking. In sentence (4) omu kitanda (in bed), is not considered as essential either, because it is absent in sentence (1) and yet that sentence is quite correct.

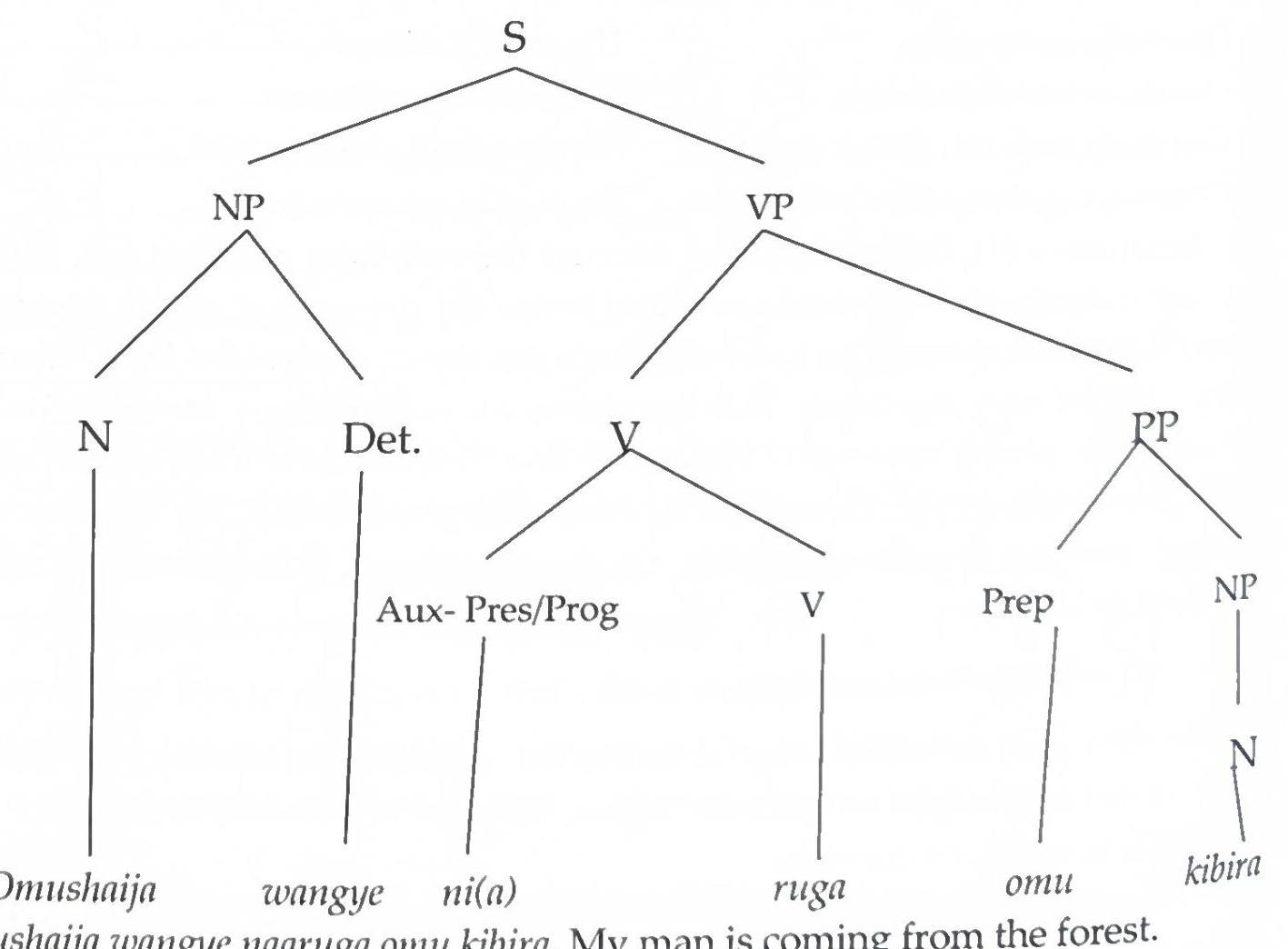
As we saw earlier, an object can be direct, if it comes directly after the verb or indirect, if it is separated from the verb by a preposition or its equivalent. For instance, in:

Omushaija wangye naarya oburo. My man is eating millet. Oburo (millet) is direct object.

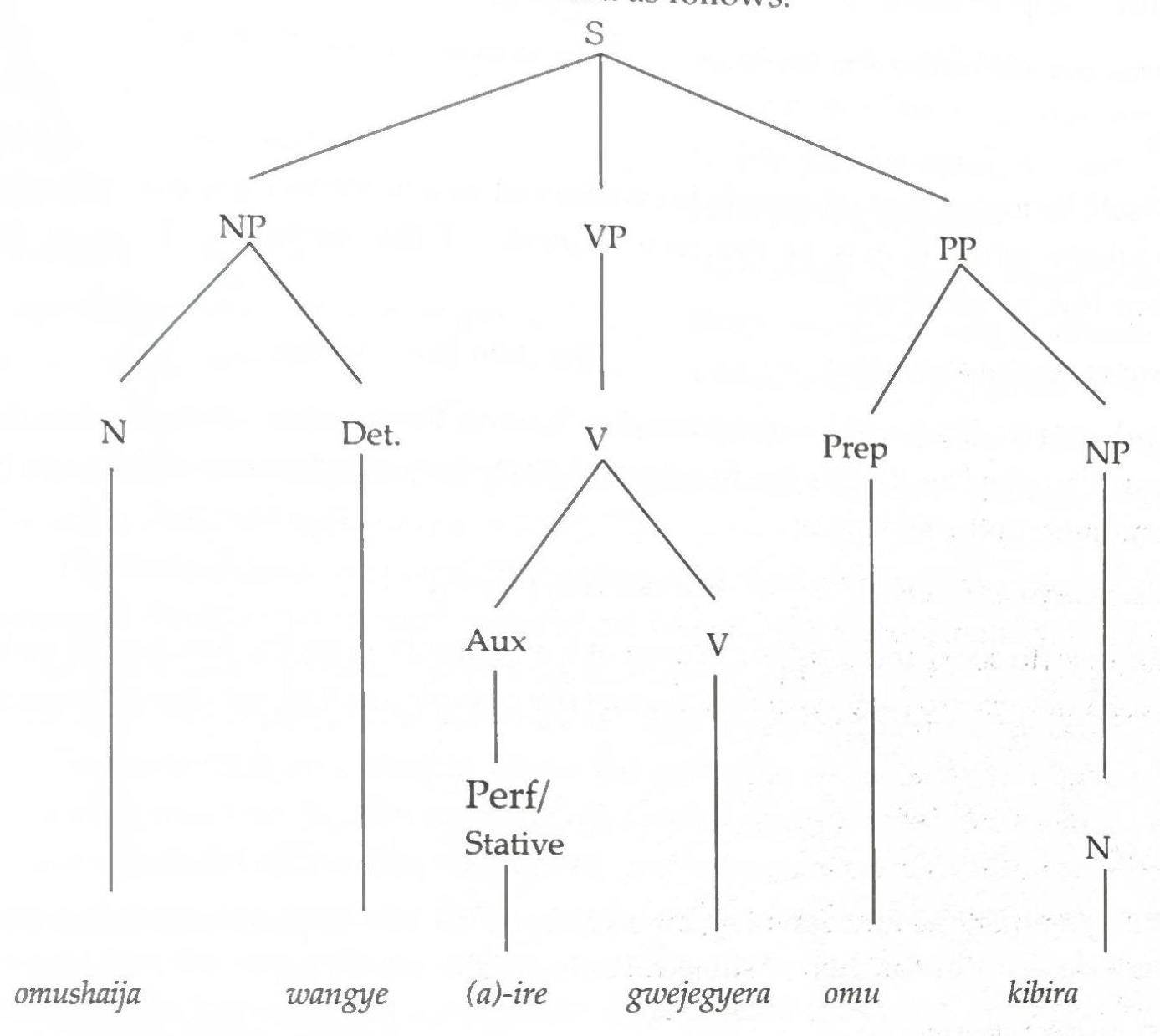
But in: Omushaija wangye naaruga omu kibira. My man is coming from the forest. Kibira is indirect object because it is introduced by the preposition omu which separates it from the verb. Note the difference between a sentence like:

Omushaija wangye naaruga omu kibira. My man is coming from the forest. and: Omushaija wangye agwejegyeire omu kibira. My man is asleep in the forest. In the first case, omu kibira will be considered as the object of the verb kuruga 'to come from' because of being closely linked to it. On the other hand, in the second sentence, omu kibira is not considered as an object of the verb kugwejegyera, but rather as an adverbial complement with very loose links with the verb.

Some linguists make a distinction between a verb complement, i.e. an element closely linked to the verb or an object of the verb, and a sentence complement, i.e. an element which is only loosely linked to the verb and can be considered as belonging to the sentence as a whole rather than to the verb.

In the two sentences above the relationship between omu kibira 'in the forest' and the verb can be shown as follows on a tree diagram. 

Omushaija wangye naaruga omu kibira. My man is coming from the forest.

The second sentence could be illustrated as follows: 

In the first example, the PP is a complement of the verb or a constituent of the verb while in the second example, PP is a complement or constituent of the sentence.

# **The Complement**

Traditionally, the complement is defined as that which completes something else, particularly the subject. For example:

Omwana wangye ni murungi. My child is good. murungi - is considered as the complement of the subject omwana wangye. Abashaija bari ha kashozi. The men are on a (small) hill. In the above sentence the PP (prep + kashozi) is considered a complement of the subject abashaija (the men).

The term complement, however, can also be used to mean anything that comes to complete the verb, the sentence or any other part of the sentence. In this case, we can talk of a noun complement as in:

Omushaija ni murungi. The man is nice. or a verb complement as: Omushaija naaza kushoma. The man is going to pray.

or a sentence complement as in: Omushaija naashomera omu kereziya. The man is praying in church.

# **The Verb**

The verb itself, though a part of speech, is considered as a function by some grammarians particularly when it acts as the core or node of the sentence. Thus, in the Runyankore-Rukiga sentence:

Omwana naakunda kuzaana. The child likes playing. The verb kukunda (to like) will be considered as having the function of verb while the verb kuzaana "to play" will have the function of object or complement of the verb. In the same manner, in the sentence:

Tukamureeba naazaana. We saw him playing. The verb kureeba (to see) functions as the core of the sentence with the function of verb, while the verb kuzaana (to play) will function as the complement of the object pronoun

mu

*mu* (him).

## **The Agent**

In traditional grammar, the function of agent is reserved for NPs in passive sentences that would otherwise have the function of subject. For example:

Omukazi naateera omwana The woman is beating the child Subject Verb Object. Omwana naateerwa omukazi The child is being beaten by the woman Subject Verb Agent.

## **Types of Clauses**

We have seen earlier that traditional grammar makes a distinction between different types of subordinate clauses basing on both formal but particularly semantic criteria. We shall now make a rapid analysis of some of these clauses. Those we shall examine are: i) The complement clauses; and ii) The relatives.

## **The Complement Clauses**

These are the types of clauses where usually the principal clause needs the subordinate clause to be adequately completed. Without the subordinate, the principal clause often looks very incomplete as in the following examples: Ninteekereza (nti) ali hanu. I think he is here.

Ndozire nti nookora kurungi. Katunihire (tuti) muraija. Ninkigumya (nti) muntu murungi. Noogira (oti) araagaruka? Naateekateeka kwija. Akatubeiha ngu tarikwija. Ninyesiga noija kukora gye omurimo gwawe. Ningira tarikugaruka. Nimpamya ngu naija kusingura.

I see you are doing well. Let us hope you will come. I am convinced he is a good person. Do you think he will come back? He is planing to come. He deceived us that he was not coming. I hope you will do your work well. I think he is not coming back. I am sure he will win.

In the above examples, the first five sentences are in Runyoro -Rutooro while the last five are in Runyankore-Rukiga.

The first sentence is typical of the type of sentence where the principal clause ninteekereza 'I think' remains very insufficient without the subordinate clause to complete it. The subordinate ali hanu 'he is here' is necessary to complete the sentence. The subordinating conjunction nti or subordinator 'that' can often be understood.

Sentence (2) is an example where the principle clause ndozire 'I have seen' could somewhat stand on its own in a specific context. In that case ndozire, could mean that 'I have witnessed all that has taken place and have seen enough'. Otherwise, in normal circumstances, the principal clause ndozire, needs a subordinate to complete it. It can be said that the subordinate clause nti nookora kurungi, 'that you are doing well' can also stand on its own if the conjunction nti is deleted as is often the case. However, the argument is that in the subordinate clause the conjunction is always an integral part of that clause whether overtly expressed or not. As such, a clause like nti nookora kurungi, cannot stand on its own.

In sentence (4) ninkigumya, 'I am sure' or literally 'I affirm it' one may say that the clause may stand on its own. However, this is basically because in the clause ninkigumya 'I affirm it' the object pronoun ki introduces an element of redundance since the "thing" being affirmed is what is repeated in the subordinate clause.

If the sentence were: 'I am sure he is a good person' then the autonomy of the principal clause would disappear. Moreover, the above sentence, where the object pronoun is not represented, is also acceptable in Runyoro-Rutooro, and in that case, ningumya... is an incomplete sentence.

In sentence (6) the principal clause is naateekateeka 'he is planning' which may have autonomy in some contexts but usually needs something to complete it. The subordinate clause kwija - 'to come' - is also an infinitive clause. The latter looks incomplete in every way.

Sentence (7) has a principal clause - akatubeiha, 'he lied to us' which could be considered autonomous if the verb kubeiha, 'to lie' is used in absolute terms - i.e: not needing any explanation as to what the lying was about. Otherwise, the subordinate ngu tarikwija 'that he was not coming' is necessary.

Sentence (8), (9) and (10) all have principal clauses which cannot be self-sufficient. In (8) ninyesiga, 'I am sure' or 'I am confident' needs something to complete it, especially in the Runyankore - Rukiga version. It is the same with (9) ningira 'I think' and with (10) nimpamya 'I am convinced'.

# **The function of complement clauses**

Complement subordinates usually play the role of direct objects or of noun phrase objects. In normal circumstances they can be replaced by an NP object or its equivalent. The main verb in the principal clause is the one that needs to be completed by the subordinate clause which therefore plays the role of NP object. The subordinate clause is therefore part of the VP as illustrated by the tree diagram for sentence no. (2)

Complement subordinates therefore serve to complete the sentence by supplementing what is provided in the verb phrase. As the above illustration indicates, these clauses can normally be replaced by a noun or noun phrase.

## **Note on subordinators**

This term is used here to refer to the conjunctions or their equivalents which usually introduce the complement subordinates. In Runyakitara, they are not very many, the most frequent being:

ngu

*ngu* "that", and -

ti

*ti* "that" to which is prefixed different noun class subject prefixes, that is:

| nti  *nti* | **I + that** |
| --- | --- |
| oti  *oti* | you + that |
| ati  *ati* | he + that |
| tuti  *tuti* | we + that |
| muti | you + that |
| bati  *bati* | they + that |
| guti  *guti* | it + that (e.g., a tree) |
| eti  *eti* | they + that (e.g., trees) |
| eti  *eti* | it + that (e.g., cow) |
| ziti  *ziti* | they + that (e.g., cows) |
| kiti  *kiti* | it + that (e.g., an animal) |
| kuti  *kuti* | it + that (e.g., a knee) |
| biti  *biti* | they + that (e.g., animals) |
| gati  *gati* | they + that (e.g., knees) |

One could argue that the real conjunction in Runyakitara is

ngu

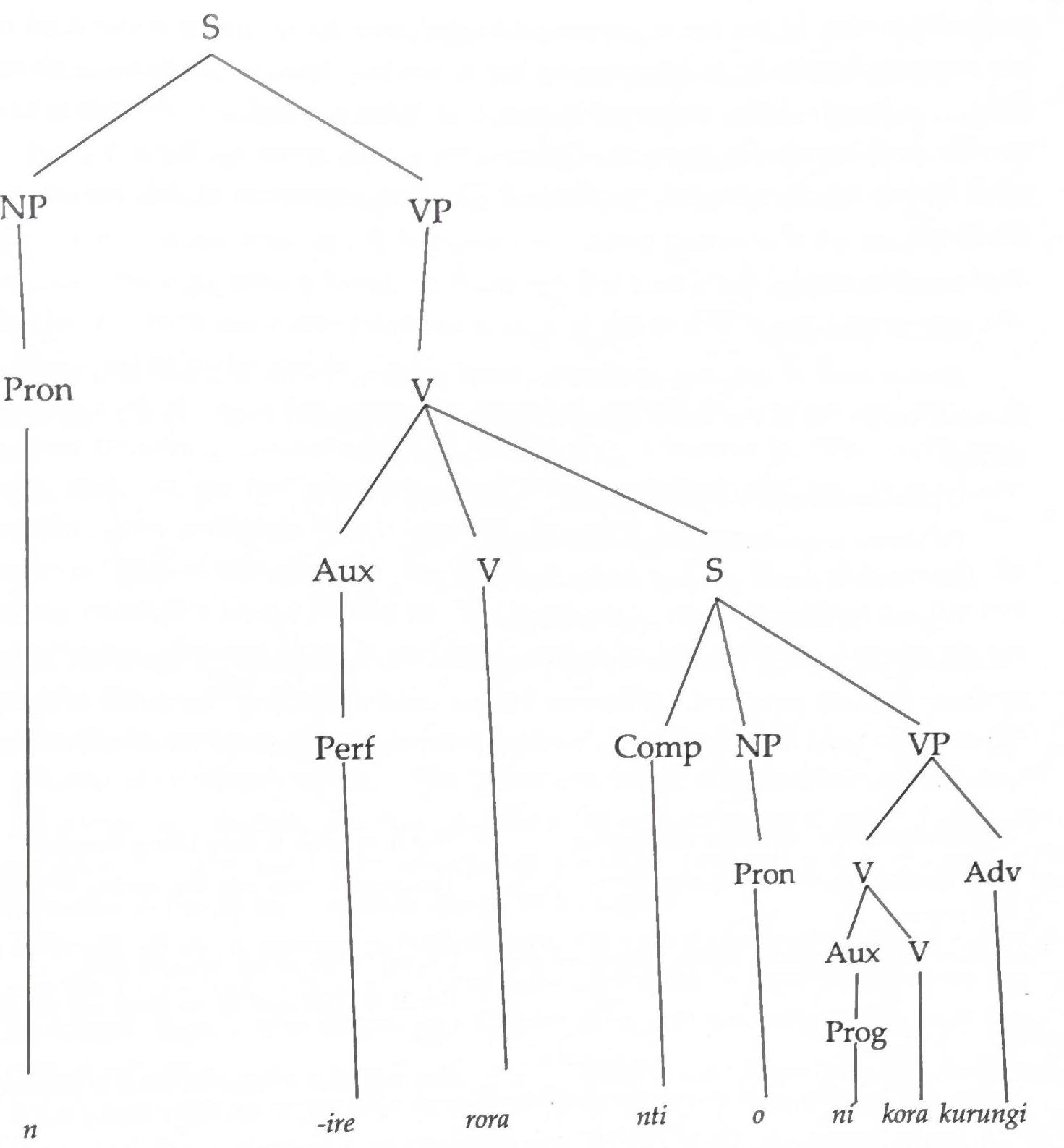
*ngu*, since a conjunction is usually an invariable word, and

ti

*ti* cannot be said to be invariable. However, because of its usage, one can also argue that -

ti

*ti* plays the role of a conjunction although it is not strictly speaking a conjunction (it could be considered a kind of pronoun).



Ndozire nti nookora kurungi. I have seen that you are working well. I have seen that your work is good.

# **The Relatives**

Relative clauses are characterized by the fact that they are usually noun expansions and often play the role of an adjective when the latter functions as an expansion of the noun. Compare the following sentences in Runyoro-Rutooro. [1] Omwana murungi ali hanu. [1] The good child is here. [2] Omwana omurungi ali hanu. [2] The child who is good is here.

In the first example we have a simple sentence with the adjective murungi acting as an expansion of the noun omwana. On the other hand, in the second sentence we have a complex sentence made up of the following clauses: Omwana .... ali hanu (The child .... is here) — is the principal clause; and 'Who is good' — is the subordinate relative clause. Note that in Runyoro-Rutooro the clause omurungi 'who is good' does not need a verb which is overtly expressed. The deep structure of this sentence (clause) could be: ou ali murungi owaali murungi As a matter of fact, the structure: owaali murungi (who is good) could be accepted in some contexts. In the three sentences below, one could even say that all of them are correct. [1] Omwana omurungi azooka kara. [2] Omwana anyakuli murungi azooka kara. [3] Omwana owaali murungi azooka kara. A good child is identified early enough. Sentences (2) and (3) seem to lay emphasis on the 'goodness' of the child as opposed to those who are not good. Otherwise the personal opinion of the writer is that (1) and 92) could be used interchangeably while (3) seems slightly more far-fetched or stylistic. Other examples include:

Omushaija ori aha ni munywani wangye. Ogu mushaija ou orikureeba ni mukuru. munonga. Ebitookye eby'omuhendo mukye, noobigura aha.

Enjura erukugwa omu October ni nyingi munonga. Omuti ogwamuteera ni mureingwa munonga. Emiti ei orikutema n'eya Petero.

Abaana abu murikujuma nibaza kubateera. Omukama ou baitsire asigire abaana baingi munonga. Oburwaire obu murikuhurira bwaza kumara abantu. Ebitabo ebi mwashoma bikahandiikwa omushaija ogu.

The man who is here is my friend. The man whom you are seeing is very old. Cheap bananas are bought here. Bananas that cost a low price are bought here. The rain that falls in October is plenty. The tree that has hit him is very tall. The trees that you are cutting belong to Peter. The children whom you are insulting will beat you. The King whom they have killed left a lot of children. The sickness which you hear about is going to finish people. The books that you have read were written by this man.

The above sentences are in Runyankore-Rukiga. There is a convention in both Runyoro-Rutooro and Runyankore-Rukiga orthography, that when the relative pronoun introducing the relative clause plays the role of subject, then it is joined to the verbal that is part of the relative clause. On the other hand, when this relative pronoun plays the role of object, then it is separated from the subsequent verbal.

For instance, in sentence [1] the relative ori aha 'who is here' is made up of ou ari aha but

ou

*ou* is joined to ari to make ori, because the relative pronoun is the subject of the relative clause (the man who is here). In Runyoro-Rutooro it would have been: Omusaja owaali hanu — here again the pronoun is ou and the verbal is ali. Conventionally the two are joined to make: owaali - "who is".

In sentence [2], on the other hand, the pronoun ou 'whom' is separated from orikureeba 'you are seeing', because here ou has an object function. It is the man who is being seen, and not the one who is seeing. Thus conventionally, we do not write owoorikureeba but ou orikureeba 'whom you are seeing'.

Sentence [3] is different from the other examples. The literal translation for Ebitookye eby'omuhendo mukye would be 'The bananas of low price' however, the fact of adding the initial vowel

e

*e* - on by'omuhendo mukye 'of low price' makes the phrase become a relative clause. Compare:

Ebitookye by'omuhendo mukye. The bananas of low price (value). Ebitookye eby'omuhendo mukye. The bananas which are of low price. In the above case, the rule of combining the relative pronoun with the verbal does not apply since the only overt manifestation of a relative pronoun is the presence of the initial vowel

e

*e* - before by'omuhendo mukye 'of low price'.

In sentence (4) the relative is combined with the verbal - instead of saying enjura ei erikugwa 'the rain which is falling', we say Enjura erikugwa. In Runyoro-Rutooro, we would have said: Enjura eyeerukugwa omu October (The rain that falls in October). Because 'rain' is subject.

It is the same with sentence [5] where ogwamuteera 'which has hit him' is a verbal proceeded by the subject relative pronoun ogu 'which' replacing omuti 'a tree'.

Sentence [6] to [10] all have object relative pronouns which are separated from the verbals, i.e:

ei

*ei* in [6], abu in [7], ou in [8], obu in [9] and ebi in [10].

It would be interesting to transform the subject relative pronoun in [5] into an object to give a final illustration on how object and subject appear in orthography: [5] Omuti ogwamuteera ni murangwa munonga. The tree that has hit him is very tall. [5a] Omuti ogu orikutema ni muraingwa munonga. The tree that you are cutting is very tall.

# **Conclusion**

In this chapter we have seen what a sentence is and of what it is made. We have talked of simple and complex sentences and of clauses within sentences. Syntactic analysis in Bantu languages is quite demanding particularly because the demarcation between morphology and syntax in these languages remains quite evasive. This is therefore an area where a lot remains to be done.

## **References**

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# **Chapter 5**

## **ASPECTS OF RUNYAKITARA SEMANTICS Celestino Oriikiriza**

## **What is Semantics?**

O'Grady (1996, p. 268) defines sematics as "the study of meaning in human language". To understand it better, it is important if it can be defined in three ways First, as the scientific study of linguistic meaning (linguistic meaning is the meaning denoted by words, sentences, and expressions). Second, as the science of meaning (that is, the way in which meaning is formed). Third, as the quantity of meaning that is packaged in an expression. This is the ordinary interpretation of the word semantics.

Sub-fields of semantics include: Lexical semantics (lexicology: the nature of the words and expressions of a language); conceptual semantics (meanings and concepts); logical semantics (propositions); and discourse meaning. Others are: pragmatics (the study of contextual meaning); computational semantics; onomastics (the science of naming); grammar and meaning (grammatical and semantic interface); compositional semantics (sentential meaning) and diachronic and synchronic perspective of meaning.

## **The meanings of the word 'meaning'**

There are many meanings of the word 'meaning' but not all of them denote linguistic meaning. According to Ogden and Richards (1985, p. 186), other meanings of the word meaning are: (i) Explanation: Can you tell me what you mean by your action? In this utterance, 'meaning' stands for explanation. (ii) Purpose or special quality: Life has lost its meaning. In this utterance, 'meaning' represents purpose or quality. (iii) True nature of something: We seem to have forgotten the true meaning of Christmas. In this utterance, 'meaning' denotes the nature of something. (iv) Experience and understanding: Do you know what missing an exam means? In this utterance, 'meaning' denotes an experience and knowledge of something.

(v) Intention: What do you mean by doing that to me?

In this utterance, 'meaning' denotes intention. (vi) Importance: Health means everything.

In this utterance, 'meaning' denotes importance. (vii) Indication: This signpost means that there is a zebra-crossing ahead. In this utterance, 'meaning' has the sense of 'indicate'. (viii) Suggestion: There is no any [meaning] of hatred in this letter. In this utterance, 'meaning' denotes suggestion. These are not linguistic meanings but rather meanings to do with the essence of something, implication of something, inherent order of something, the philosophy (that is, reason) of something. The meanings above can therefore be categorised under broader areas of meaning as shown in the table below.

# **Broader categories of meaning**

| **Broader meaning** | **Categories** |
| --- | --- |
| The essence of something | Importance, purpose or special quality |
| Implication of something | Suggestion, indication, experience and <br> understanding |
| Inherent order of something | True nature of something |
| The philosophy of something (i.e., reason) | Intention, explanation |

All the above are not linguistic meanings but other kinds of meaning. Linguistic meaning refers to the thing or idea that is denoted by a word, sentence, or expression. Using the examples above, we can derive linguistic meanings for each of them as shown below.

## **Linguistic meanings**

Sentence Can you tell me what you mean by your action? Life has lost its meaning. We seem to have forgotten the true meaning of Christmas. Do you know what missing an exam means? What do you mean by doing that to me? Health means everything.

## **Linguistic meaning**

I am surprised by what you have done. Life is meaningless (to me). People no long observe Christmas as they used to do. I am going to suffer because I missed an exam. You have caused me problems because of what you have done. You need to maintain your health.

Sentence This signpost means that there is a zebra-crossing ahead.

There is no any meaning of hatred in this letter.

Linguistic meaning Take care as you drive ahead.

The letter does not impute hatred.

These examples show that there is a difference between linguistic meanings and other kinds of meaning in the world. The aim of semantics as a language discipline is to investigate and explain the elements involved in the formation of linguistic meaning, and the ways in which they form the meaning. The elements are words, sentences, expressions, among others. There are other disciplines (Philosophy, Fine Art) that study other kinds of meaning, as shown above. They study meanings such as philosophical and artistic meanings respectively.

# **Scope of Treatment of Linguistic Meaning in this Chapter**

Most studies investigate linguistic meaning at the level of words, sentences, propositions, context of utterances and discourse. The main thrust of this chapter is to show that the meanings represented by these structures, and the nature of the structures themselves are a result of what pertains in the real world and how it is expressed in a given language. For instance, if a situation occurs where a human entity uses his/her hand to pick an object such as a book from a shelf, assuming the entity is a student and the action has just happened, the situation can be expressed in Runyakitara (Ry-Rk), as: omwegi yaiha ekitabo aha materekyero (The student has removed a book from the shelf). Although the mental encoding of the action 'pick' differs between English as 'get' and Runyakitara as 'remove' respectively, the situation (that is, the event that is obtaining) is the same. It is the expression that speaks about it that differs.

Depending on the language, the difference may be in terms of mental encoding which impacts on the lexical decoding (e.g., 'get' versus 'remove' as in the example above), overt marking of definiteness (e.g., 'the' as in the English sentence), etc. The correspondence of what is in language and what is in the world helps to explain the interface between situations in the real world and their encoding in language.

The situations in the real world are universal, e.g. 'a human entity picks a book from the shelf' can happen anywhere, but they are encoded (or expressed differently) between languages in terms of communication. Therefore, this chapter explains the link between that which is in the language (in this case Runyakitara) and that which is in the world. It will be called linguistic isomorphism of language and phenomena.

# **Prior Work on Linguistic Isomorphism of Language and Phenomena in Runyakitara**

The work in this chapter is not necessarily the first one to talk about language and meaning, particularly on linguistic isomorphism. Prior work on Runyakitara exists which indirectly displays the fact of this aspect. Taylor (1985) identifies several subcategories of Runyankore-Rukiga lexicon, whereby it is representative of the phenomena (entities) in the Runyankore-Rukiga institutional and material environment. Muranga (1990) discusses the meaning and philosophy of Rukiga personal names, reflecting what is in the real world (that is, places). Both Rubongoya (2013) and Mubangizi (1963) tackle examples of parts of speech in Runyoro-Rutooro and Runyankore-Rukiga respectively in a bid to show how Runyakitara words function. The former would also show the semantic properties of words, nouns in particular as the basis of how they are grouped in noun classes. These efforts show how the works aim at portraying the way in which the mind of a Runyakitara speaker perceives the concept that is denoted by a word, and therefore how the word refers to the entity that exists in the real word as a 'concrete' object in the realm of that language. Below are examples of part of the content of the works above.

## **Taylor (1985): Structured semantic fields (Taylor, 1985)**

(a) Kinship terminology: ishenkuruza (his/her great-grandfather), nyinenkuruza (his/her great-grandmother), ishenkuru (his/her grandfather), nyinenkuru (his/her grandmother), ishe (his/her father), nyina (his/her mother), mukaishe (his/her step-mother), ishento (his/her uncle), nyinento (his/her aunt), ishenkazi (his/her father's sister), (sic.) nyinashengye [Rukiga] (his/her father's sister). (b) Colour terms: Taylor (1985) deals mainly with the aspect of the naming system of the colour terms in Runyankore, the morphological formation of words for colour, examples of the colour terms and basic colour terms. It is noted that there are prefixes which denote femininity and masculinity in the colour naming system, and that the prefixes have correspondence with those for personal names. Thus,

ka

*ka* is prefix for colour terms referring to heifers (cattle), while

ru

*ru* - is a prefix for colour terms referring to bulls. A mention of names such as kagaaju (brown female cow) and rugaaju (brown male cow) would therefore justify this observation. Personal names in Runyankore-Rukiga are not necessarily referring to colour but to sex. Such names are common in the traditional society of Banyankore and Bakiga, for example Kambugiro and Rutashaazya, where the former is a name for a woman and the latter for a man. The stems for basic colour terms in Runyankore-Rukiga are given in Taylor (1985) as -era (white), -tukura (red), -iragura (black). The terms are normally adjectival in structure, whereby the prefixes that are attached to them derive from the appropriate noun class marker. Taking an example of the noun class for the word ente (cow), ekirabyo (flower) which fall in noun class

9/10

9/10 (en-/en-) and

7/8

7/8

(eki-/ebi-) respectively, the following would be the description of 'a white cow', 'a black cow' and 'a red flower': ente erikwera (a white cow), ente erikwiragura (a black cow), ekirabyo ekirikutukura (a red flower), omuntu orikwiragura (a darkskinned person). (c) Body parts: The following words among others are listed in Taylor (1985) as part of the inventory of words referring to body parts: rujuga (Adam's apple), okwahwa (armpit), omugongo (back), bladder (oruhago), omwitsyo (breath), finger (orukumu), ekigyere (foot), empiita (sweat). They represent objects/entities in the real world. However, omwitsyo (breath) and empiita (sweat) refer to entities that do not make up the framework of the body. For this reason, they would not be among the terms for body parts. Their appropriate category needs to be identified. Body respiration and body waste materials would be the immediate groupings to think about. (d) Cattle markings, botanical and personal names: Behind the names of cattle given in Taylor (1985) is the argument that the naming is based on the unique features of a cow (also emphasised in Ingfield, 2003), most of which are the markings on the skin. This is verifiable from the following names and descriptions as outlined in the work: kyasha [a cow with a] small patch on forehead mamba [a cow with a] grey and white patch(es) mbarago [a cow with a] clear brown patches mbombo [a cow with] stripped patches gaaju [a cow which is] light brown mayenje [a cow which has] black or white spots all over the body (e) Basic vocabulary: The basic Runyankore-Rukiga vocabulary listed in Taylor (1985) ranges from adjectives to verbs and nouns. It is a list which consists of about two hundred words. Examples of the words include -ona/-ena (all). This is a pronoun stem to which a noun prefix is attached. Others are: kandi; na (and), enyamaishwa (animal), aha (at), omugongo (back), enyima (behind) and -tiina (fear), sic. okutiina, v. (fear). The infinitive form as in the foregoing example is the natural form for citation of verbs. In attempting to give the basic vocabulary of a language, one is aiming at showing the main stream vocabulary of that language.

# **Rubongoya (1999)**

The work presents a section of the noun class system and the supposed semantic properties associated with nouns in each class. Noun classes are identified as shown below: (a) Nouns of class 1: Examples: omuntu (person), omwana (child), omunyaihanga (foreigner), omulimambogo (gardener, cultivation of vegetables). The prefix omu-

is taken as having a relative meaning equivalent to the meaning of the agentive suffix '-er' in 'gardener'. The question is whether the relative meaning originates from the preprefix (initial vowel), the noun prefix or both. If the form was mulimambogo, without the initial vowel, the relative meaning is inconceivable. The noun prefix -mu- which remains denotes 'omuntu' (person). Its counterpart

−ba

−*ba* - as in abantu denotes 'people'. (b) Nouns of class 2: Examples: abantu (people) plural form of omuntu (person), abaisiki plural form of omwisiki (girl), abaana (children) plural form of omwana (child), omwegi (learner) plural form of abeegi (learners). Plural form is an aspect of grammatical categories. Plural is under the grammatical category of number. Singular and plural are both aspects of grammar which impact on meaning. (c) Nouns of class 1a: From what is presented in Rubongoya (1999), this class caters for nouns that do not have the prefix, e.g. names of people as proper nouns. Its counterpart noun class 1 caters for common nouns. (d) Nouns of class 2a: Sub-section (b) above shows that common nouns referring to people have both the prefix and the noun class prefix. Nouns of class 1a are in singular. When they are pluralised, they form class 2a. Examples given in Rubongoya (1999) include baamukaaka (my grandmothers) the plural of mukaaka (grandmother), Baarubuga (queen sisters) the plural of Rubuga (queen). (e) Other noun classes: Other noun classes identifiable in Runyoro-Rutooro as presented in Rubongoya (1999) via noun groups as nouns of classes 3 and 4 , nouns of class 5 , nouns of class 6 , nouns of class 7 and 8 , and nouns of class 9 and 10. Others are nouns of classes 9a and 10a, nouns of class 11, nouns of classes 12, 13 and 14 , and nouns of class 15 .

For each class of nouns, Rubongoya (1999) takes note of the semantic properties associated with it. The idea of meaning of the initial vowel above as having a relative meaning falls in this framework of analysis. In light of the question as to whether this meaning represents what is in the world, there seems not to be a direct link between the meaning and the entity it represents. The meaning can be perceived (in mind) even when the object it refers to does not directly exist in the real world. Although this does not apply to all the words and their meaning, it is akin to the mentalist view of how words make meaning. The mentalist view of meaning holds that words denote the mental picture of an entity rather than the entity itself. Therefore, the word book denotes bound pieces of paper for reading or writing. The mental picture denoted by a word is a concept that is aroused in mind by the word. Hence, words denote concepts, and not 'things', directly in their physical form. This conception of meaning is criticised for denying a direct link between a word and the 'thing' it refers to.

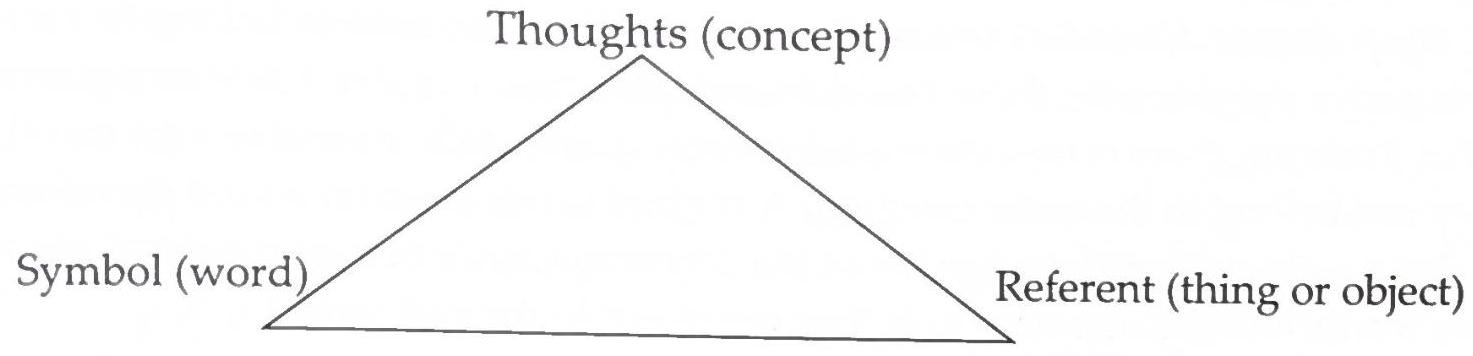
The aforementioned conceptual representationof meaning is illustrated in the following semantic triangle devised by Ogden and Richards (1985). 

Figure 5.1. Semantic triangle According to the triangle, a word is symbol for the concept stored in mind (thought). The concept is in relation to referent (that is, thing or object that exists (somewhere) in the (real) world). Therefore, according to this conception of meaning, there is no direct link between a word and its referent. As noted above, this conception of meaning is criticised for denying a direct link between a word and the 'thing'. This criticism is based on the fact that the concept underlying the 'thing' cannot be easily seen as the thing itself.

In line with semantic properties, examples of Runyoro-Rutooro nouns and their semantic properties are outlined in Rubongoya (1999) thus: (a) Class 3 nouns are nouns for living things. However, an exception is observed that not all nouns for living things are included in this class (e.g., nouns for class 1 and 2 ). (b) Class 5 nouns some of which are deverbal; e.g., igamba (derived from okugamba 'speak', 'say', 'denote'). i) various abstract notions; ibara (name), igamba (talk about someone's actions or behaviour) ii) time or occasion when something is done; igesa (harvest, reaping time), izaara (anyone of the times when a woman gives birth) iii) verbal idea; igenda (travel, n.), ihiisa (brew, temporal noun) iv) augmentative or pejorative; isaija (manliness), isigazi (boyhood), eryana (childhood) v) magnitude; eriiru [servitude] (c) Class 7 and 8 nouns denote animate objects, inanimate objects, abstracts, emotional values. (d) Nouns of class 9 and 10 include foreign words, names of colours, names of grasshoppers (insects), names of domestic animals, among others. These are taken to be semantic properties of these nouns in Rubongoya (1999), but they are mere types of such words that appear in these noun classes. On the whole, there are many ways in which the word forms under each of the noun classes represent objects that exist in the world. However, the categorisation

of words in terms of the different semantic properties as outlined above would not be as consistent if a category like nouns for class 3 and 4 are taken to be nouns referring to living things, yet others that refer to living things cannot fit in these particular noun classes. Class 5 nouns in Rubongoya (1999) are seen to belong to various categories yet many of them could be subcategorised under a few categories only. For instance, there is no difference between igamba (talk, n) and igenda (travel, n). They can belong to the same category. A revised categorisation would therefore bring about a concrete representation of the correspondence between a mind view of these words and the objects which they represent in the real world.

# **Semantic Fields**

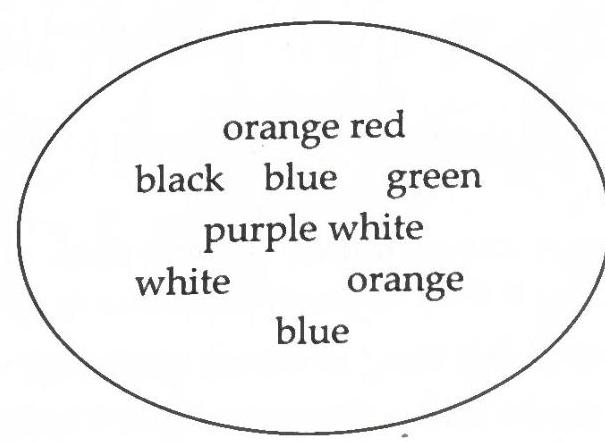
This sub-section focuses on ways of categorisation of words. The different ways are presented, compared and evaluated. Then, it is shown how they represent semantic isomorphism of language in terms of their frameworks. Together, they are viewed under a broader theory of semantic fields. A semantic field is a set of words (or lexemes) related in meaning. For example, a set of the words referring to different colours is a semantic field. This field is referred to as 'words for colour', or as 'colour terms'. Therefore, a semantic field for colour terms would include words such as red, green, black, purple, white, orange, blue, among others. Figure 5.2 below shows a semantic field of colour terms. 

Figure 5.2. A semantic field of colour terms The words in a semantic field share a common semantic property, i.e. subject matter. For instance, the semantic field for colour terms consists of all words referring to colour.

Museveni et al. (2012) make an assumption that words exist as names of things belonging to different domains (that is, semantic fields). The main domains identified in this work which in some respects tends to follow the model of grouping of words in Roget (1987) are indicated below: [1] Words for things of the heavens, earth and cosmology [2] Words for plants

[3] Words for animals [4] Words to do with human kind [5] Words to do with human language [6] Words to do with social behaviour in closely related communities [7] Words for agriculture and preparation of foods and beverages [8] Words for livestock farming, milk and meat [9] Words for work and the world of skills [10] Words to do with dressing, ornaments and perfumes [11] Words for travel on land, water and in the air. Each of the broad domains of words has sub-domains. For instance, the domain for words of plants has these sub-domains with corresponding words. Examples in Museveni et al. (2012) include the following (translation and comments are mine, where the source is not indicated):

* Words for plants amacanda (sunflowers) amababi (leaves) amashaari (tree branches), eishaari (tree branch) eibwa (thorn) amahwa (thorns)
* Words for grasses, creepers and weeds ekiraare (weeds) encenzilenkyenzi (goose grass) omutanga (inedible pumpkin-like plant) omucuamba (star-grass)
* Words for mushrooms, mosses and weeds ebituzi (large edible mushrooms), ekituzi (large edible mushroom) entyabirilensyabiri [dialectal difference] (type of large mushrooms) engongi (algae) okuhumba (to catch moulds) okwiha obutuzi (to pick a smaller type of mushrooms) omugina (area where the mushrooms have grown) By using word domains, Museveni et al. (2012) would like to base on the theory of semantic fields to put Runyankore-Rukiga words into (natural) lexical groups based on the natural order of things. The work somewhat deviates from the treatment in Roget's Thesaurus where words are grouped following a philosophical dimension to show semantic fields. Landau (1989) portrays that Roget (1779-1869) divided up vocabulary into six main areas, namely, abstract relation, space, matter, intellect, volition (will) and affections. These do not reflect the philosophical but rather the natural dimension of things. Roget (1989) based on them to compile what is commonly known as Roget's Thesaurus. To get the words under each of the domains in the thesaurus, he looked at the concepts/things and named them. The names of the concepts formed the vocabulary; English vocabulary in this case. For

instance, for the concept of 'affections' in Roget (1987), the following classification is found:

* Affection: general terms, personal, sympathetic, moral, religious
* Moral: obligation, sentiments, conditions, practice, institutions
* Practice: temperance, intemperance, sensualism, asceticism, etc.

Following both the natural order of things approach and the philosophical dimension approach, it is assumed that it is possible to divide up the vocabulary of a language into semantic fields, much as the two approaches do not yield the same results. Both approaches can also create cross-cutting terms; that is, terms which belong to more than one domain. For instance, in English, love (n.) can belong to 'affection' and 'moral' sub-domains. In Runyankore-Rukiga, ekiraare (weeds) and omucwamba (star-grass) can belong to the plant domain and to the grass domain at the same time.

Crystal (2003, p. 104) observes that another inconsistency on the part of semantic fields is that, [There is] ... a great deal of variation as we move from one part of the language to another.

For instance, whereas it is easy to make a perfect semantic field for words to do with 'body parts' or 'names of fruits', it is not quite the same for words to do with 'noise' or 'ornaments' (things used for decoration).

According to Crystal (2003), some words for "noise" or "ornaments" will not seem to be exactly belonging to the same concept. Examples are music and watch respectively. Cross-cutting terms and fitness of a term in a semantic field create a challenge of getting a consistent approach for establishing semantic fields, and therefore, the need to continue looking for more consistent (precise) divisions of concepts.

The question is: under what semantic approach can words be perfectly divided? This is one end that some linguists could have come to in search for perfect divisions of words. The situation-role theory enunciated in Kiingi (2009) moves towards this perfection. In the theory, divisions of all things are enunciated, as in Table 5.3 below.

Table 5.3. Division of all things

| **Division** | **Symbol** | **Situation** | **Object** |
| --- | --- | --- | --- |
| 1) event | e | The baby sees its mother. | see |
| 2) abstract objects | a | The school was founded in 1974. <br> The country faces bad leadership. | school <br> country |
| 3) quality objects <br> (that is, states) | q | The clay is red. <br> The road is wide. <br> The dog is dead. | red <br> wide <br> dead |

| **Division** | **Symbol** | **Situation** | **Object** |
| --- | --- | --- | --- |
| 4) group | g | Kampala is the capital city of Uganda. | capital city of <br> Uganda |
|  |  | I have one pair of shoes. | pair |
|  |  | There is a swarm of bees. | swarm |
|  |  | 1,2,3  1,2,3 is a set of numbers. | set |
|  |  | They bought three exercise books. | three |
|  |  | Many members attended the meeting. | members |
| 5) quantity objects, that is, number | n | She has three oranges. | three |
| 6) space objects; that is, location, or spatial entity | 1 | Kampala is the capital city of Uganda. | Kampala |
|  |  | The visitors are at home. <br> The traders went to town. | home town |
| 7) temporal objects | t  *t* | Today is Sunday. <br> It rains quite often. | Sunday <br> often |
|  |  | The singers arrived at night. | night |
| 8) material objects | r  *r* | The carpenter repaired tables. | tables |
|  |  | He sat on a broken chair. | chair |
|  |  | This is my pencil. | pencil |
| 9) biotic matter | b | Saliva is produced in the mouth. <br> Spots of blood were seen along the path. | saliva <br> blood |
|  |  | The athlete wiped sweat over his body. | sweat |
| 10) plant objects | f | Mary planted a flower. | flower |
| 11) animal objects | z | The dogs are in the cage. | dogs |
| 12) human object | h | The church was built by missionaries | missionaries |

The list is a range of entities that exist. All sub-entities that fall under an entity have 'names'. Examples are shown in Table 5.3 under the column for objects. The names are the words in the vocabulary of a language. For instance, the term 'flower' is under 'plant' because a leaf is a plant object. The term 'house' is under material objects. This shows that what is in the language is also in the world, and most likely vice versa. Hence, the terms 'four' and 'tomorrow' come under quantity and temporal objects respectively. These kinds of divisions qualify to be the domains of words. The above are taken as the domains into which the mind divides up all things.

Apart from the domains and the terms (words) under each of them, the situa-tion-role theory specifies that the entities referred to by the terms (words) are acted on, and the actions are spoken about. For example, 'a flower withers'. This is an action which is a result of force/conditions of nature. Seen from another example, a number is counted or added to another.

It is possible that when actions take place, they are spoken about. Speech is in terms of sentences. Sentences follow the logical order of the action (depending on the language). For instance, the order of the event 'a flower withers', has the intrinsic structure 'something changes', which in speech (in English expression) is SV (Subject + Verb); that is, The flower withered or The flower has withered.

Kiingi (2008a), Kiingi (2008b) and Kiingi (2009) posit the following roles that are played by entities.

Table 5.4: Roles played by entities

| **Role** |  | **Description** | **Example** | **Entity playing the role** |
| --- | --- | --- | --- | --- |
| 1) | Volitional dynamic change bearer (V) | A wilful entity that changes into another state. | He turned a traitor. | a traitor |
| 2) | Non-volitional dynamic change bearer (B) | An entity without will that changes into another state. | The leaves decayed. | the <br> leaves |
| 3) | Effected (in a situation) <br> (X) | An entity that is fulfilled in a situation. | The workers built a house. | a house |
| 4) | Volitional non-dynamic change bearer (W) | An entity with will that is affected by a process in a situation. | Martha is sad. | Martha |
| 5) | Non-volitional non-dynamic change bearer (Q) | An entity without will that is affected by a process in a situation. | The chair is broken. | the chair |
| 6) | Direction (D) | An entity that is relative to the direction of another (i.e., comes in the direction of another) in a situation. | The school faces the mosque. | the school |
| 7) | Reference (R) | The entity acting as a point of reference of another in a situation. | The pupils went to school. | to school |

| **Role** | **Description** | **Example** | **Entity playing the role** |
| --- | --- | --- | --- |
| 8) Source (S) | The entity that is the origin of something. | The water gushed from the tap. | from the tap |
| 9) Medium (M) | The entity by means of which something is effected. | He opened the door with a key. | a key |
| 10) Goal (G) | The entity functioning as a target in a situation. | He opened the door for John. | for John |
| 11) Comitative (J) | The entity that is in company of the other. | Mary walked with Jane. | with Jane |
| 12) Stimulus (T) | The entity that arouses another. | The committee felt much concern. | much concern |
| 13) Volitional generator (I) | A wilful entity which produces another. | The fisher- <br> man <br> the fisher- | man |
| 14) Non-volitional generator ( N ) | A non-wilful entity which produces another. | The car makes noise. | the car |
| 15) Volitional affector (Y) | A wilful entity that inflicts impact on another in a situation. | The burglar hit his captors with an iron bar. | the burglar |
| 16) Non-volitional affector (Z) | A non-wilful entity that inflicts impact on another in a situation. | The ball hit me on the head. | the ball |

To view the above as actions, we can talk of 'changes', 'causations', 'nonchanges', etc. On the other hand, they can be considered as roles if seen against the background of the entities that perform them; for example, in 'The car is moving slowly', 'move (verb) denotes change in space. In 'The key opened the door', 'open' denotes causation (that is, the key causes the door to open).

Based on the the situation-role theory, whose concepts are semantic categories and semantic-roles as listed and symbolised above, sentences can be symbolically formalised to show their semantic structure (thst is, pattern), as in the examples below. (The upper-case symbols are from Table 5.4 and the lower-case symbols are from Table 5.3).

Sentence: He turned a traitor.

Formalization (that is, semantic structure): Vh Gq Sentence: The ball hit me on the head. Formalization (that is, semantic structure): Zr Wh Rl The formalization above corresponds to the sentence structure SVC and SVOA respectively on a one-to-one correspondence. This correspondence is called syntaxsemantic isomorphism.

The semantic situation-role theory has practical implications for lexicon (vocabulary) and dictionary making. In terms of lexicon, it is possible for one to choose to compile a lexicon (vocabulary) of a plant object, e.g. 'leaves'. It will not make sense to compile the terms of all leaves, but for a particular type of leaves, and in a particular way. For instance, in Runyakitara, it makes sense to compile the specific names of leaves of types of plants. Examples are (

Ry/Rk

Ry/Rk ): amashansha (banana leaves) - amababi g'emitumba (leaves of a banana tuber) ebishuusha (pumpkin leaves) - amamabi g'ebihaaza/ebyozi (leaves of pumpkins) This kind of compilation is a called a subject dictionary, or a lexicon in general terms.

For a defining dictionary, the semantic situation-role theory has the implication that meanings of words can be determined on the basis of the action that impacts on an entity. For instance, in 'The car is moving slowly' we know that 'to move' is to change in space relative to a location. For a 'car' in particular and other things which 'move', the definition of 'to move would be to go from one point to another'.

A new meaning can also be sought if a different entity were the one undergoing the action (of the verb), e.g. 'The time is moving slowly'. In this case, 'move' means 'to complete a cycle'. It shows that if a different entity other than the normal entity performs the action, the implied meaning changes. This is an aspect of metaphoricity, and therefore meaning extension. How is this? 'move' as an example, is normally in relation to concrete objects if they change in space from one position to another. A non-concrete object such as time cannot be said to 'move' in this context. In cases where this verb is used to refer to time or any other non-concrete object, then the intended meaning is metaphorical (an extension of the basic meaning).

Also, it is possible to use the semantic situation-role theory to write a systematic thesaurus. For instance, in terms of synonyms, the words 'price' (n.) and 'measure' (n.) may not belong to the same domain (that is, semantic category) of quantity objects if they are looked at from the perspective of their meaning. If 'price' is meant to mean 'value' it needs to belong to the abstract objects. But if it is meant to mean 'figure' (as in price tag), it needs to be put under quantity objects. Therefore, the specific meaning of words will be the basis of grouping words as synonyms under the different domains. This explains why 'price' and 'measure' may not be synonymous in certain cases. Indeed, it is the reason the two words are not direct synonyms

of each other in the following list of synonyms recorded in Fergusson (1986, p. 323) demonstrated below. price, n. cost, expense, fee, rate, charge, value, worth, amount, figure, expenditure, outlay, valuation, assessment, estimate, quotation, bounty, reward. measure, n. size, magnitude, quantity, amount, extent, degree, scope, range. Using semantic categories to identify synonyms, it is justified to have the word endorero (Runyankore-Rukiga) being a synonym of ekifumuka (Runyankore-Rukiga) and vice versa. This can be judged from their meaning below as portrayed in Oriikiriza (2007, p. 161), whereby the meaning situates the words in the domain of material objects: endorero (n.)

1. Akahengyere aku baabire bafumura omu kisiika ngu abakazi bareeberemu abagyenyi omu ... ibanga, ahabw'okuba bakaba bataikirizibwa kuzayo kubareeba nari kubahikaho. (A hole in one of the rooms in the house, which was used by women to see visitors. Women were not allowed to see visitors or come close to them.)
2. Ekifumuka ky'orwigi eki baabaire bareeberamu enyamaishwa nari omuzigu aheeru nyekiro. (A hole in the door through which one observed an animal or enemy when it is outside at night.) According to the meanings above, the word endorero is a sub-set of ekifumuka. The latter includes the meaning of the former. Nonetheless, they depict entities that belong to the same domain, i.e. material object.

Similarly, the Runyoro-Rutooro word enkamyo (n.) would belong to the domain of material object and plant. It is given in Ndoleriire et al. (2009, p. 44) with the following senses, which can be a justification for this: enkamyo (n.) (1) sour milk, (2) a plant used to turn milk sour.

Clearly, in terms of semantic isomorphism of language, the semantic role-theory of language is reflective of situations that happen independent of language. It tells us of the phenomena (objects/entities) that exist in the real world independently outside language, but which are encoded in language (for purposes of communication). In the world of a Runyakitara speaker, there are objects/entities whose names have been illustrated through examples. The examples are, therefore, part of the vocabulary of Runyakitara. An attempt has been made to show how this vocabulary can be categorized systematically into ways in which the mind divides up all things. This has been done on the basis of the semantic situation-role theory. In the next section, emphasis now will be put on situations that take place and how they are encoded and expressed in language. The analysis will be based on the semantic situation-role theory (explained in the preceding section), with examples taken from English and Runyakitara.

# **Situations, their Encoding and Expression in Language**

Events happen independent of language. For instance, the event (that is, the situation) of a leaf decaying or water boiling. In English sentnec form, these particular situations could be exressed as:

## **The leaf deacayed or The water boils**

Both correspond to the sentence pattern Subject + Verb (SV). It is the ame in Runyakitara for sentences like:

Omwana yaarira (The child has cried); and Omuti gukooma (The tree dried up). Basing on the situation-role theory, we can show the propositional form of the situations expressed by the sentences. Also, it is possible to show the sentence patters for the propositions. The propositions indicate how the situations are encoded in the mind. Below are examples of sentences from Taylor (1985) and Rubongoya (1999) which are used to illustrate propositional forms and their equivalent sentence patterns. The first line shows the sentence, while the second and the third show the propositional form (based on the symbols in Table 5.3) and sentence pattern respectively (S, V, O, A, S' in the examples represent subject, verb, object, adverbial and clause in that order).

Taylor (1985, pp. 90-96) (Ry/Rk): (1) Omuntu akwaise (sic.) enkoni (Someone is holding a stick).

h

*h* holds

r

*r*; SVO (2) Omwambari naamureeba (I have seen the official).

h1

*h*

1

​

has seen

h2;

*h*

2

​

; SVO (3) Mpa akasente (Give me some money).

h1

*h*

1

​

requests for

m

*m* from

h2

*h*

2

​

; (O)SVO

→

→ SVOO (4) Yohaana ni omushomesa (John is a teacher).

h

*h* is

q

*q*; SVC (5) Akeeyeta omukama (He called himself a king).

h1

*h*

1

​

calls

h1q

*h*

1

​

*q*; SVOC (6) Omwana akizakiza ishe (The child is different from its father).

h1

*h*

1

​

is different from

h2

*h*

2

​

; SVO (7) Naashushana na ishe (He is like his father).

h2

*h*

2

​

similar to

h2

*h*

2

​

; SVA (8) Wakame yaagarama obwino yaabwanika (Brer Rabbit lay down with his teeth exposed as if it was dead).

z

*z* changes to

q;

*q*; SVS' (9) (a) Akaitwa omwibi (He/she was killed by a thief).

h2

*h*

2

​

causes an effect to

h1

*h*

1

​

(such that

h2

*h*

2

​

dies); SVO (b) Akaitwa omuze (He/she died of smallpox).

b

*b* causes an effect to

h

*h* (such that

h

*h* dies); SVO (10)Orwabya [rukatika] (The dish broke).

r

*r* changes to

q;

*q*; SV (11) Abatsigazi baashangwa bakwaitse enjoka (The young men were found holding a

snake).

h

*h* is holding

z

*z*; SVO (12) (a) Embuzi yaabura (The goat has got lost).

z

*z* changes (in space); SV (b) Nkafeerwa tata (I lost my father).

h

*h* changes to

q

*q*; SVO (c) Baasi yantsiga (I missed the bus).

h

*h* changes to

q;SOV→

*q*;SOV→ SVO Rubongoya (1999, pp. 95-100, 253-257) (Rn/Rt): (13) Embwa ziboigora (Dogs bark).

b

*b* changes; SV (14) Omukazi alimire omusiri (The woman has dug a garden).

h

*h* causes an effect to

r

*r*; SVO (15) Ekintu kindi omu rubaju (I am feeling pain in the ribs).

r

*r* is in

l

*l* of

h

*h*; SOVA

→

→ SVOA (16) Omwigo bagumuhaire? (Have they given him/her the walking stick).

hl

*h*

*l*

​

gives

r

*r* to

h2;

*h*

2

​

; OSOV

→

→ SVOO (17) Ruhanga akulinde (May God help you).

hl

*h*

*l*

​

benefits

hz;(S)OV→

*hz*;(S)OV→ SVO (18) Mwegesa ninkusaba kuturuka aheeru (Teacher I beg you to let me go out).

hl

*h*

*l*

​

requests q from

h2

*h*

2

​

; SVOA (19) Nkasiiba ningada izooba lyagwa (I suffered from morning till sunset).

h

*h* changes to

q

*q* during

t;

*t*; SVS' (20) Nkasiiba ntarukuganda (I did not spend the day suffering).

h

*h* does not change; SV (21) Nkaba ningya ha isomero (I was going to school).

h

*h* goes to

l

*l*; SVA (22) Amata ga siina gangire kujwa (Siina's milk has refused to give the butter forth).

r

*r* does not change; SV (23) Genda omugambe mpora mpora (Go and speak to him persuadedly).

hl

*h*

*l*

​

makes a suggestion to

h2

*h*

2

​

; SVA (24) Mugaruke mwije na ijo (Come again tomorrow).

hl

*h*

*l*

​

requests for

t

*t*; SVA Each of the sentences above presents a situation that obtains in the real world. That is, the sentence is an expression (language) which reflects a situation. The propositions, for example,

hl

*h*

*l*

​

requests for

t

*t* (example 24 above) show how situations are encoded in the mind of the speaker of language.

# **Semantic Change**

Semantic change refers to a process by which words change in meaning. In relation to isomorphism of language, semantic change is indicative of change in phenomena. Therefore, it means that change in the real world influences a change in language. In the case of words, a change in their meaning is a result of a change in a situation

or practice that exists. In the subsequent paragraphs, the content is aligned to changes in the meanings of words to illustrate changes in practices and conceptions.

Byakutaga (1996) gives the following Runyoro-Rutooro examples of semantic change.

Table 5.5: Runyoro-Rutooro examples of semantic change

| **Word** | **Original meaning** | **Extended meaning** |
| --- | --- | --- |
| entomi | fist | bribe (1980) |
| Kasese | name of a town | brew (waragi gin) from Kasese town and the <br> neighbouring areas |
| ebyaitu | our things | traditional rulers, cultural sites (1983) |

# **Causes of Semantic Change**

Byakutaga (1996) gives the following causes of semantic change.

* Development of new concepts (e.g., in the case of ebyaitu) above.
* The development of new practices (e.g., in the case of entomi) above.
* Development of new innovations (e.g., the use of computer which apparently was named kalimagezi in Luganda). It is said that originally the word kalimagezi referred to someone who is bright (oyo omwana mugezi 'that child is bright'). The meaning of kalimagezi was extended to mean computer. The examples above in Byakutaga (1996) denote meaning extension of words. Over time, words do extend in meaning. This process is called meaning widening (or broadening).

Below are the different ways in which words change in meaning, as described in Murray (1996). The different ways are taken to be the types of semantic change. (i) Semantic broadening: It refers to a process by which a word gains a new sense, in addition to its previous sense or senses. For Runyakitara, the examples in Table 5.5 above, are cases of semantic broadening. A word gains a new meaning without losing its former meaning. (ii) Semantic narrowing: It is a process by which a word loses any of its senses which it used to have. In Runyankore-Rukiga, the word omwigarire which used to mean 'king's wife', today refers more to 'handmaid of God' in the religious sense (Christianity) than its former meaning. Similarly, the word omushumba which used to mean 'employee' and 'cow-herder', today refers more to 'pastor' (in Pentecostalism) than to the former meanings. The former meanings of these words are getting more obsolete, and this portrays gradual semantic narrowing. (iii) Semantic shift: It refers to the process in which a word loses its former meaning, and takes on a new, but often related meaning. For example, in

Runyankore-Rukiga the word omukago meant a blood-sealed friendship, but today it means any form of close friendship. Similarly, the word okuramya meant worshipping a traditional god, but today it means Christian worship. (iv) Semantic weakening (that is, suppression of meaning): It is a process by which the meaning of a word is suppressed in terms of its actual sense. In RunyankoreRukiga, the meaning of the word omuhuuku (male slave) is relative to a captive who has been turned into a slave. Today the word is used to mean 'servant' in jocular circumstances when a person wants to tease the other, telling them that he/she is not their servant. In this case the former meaning is suppressed. Incidentally, this trend of usage of the words is steadily gaining momentum. In religious terms (Christianity), the word omuhuuku is constantly used to refer to 'servant of God' or to 'those who are humble before God'. However, this trend of change of meaning has not affected the word omuzaana (female slave) which is the direct opposite of the word omuhuuku (male slave). The latter tends to be used to collectively refer to both males and females whenever used, thus supressing its actual sense. Another example in Runyankore-Rukiga is the expression abanyabuzaare n'abanyamikago, which in its strict sense means 'relatives and friends'. It is normally used as a phrase in announcing the death of someone, but whenever it is used the sense that is carried is: 'all the people who know the deceased' other than 'relatives and friends'. (v) Semantic pejoration and amelioration: The process whereby a term acquires pejorative meaning (i.e., donates disapproval) compared to its ameliorative meaning. In the Runyankore-Rukiga religious discourse, expressions like abairu baawe (your servants) have an ameliorative sense. Traditionally among the Banyankore (Uganda), the word omwiru (a materially poor person) carried a pejorative sense. With the coming of Christianity, it is adopted in expressions like omwiru wa Ruhanga (God's son or daughter) in an ameliorative sense. (vi) Metaphorical change: It is a process by which a word with a concrete meaning takes on a more abstract sense, although without losing its original meaning. The word okuhweza (to visualise) in Runyakore-Rukiga has a concrete meaning, i.e. 'to see with one's eyes'. The speakers may use the word in constructions such as Abo bakahweza kare; baine entunguuka (Those became clever; they have developed). In this sense okuhweza means to be 'quick-witted'. This is a more abstract and recent meaning denoting metaphorical change. (vii) Loss of lexical items: This refers to words which are no longer used in a language. The words enyamuziga (bicycle), engondoore (ram) and ekizibaho (coat) are examples of Runyankore-Rukiga words that are now obsolete. New words, instead, are used to mean the same entities; i.e., egaari, empaya y'entaama and egooti/ekooti respectively. The processes of lexical change (as described above) form part of semantic change. Semantic change causes language change.

Whether it is lexical change or semantic change, there is need to examine the intrinsic factors that underlie these processes. Taking an example of entomi (fist) in the examples above, the entity it refers to denotes a biotic object. It extended in meaning to 'bribe', which denotes a material object. This change is indicative of new phenomena that happen in the real world and how it is encoded in the human system of communication (that is, language). The new phenomena happen independent of language. Their encoding or conceptual existence (Namyalo, 2014) in the language is consequential with the occurrence of the phenomena. The phenomena (or situations) that take place in the real world can be new. They can also be old, or intermediary (neither old nor new). They can be positive or negative. They can be relational. The phenomena that get out of place in the real world cause a concurrent effect in the language. For instance, in the case of word loss, words are less used, and eventually get lost, leading to word loss.

The theory of linguistic isomorphism as explained for language change, word classification (word domains) and sentence structure applies to other semantic features of language. These are meaning relations which include antonymy, synonymy, hyponymy/hypernymy, semantic incompatibility, among others described below.

# **Meaning Relations**

## **Antonymy**

Antonymy is the relationship of oppositeness of meaning. Antonyms are opposite word forms in a language. Examples of antonyms in Runyakitara include omutsigazi (young man) versus empangare (grown up girl), omushaija (man) versus omukazi (woman). Antonyms therefore denote oppositeness of concepts. The concepts may be concrete or abstract objects that exist in the real world as the examples above would indicate. That is to say that there exists a pair of entities, e.g. 'girl' and 'boy' in the world. For purposes of communication, they have names in the language. The names must be opposites of each other since the entities they refer to are.

Crystal (2003) identifies gradable antonyms, complementary antonyms and converse antonyms. The work goes ahead to define them as follows:

Gradable antonyms show the expression of degree, e.g. small/big, wide/narrow, Complementary antonyms express binary contrast, e.g. male/female, single/married. Converse antonyms include terms whereby the meaning of one presupposes the meaning of another, such as sell/buy, parent/child. Much of these examples represent entities or ideas which are in the real world in terms of physical size ('big' or 'small'), physical binary contrast ('male' or 'female') and sequence of things ('sell' and 'buy').

In the following section, examples of antonyms in Runyakitara are listed. Their translation and categorisation show how they also lend themselves to the theory of linguistic isomorphism, i.e. that their meaning and relationship cast the entities that are in the real world and their nature of juxtaposition.

Table 5.6. Examples of antonyms

| **Field** | **Variety** | **Antonym** |
| --- | --- | --- |
| Age | Ry/Rk  Ry/Rk | omukaikuru (old woman)/omugurusi (old man) |
|  | Rn/Rt  Rn/Rt | omusigazi (young man)/omwisiki (grown up girl) |
| Sex | Ry/Rk  Ry/Rk | omwojo (boy)/omwishiki (girl) |
|  | Rn/Rt  Rn/Rt | Nyakoojo (name of a male person)/ Nyakaisiki (name of a female person) |
| State | Ry/Rk  Ry/Rk | okushemererwa (to be happy)/okutungura (to be sad) |
|  | Rn/Rt  Rn/Rt | okusemerenwa (to be happy)/okubihirwa (to be sad) |
| Position and direction | Ry/Rk  Ry/Rk | bukiizi (horizontal orientation)/bwemi (vertical orientation) |
|  |  | okwehinguririza (go round)/okurambika (move flat) |
| Shape | Ry/Rk  Ry/Rk | okugororoka (to be straight)/okuhotama (to be curved) |

# **Synonymy**

Different from antonymy, synonymy is the relationship of sameness of meanings of words (Crystal, 2003). Hurford and Heasley (1983) define synonymy in specific terms. They render synonymy as the relationship of words in terms of the meaning(s) that they have in common. Here, the assumption is that not all meanings are the same between a pair of words. They give an example of 'hide' (v.) and 'conceal' (v.) which are not the same in all of their meanings. According to Palmer (1981) there is no perfect synonymy. Each word in a pair or group of synonyms will have a distinctive meaning from the other or others. The distinction may be in terms of dialectal differences, style, metaphoricity, among others.

Runyakitara examples for synonyms based on the strict definition of synonymy are as follows:

| Ry/Rk  **Ry**/**Rk** |  |
| --- | --- |
| okuyamba/okuhwera | help |
| okusaasira/okuganyira | pardon |
| yebare/webare | thank you |
| okusiima/okwebaza | thank |
| amateeka/ebiragiro | laws |
| okushoma/okuramya/okushaba | worship |
| ekiconco/engabikano/etaranta | talent |
| Rn/Rt  **Rn**/**Rt** |  |
| kuyamba /kukonyera | help |
| kusaasira/kuganyira | forgive |

| **kusiima/kwebaza** | **thank** |
| --- | --- |
| kugenda/kurubata | walk |
| kuramya/kusoma | worship |
| ekisembo/etalanta | talent |

When the words in the pairs above are analysed, they are not exactly the same in meaning. Each will have a slight difference in meaning.

Some of the factors that influence synonyms in Runyakitara are: (a) Word borrowing: Some words are loan words in Runyakitara. For instance, kuyamba (help) is a loan word both in Runyankore-Rukiga and Runyoro-Rutooro. (b) Dialectal differences: For instance, omugyera (river) is predominantly used in Runyankore, whereas its counterpart omurindi (river) is predominantly used in Rukiga. (c) Social usage: In Runyoro-Rutooro some words are synonyms of others as a result of the palace language. For instance, okufa (die) is synonymous with okutu

uza

*uza* (die) used in the case of the death of a king in Bunyoro and Tooro. Synonymy implies that a word has the same meaning as the other; at least one of its meanings if it is a word with multiple meanings. Even if it does not have multiple meanings, still it will have a sense in which it is similar and different to the other in meaning. Synonymy is an aspect of words (language) which originates from the realities of what is in the real world (linguistic isomorphism). We will take the meanings of 'hide' (v.) and 'conceal' (v.) (Hurford & Heasely, 1983) to illustrate this.

## **Sentence**

The fruits were hidden behind the fridge. Words can hide meaning. Some people hide the truth.

The illicit consignment was concealed in boxes of textbook materials.

The enemy concealed himself.

Meaning of hide/conceal (1) To keep something in a place so that people do not see it (2) To make something appear less obvious (3) To cover up what is supposed to be known (1) To put something in another for purposes of hiding it (2) To keep something in a secret place to deny other people access to it

From the meanings above, there is similarity between meanings (1) and (2) of 'hide' and 'conceal' respectively. Similarity and dissimilarity of meaning is a representation of the phenomena that occurs in the world (that is, the events entailed in the words are real). Therefore, this conforms to the isomorphism of language and phenomena (linguistic isomorphism).

# **Hyponymy versus Hypernymy**

Hyponymy is the relationship of inclusion of the meaning of a word in the meaning of another. The meaning of the word 'car' is included in the meaning of the word 'vehicle', for example. The word which includes the meaning of another is a hypernym. It expresses the relationship of inclusion of the meaning of a word in the meaning of another.

The objects represented by hyponyms and hypernyms exist in the real world, but their meaning is described in words. For instance, 'a car' exists as a single object 'car', and 'a vehicle' is any object that moves by the power of an engine. Much as each exists singly, it is part of the others whose collection forms a virtual form. Therefore, the word 'vehicle' represents what exists in the real world in virtual form.

Like other languages, Runyakitara words denote entities that have concrete and virtual existence in terms of hyponymy and hypernymy. The word ente (cow) has the latter quality. Its hyponyms are enyana (calf), enumi (bull), ejigija (heifer), encwamutwe (new born calf) and omutavu (calf).

## **Polysemy**

Polysemy refers to relationship of the multiple meanings of a word by extension of its basic sense. Examples of words with multiple meanings can be cited in Rubongoya (2013) as shown below. okwetumbura (v. refl.) to pride oneself, flatter oneself on, stand on tip toe; pluck up courage; abantu abamu kwetumbura kubagiza ensoni (some people regard flattering oneself as a shameful thing.) okugaba (v.i) to distribute, to give away, to contribute, give in marriage, send out (army); ebintu bye abigabira abanaku (he/she gives his/her belongings to the poor); ija ongabise ebyokulya (come and help me distribute food). okutagaarra (v.i.) to take up much space, spread out, extend; abaikaarra omumotoka bafunzire tibatagaraza maguru gaabo (those who sit in a car in excess do not spread out their legs).

The relationship of multiple meanings of words lies in the conceptual sense that cuts across the set of the meanings of a polysemous word. In the examples above underlying concepts are 'stand out' for okwetumbura, 'give out' for okugaba and 'spread apart' for okutagaarra.

## **Homonymy and homophony**

While other sense relations involve the shape of the meaning of words, others involve the relationship in the shape of the words themselves. The latter sense relations are referred to as homonymy (that is, the sameness of the shape of words).

Homonyms are of different types, namely, homologues and homomorphs. Homologues are of two sub-categories: homographs and homophones. Homographs are different words with the same spelling. Homophones are words of different spelling but with the same pronunciation. Crystal (2003) offers the following examples for English language: 'bank' (building) vs 'bank' (ground), and 'threw' vs. 'through' for homophones. Homomorphs are same shape of words belonging to different parts of speech, e.g. 'water' (n.) and 'water' (v.)

Although different in shape, homonyms as words represent different entities in the real world. However, the language form makes them similar or different in shape. The origin of the shape for homophones may be quite clear: similar pronunciation of words. The same goes for homomorphs, which are a result of conversion. It is not clear what the origin of homographs is. Lyons (1977), Crystal (2003) and Soanes (2001) trace their origin under etymology. Lyons (1977) gives an example of 'port' 1 (harbour) and 'port' 2 (kind of fortified wine) which are distinct words. It is maintained in this work that the former is derived from Latin (portus 'port') which is a reconstruction of the form ford (Modern English), while the latter is derived from 'Oporto' the name of a city in Portugal through which wine was exported. It is also noted in this work that the name of the city came from the Portuguese expression 'o porto' which meant 'the harbour' and originated from Latin 'porto'. From this background we note that since the words in question denote unrelated concepts (harbour and drink, wine) each concept needs a different name; that is, word. Therefore, instead of having one word for both meanings (polysemy), each is denoted by a different word (homonymy).

In Runyakitara, words are spelt according to how they are pronounced unlike in English, for instance, where it is not the case. There is no mismatch between phonetic and phonemic representation in Runyakitara. Runyakitara words such as omukama (king) have letters represented by the same grapheme as the sounds. But the word 'Chemistry' in English has sound

/k/

/k/ which is represented by ' ch ' as the grapheme. Therefore, a language with matching phonetic and phonemic representation as Runyakitara is not expected to have homophones. Homomorphs are also not expected since they come about as a result of stress placement. Being a non tresstimed language, Runyakitara is not expected to enlist homomorphs.

Runyakitara has homographs such as shown below for Runyankore-Rukiga: omuti (tree)/omuti (concentrated banana juice), engoma (drum)/engoma (throne), amahembe (horns)/amahembe (witchcraft)/amahembe (bicycle handlebars). To be noted is that homography involves words each of which represents an independent entity in the real world. Homographs are to the language, while the entities they represent are to the world. Again this equals to linguistic correspondence between language structure and phenomena (linguistic isomorphism).

# **Conclusion**

In this chapter, various semantic perspectives of the correspondence of what is in the language and what is in the world have been explored in respect of Runyakitara. This concept of correspondence has been termed as semantic isomorphism of language. The perspectives explored include from semantic fields, noun class semantic properties, divisions of words and situations, semantic change and meaning relations. In each case, the language structure has been presented, and commented on in terms of how it is a representation of phenomena that exist in the world environment of the speaker. Several more linguistic insights have been arrived at in this chapter. They include criteria for determining linguistic meaning, approaches to compilation of thesauruses, compilation of a lexicon, encoding/expression of meaning, examples of semantic change and meaning relations in Runyakitara, among others. The chapter portrays that the occurrence of phenomena is independent of language, but language is used to express it for purposes of communication. The implication of this is that the more we study the language the more we appreciate it and use it to communicate better.

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# **Chapter 6**

## **TRANSLATION PROCESSES AND CONSTRAINTS IN RUNYAKITARA Gilbert Gumoshabe**

## **Introduction**

Translation is defined by Pearsall (2001, p. 1969) as "a written or spoken rendering of the meaning of a word, speech, book, or text, in another language". On the other hand, Babcock (2002, p. 2429) defines translation in two forms: As a verb, "a rendering from one language or representational system into another". In other words, translation is to turn into one's own language or another language; to make a new version by rendering into another language. And as a noun, translation is an act, process, or instance of translating as a rendering from one language or representational system into another. Translation is an art that involves the recreation of a work in another language for readers of a different background.

According to Bassnett (1991), translation is the rendering of a Source Language (SL) text into the Target Language (TL) so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structures of the SL will be preserved as closely as possible but not so closely that the TL structures will be seriously distorted. On the other hand, Brislin (1976) defines translation as the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in a written or oral form; whether the languages have established orthographies or do not have such standardisation; or whether one or both languages are based on signs, as with sign language of the deaf.

Venute (1995, p. 17) defines translation as "a process by which the chain of signifiers that constitutes the source-language text is replaced by a chain of signifiers in the target language, which the translator provides on the strength of an interpretation". Finally, Larson (1984) defines translation as a discipline that consists of transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of the second language by way of semantic structure. It is meaning which is being transferred and must be held constant. Only the form basically changes due to the differences in the structure of different languages.

The above definitions have a number of things in common. There is consensus among the different scholars mentioned above that translation involves transfer of information from one language (SL) to another (TL) and that the words used may

not be the exact equivalents of what was in the SL. But there should be semantic harmony in both languages to make sure that the meaning in the SL is the same in the TL. The translator must avoid semantic shift, which would lead to misinformation. The setting of the text for translation should also be maintained, the styles, broadly speaking, must be equivalent, or comparable. The form, therefore, must be maintained in relation to the structure of a given language. Larson (1973) describes form as the actual words, phrases, clauses, sentences, paragraphs, etc., which form the surface structure of the language. The translated version should therefore, have a dynamic equivalence if it cannot get the exact equivalents.

# **What Does the Form of the Language Include?**

According to Larson (1973, p. 3), the form of the language includes "the actual words, phrases, clauses, sentences, paragraphs etc.", which form the surface structure of the language. For example, in the sentence: (a) The slow cat was knocked by a fast car.

The actual words are: the slow cat was knocked by a fast car; and they form a sentence. This sentence is subdivided into subject and predicate, thus:

| **Subject** | =  = | **The slow cat** |
| --- | --- | --- |
| Predicate | =  = | was knocked by a fast car |

This structure (of subject and predicate) too constitutes the form of the sentence. If we take a Runyakitara sentence like: (b) Omwana mubi akaiba omuyembe.

The words: Omwana mubi akaiba omuyembe make the form of the sentence. Therefore, if we were to translate the first sentence into Runyakitara and the second sentence into English, the words would change their form. The English form

would not remain as English, neither would the Runyakitara form remain Runyakitara. Therefore, the translations of sentences (a) and (b) would be as follows: English: The slow cat was knocked by a fast car. Rn/Rt: Akajangu akakaba nikagenda mpora emotoka erukwiruka muno ekakatomera. Ry/Rk: Akajangu akaabaire nikagyenda mpora emotoka erikwiruka munonga ekakatomera. You will notice that the structure of the sentences in Runyakitara has changed and is not like that of English. The number of words for both sentences is different from those in the source text. Whereas in the source language there are nine (9) words, in the target languages, they are eight (8) (in Rn/Rt) and eight (8) (in Ry/Rk). It should be noted that even if the number of words had been equal with those in the source text or less, still there would be a change in form.

One important point to note is that, whereas the form of the source text changes in language, the meaning does not change. This is because, if the meaning was to change, then the intended message would change. Thus, the rule to remember in translation is keeping the original meaning as original as possible, even if it means changing the form. For example, in the following translated sentences, the form and structure are maintained but the meaning drifted.

| **i)** | **English:** | **The old dog bit me** |
| --- | --- | --- |
|  | Ry/Rk: | Enkuru embwa ekaruma nyowe. |
| iii) | English: | One by one makes a bundle |
|  | Ry/Rt: | Kamu kamu nigwo muganda. |
| iv) | English: | What is your name? |
|  | Ry/Rk: | Ki iwe eiziina? |
| v) | English: | Do you go to school? |
|  | Rn/Rt: | Okora iwe genda ha isomero? |

For all the sentences, the form has been maintained but the meaning has shifted, which has distorted the intended message.

Thus, according to Larson (1984) in Rwomushana (2004, p. xiii) Translation consists of studying the lexicon, grammatical structure, communication situation and cultural context of the source language text, analysing it in order to determine its meaning and then reconstructing this same meaning using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural context.

In that context, the proper translation for the above example should be as follows: i) English: The old dog bit me Ry/Rk: Embwa enkuru endumire iii) English: One by one makes a bundle

Rn/Rt: Kamu kamu nigwo muganda.

| **iv)** | **English:** | **What is your name?** |
| --- | --- | --- |
|  | Ry/Rk: | Eiziina ni riiha? |
| v) | English: | Do you go to school? |
|  | Rn/Rt: | Ogenda ha isomero? |

It should be noted that the source language is the one from which the translation is made and the receptor or target language is the language into which the translation is made. However, you may have noticed that whereas in the source language one form may be expressed by one word, in the receptor language, it may be expressed by more than one word and vice versa. For example:

Ry/Rk: Ekitabo ky'omwegyesa The teacher's book The book for the teacher The book which belongs to the teacher The book owned by the teacher. All these are different forms expressing one meaning. Due to differences required in form to convey a certain meaning, the translator must choose the best form which expresses the meaning in the most natural way in the receptor language. In doing this, the appropriate vocabulary, idioms and expressions, must be chosen to put the message across.

# **Reasons for Translation**

There are various reasons that justify why documents should be translated from one language to another. These include the need for accessibility. Most innovations take place in a language the person who has innovated speaks or uses. In most cases, all that information is in that language. Unless the innovation is rendered into another language, the innovation may remain in the source language and yet the beneficiaries of the innovation speak a different language. Innovations can therefore, be accessible to other languages if there is translation.

Secondly, new inventions are usually accompanied with instructions on how to use a product. However, the inventers may not speak more than one language and yet what they have invented is for usage across the globe. Such instructions can be followed if they are written in a language that is understood by many people. This is important especially when it comes to medical prescriptions.

Thirdly, translation is a discipline in its own right. There are some people who have specialised in translation. At the same time, translation is one of the activities that are time consuming and require skills, knowledge and good command of both the source and target language. This exercise, therefore, cannot be offered free of charge. Those who engage in translation have to be paid.

The fourth reason for translating is that some written information and knowledge can only be accessed if one knows the languages it is written in. In certain cases, some languages are dead. The only way information or knowledge of that nature can be retrieved is through translation. For example, Latin is a dead language; it has no native speakers who use it as their mother tongue; but there are documents still written in that language. It also continues to be taught in schools. Documents written in Latin can only be accessed when translated.

Lastly, sharing information comes about due to diversity in languages. In Uganda alone, there are four main language groups. Within these languages, there are dialects whose level of mutual intelligibility is low. With English as the official language and yet local languages dominate social discourse, access to information can only be achieved through translation. Likewise, some information that is in international languages can be shared if translated. For example, the Bible is the most widely translated book in the world yet its source languages are Hebrew and Greek.

# **History of Translation in Uganda**

According to Bassnett (1991), translation studies cannot be complete if not considered in a historic perspective. Translation, according to Jacobsen (1958) in Bassnett (1991, p. 43) "is a Roman invention". However, Bassnett (1991) notes that there is a conflict between the Romans and the Greeks who accused the Romans of lack of creative imagination with arguments based on whether translation is either word by word or sense by sense transfer of message. It is noted that the first widely translated works were the translation of the Bible. It initially started with St. Jerome's New Testament Version which was launched by Pope Damasus in 384AD, which followed sense by sense transfer of messages. However, a paper presented by Pardo (2013) notes that Nida and Taber (1969) place the beginning of translation to the translation of the Old Testament Bible from Hebrew to Greek that was done by seventy translators.

In Uganda, the Bible has been the most widely translated book. Most of the main languages have a translated version. The Bible Society embarked on translating it into all the languages of Uganda that have an orthography. It was first translated into Luganda and its first section came out in 1887. In 1893, the New Testament was published and the complete Bible was first published in 1896. This was followed by Runyoro Bible that was published in 1913. The Runyankore-Rukiga Bible was published in three parts with the first part coming out in 1957. This was followed by the New Testament that was published in 1962 and the full version was published in 1964. In 1989, it was revised and Apocrypha books were translated and included.

The Bible in Acholi was published in part for the first time in 1905. The New Testament was first published in 1933 while the whole Bible was first published in

1. For the Lango language, part of the Bible was published in 1967. The New Testament was first published in 1974 while the complete Bible was first published in 1979. Lugbara had the first part of the Bible published for the first time in 1922. This was followed by the New Testament that was first published in 1936. In 1966, the first complete Bible was published. Ateso got the first part of the Bible published in 1910. In 1930, the New Testament was first published. The complete Ateso Bible was first published in 1961. Other languages that the Bible was translated into are Ngakarimojong, Rufumbira, Rukonjo and more recently, the New Testament was translated into Lusoga, Lumasaaba, Lugwere and Lusamia-Lugwe.

Other literary works have also been translated from English into RunyankoreRukiga and Luganda. They include Washington Irving's Rip Van Winkle (1819) translated into Runyankore-Rukiga as Ruhondeeza mwene Busaasi by Ntungwerisho Yemima in 1962, Chinua Achebe's Things Fall Apart (1958) was translated into Luganda as Eby'edda Bisasika by B. J. Walakira in 1994, George Orwell's Animal Farm (1945) into Luganda as Amaka ga Bawansolo by C. Karinda in 1988 and Wole Soyinka's Trials of Brother Jero (1973) translated as Owooluganda Jero Wakati mu Bikemo by J. Kizza Mukasa in 1995, part of Chinua Achebe's Things Fall Apart (1958) into Runyankore-Rukiga as Eby'obuzaariranwa Nibihwerekyerera by Rwomushana E. in 2004, Song of Lawino Song of Ocol into Luganda as Omulanga gwa Lawino by A. Kiyimba in 2014. However, the examples show that only one genre of literature has been given a lot of attention, i.e. literary prose. This means that other genres of literature and other works of scholarship have not had a chance to share knowledge of this magnitude. The situation has possibly been so because, though RunyankoreRukiga has been written since the 1950s, it came to be established as an academic discipline in 1990 when it started to be taught as part of "Runyakitara" at Makerere University. Before this, there was no urgent need to translate works from other languages for academic purposes.

As noted above, most of the works that have been translated fall within the discipline of literature. However, the current competitive global trends demand that people be adequately informed if they are to compete favourably. People must get empowered through information if they are to survive in what has been termed as a global village. People need to be empowered with basic knowledge and skills to progress. Most of the knowledge that drives the world today is not available in our indigenous languages but is in what are known as international languages. Yet, people operate in their local or indigenous languages. If the cycle of ignorance and poverty that is a burden to our people is to be broken, we must avail this knowledge to them in the languages in which they operate. This will lead to indigenisation of knowledge and may contribute to breaking the current cycle of poverty.

# **Types of Translation**

There are various types of translation in the translation exercise. Their classification is mainly governed by the purpose of the translation. According to Bassnet (1991) and Larson (1984), they are the following:

The first type is referred to as Literal Translation. This type of translation is formbased. It is a word per word translation. It does not usually give the original meaning of the source text as languages do not normally have a one-to-one correspondence of forms because of the different syntactic forms. However, for purposes of linguistic analysis, one may need a literal translation. For example: English: The President of Uganda gave a table made of wood to his close friend. Rn/Rt: Mukuru w'ihanga lya Uganda akaha emeeza ekozerwe omu rubbaho ha we ali haihi munywani. Or English: What is your father's name? Ry/Rk: Ni riiha ryasho eiziina? As you have noticed, the literal translation does not make much sense in Runyakitara. The second type is Idiomatic Translation. This is a type of translation which tries to use the natural forms of the receptor language and tries to sound as natural as possible. According to Larson (1973, p. 16), "A truly idiomatic translation does not sound like a translation. It sounds like it was written originally in the receptor language". Therefore, in Runyakitara too, when we translate, we must sound as natural as possible. For example: English: No sooner had I sat down, than I was terribly attacked by thieves. Ry/Rk: Nkaba naayehuumuzaho nti, abashuma bantaahirira n'obukambwe. Rn/Rt: Nkaba nakaikarra nti, nkarora abasuma nibantaagura noobukambwe. The third type is Pragmatic Translation. This is sometimes referred to as idiomatic translation. It involves the treatment of technical documents in which information about something is transferred into another language for immediate use. Brislin (1976) cites an example of repairing a machine whereby the manual that helps in providing information can be translated from one language to another to enable the technicians repair it. In this type of translation, the translator tries to use the natural forms of the receptor language and has to be as natural as possible. For Example, while repairing an engine, it may have an instruction that is reflected in the sentence below, English: Replace with a new cup. Ry/Rk: Taho ekifundikizo ekisya. Ideally, a cup in Runyankore-Rukiga is ekikopo. However, when you are translating, pragmatism is important to get what could be its equivalent and you end up with ekifundikizo, which, in Runyankore-Rukiga is lid.

The fourth type is referred to as Ethnographic Translation. This is the type used in explicating the cultural context of the source and second language versions. Brislin (1976) notes that it is used when there is a difference between the time and culture of the source and the target language. For example, while translating the Lord's Prayer, '

…

….give us our daily bread', it becomes '

…

… otuheereze egabo yaitu y'obutoosha'. Bread is omugaati made out of wheat flour but egabo is simply food in RunyankoreRukiga. Because of the period when the Lord's Prayer was pronounced and having a different cultural set up, the equivalent words are of ethnographic nature.

The fifth type is Aesthetic-Poetic Translation. This is a form of translation that contains heroic, couplet and dramatic dialogue. It is influenced by the effect of the poet. In other words, this form of translation puts into account the feelings and any information used by the original author and might digress quite a bit from source language. This form of translation is important when translating poems and songs where the rhythm has to be maintained. For example, Songs of Solomon: 2: 2-4, when translated, it becomes: English: Like an apple tree among the trees of the woods, Ry:

Nk′oku

*Nk*

′

*oku* omuti gw'omucungwa guba omu kibira, English: so is my lover among men. Ry: na nkunzi yangye nikwo aba omu batsigazi. English: In his shadow I delight to sit, Ry: Nkashutama omu kicuucu kye nshemereirwe munonga, English: and his fruit is sweet to my taste. Ry:

ebijuma bye byannurira. English: He brought me to the banquet hall, Ry: Yantaasya omunju y'obugyenyi, English: and his glance at me signalled love. Ry: yandeebesa amaisho ga Rukundo. Linguistic Translation is the sixth type of translation we shall consider. This type of translation is concerned with equivalent meanings of the constituent morphemes of the target language (TL) and its grammatical form. It is the form advocated for usage in machine translation because it applies in situations where the languages undergoing translation have the same level of civilisation. It is useful in languages that have a similar grammar and sentence structure, for instance, if one was to translate from Runyankore to Rutooro in the following sentence: Rn: Omwana onu agende Ry: Omwana ogu agyende

# **The Translation Process**

The fact that translation involves far more than a working acquaintance with two languages is aptly summed up by Levy (1963) when he declares that a translation is

not a monistic composition, but an interpenetration and conglomerate of two structures. On the one hand there are the semantic content and the formal contour of the original; on the other hand, the entire system of aesthetic features bound up with the language of the translation. The above means that translation is not just something superficial or even artificial; you need to know both the source language (SL) and the target language (TL) very well.

Muranga (1992) describes the translation process even more dramatically when he says that it involves moments of real trouble, even danger and difficulty, whenever the translator has to use all the creative powers at his disposal in order to salvage a meaning from the hazards of cross-cultural transfer. He notes "... the translator is like a ferryman trying to ferry some people across a river. He must use all the paddling skills at his disposal and, in case of trouble, all his creative energy and wisdom in order to bring his passengers safely across" (p.3).

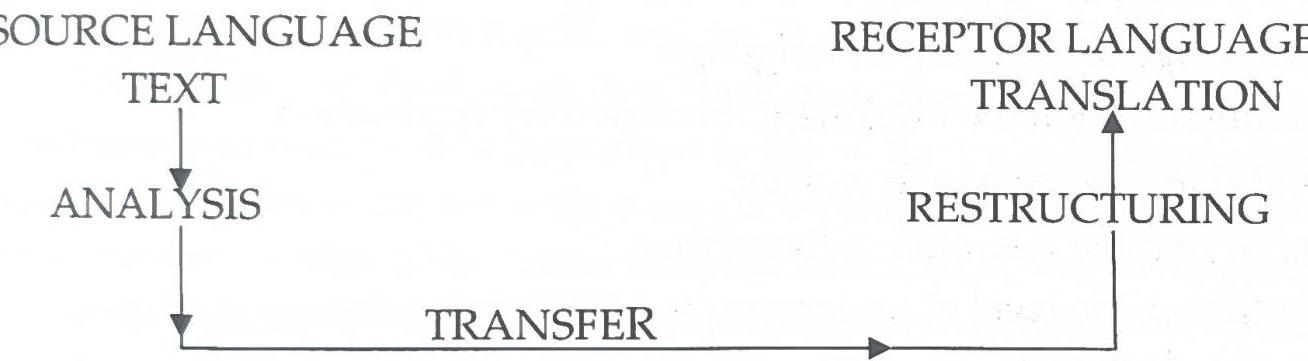
Nida and Taber (1969) provide a model that sums up the translation process with an illustration in Bassnett (1991, p. 16) as shown below. 

Figure 6.1: The translation process The process of translation is explained in the flow chart above. To execute the process, one needs the relevant linguistic and aesthetic, ethnographic, pragmatic skills. It shows that the SL text should be comprehended before any actual translation work begins. Thereafter, the text should be analysed in order to determine how it should be translated. After that, the process of transferring the message from the SL to the TL follows. This is accompanied by transfer of the message to the TL, without distorting it. The message in the TL must be at least approximate to that of the SL. This approximate dimension is emphasized by Bassnett (1991, p. 2) when she says that translation must ensure that "(1) the surface meaning of the two will be approximately similar, and (2) the structures of the SL will be preserved as closely as possible but not so closely that the TL structures will be seriously distorted".

Larson (1984), for her part, explains that in translation, the translator needs to study and analyse the lexicon, grammatical structure, communication situation and the cultural context. This is done in order to determine the meaning, which is reconstructed using the lexicon and grammatical structure that are appropriate in the receptor language and its cultural context.

On the other hand, Venute (1995) believes that a translated text is deemed acceptable when it reads fluently and when there are no linguistic or stylistic peculiarities that are not natural to the target language. The translated text must be transparent. In translation the final text should not reflect that it has been translated, it should sound natural and feel original.

According to Hillaire (1931), the translator should consider the work to be translated as an integral unit and translate it in sections, asking him/herself before each section what the whole sense is that he has to render. He should render idiom-by-idiom and intention-by-intention, bearing in mind that the intention of a phrase in one language may be more or less emphatic than the form of the phrase in another language. This, therefore, shows that the translator of literary prose, for example, has the right to ignore some of the stylistic aspects of the SL text in order to conform to the stylistics and idiomatic norms of the receptor language that are most natural and acceptable in the TL.

To sum it up, the process of translating should involve: i) Ability to understand the source language. ii) Knowledge of the receptor language. iii) Reading through the document identified for translation. iv) Identifying the language register. v) Identifying the intention of the author. vi) Identifying the level of understanding of the intended users of the translated version. vii) Identifying the hard-to-translate concepts. viii) Selection of the most appropriate terms/vocabulary to use. ix) Translation of the text into the recipient language. x) Proofreading the translated text. xi) Submission of the text.

We should note that from experience, translation can be effective if the translator follows the following steps: Begin by reading through the text to be translated. This involves reading of the text so that you become familiar with it. The second step is identifying the language register. You should always endeavour to establish if the source text is legal, medical, religious, etc. This helps in choosing the appropriate vocabulary to be used. The third step is to knowing the target beneficiaries of the translation. This is important because it gives an idea of what type of language one should use. If the target is readers whose formal education is limited to primary level, there may be need to use simple language. The fourth step is identifying the required reference materials. Some translations require wider consultations. When a translator gets the text to be translated, it is important to identify the different resources that may be required to use during the process. It is imperative that the

translator identifies the human resource that may be useful and contacts them. For example, if the text is legal, it is good to have a lawyer within reach. This also applies to medical texts. As a fifth step, it advisable to seek to know the likely consequences of your actions. As a translator, it is important to know the risks involved in misrepresenting facts. This is because a mistake can cost life or lead to imprisonment of an innocent person. For every document to be translated, ensure that it does not move an inch away from the original meaning.

You are now ready for the sixth step, which is translating the work. If you are sure that all the above have been appropriately addressed, you should embark on the translation. This is followed by back-translation as the seventh step. This is the process of re-translating the work back into the source language. It is done by an independent person that has not accessed the original work whose text is what has been translated. It is usually a source of conflict. The back-translator may write a different text. When the back-translation is done, the most important aspect should be to establish that the texts are closely related. This is because it is impossible to get the original document as it was written initially; no two persons can think alike. Secondly, the structure of the SL and the TL vary from one another.

The eighth and final stage is to harmonise the translation. After back-translation has been finished, it is important to get all the three texts together and harmonize the work to come up with a single working document. The translation and back-translation should be harmonised to reflect what was in the initial text. It is at this stage that translation is considered complete. After all that has been done, you should then ask yourself the following questions: i) Is the translation in the target language equivalent or similar to the text in the source language? ii) Will the intended beneficiaries understand the text? iii) Would they respond the same way if it was in the source language? iv) Would the translation have the same meaning if the text is back-translated? If the answers to the questions above are in the affirmative, then, the translation will have been accomplished.

# **Challenges in Translation**

The process of translation has its own challenges that are experienced. Various factors are responsible for this phenomenon. These include the following: a) Lack of concept in receptor language b) Translation of Figurative Language c) Existence of untranslatabilities d) Emotional torture

The lack of concept in receptor language is the first major challenge. Although it has been said that a translator must try to sound as natural as possible, it is quite difficult to come up with the appropriate expressions because there is no one-to-one lexical equivalence across languages. There are times when the source text talks about a concept or object that does not exist in the receptor language. What does one do in such a case? For example:

ST: The robot was talking like a human being. Which of the three sentences below translates the above sentence to the satisfaction of the speaker of Runyankore? Why? i) Erobboti ekaba neegamba nk'omuntu. ii) Ekyoma kikaba nikigamba nk'omuntu iii) Ekyoma ekimanywa nka robboti, kikaba nikigambira kimwe nk'omuntu.

Beekman and Callow (1974) suggest three possible ways of dealing with the problem of lexical equivalence:

* Usage of a generic word with a phrase;
* Usage of a loan-word; or
* Usage of a cultural substitute. a) Usage of a generic word with a phrase

There are times when a translator has to translate a concept or idea which does not exist in his/her language. He/she needs to understand clearly the words and their meaning in the source language and how they are used in the different contexts. He/she needs to know the form and functions of the different lexical items in the language. The form of a word includes the physical attributes of the object being talked about. For example, the form of the car includes its size, colour, shape and its parts. But the function is to transport people and things. A translator needs to know well the functions and forms of words as they might differ from language to language.

For one to come up with such a descriptive phrase of 'robot', he/she must know how the robot looks like and what it does. Thus, a translator needs to be widely read and very knowledgeable in various disciplines.

At this stage, we need to note that even when the form and function of the lexical items are very much similar, they might have different associations in the two languages. For example, bread may be the same in both languages but with different functions. Whereas in Runyakitara bread may be a special treat for breakfast, in English it may be taken as daily food. If one chooses the generic term with a descriptive phrase to cater for the new concept being translated, there are various ways in which the generic term can be dealt with.

As explained by Larson (1973), in the modification of form approach, the translator describes the generic form of the word to be translated. For example, if translated into Runyankore, it is:

| **robot** | **ekyoma ekirikushushana n'omuntu** |
| --- | --- |
| aeroplane | ekyoma ky'amapapa |
| car | ekyoma ky'enziga ina. |

Another way in which a word could be translated is by making explicit its function. For example:

| **robot** | **ekyoma ekirukukora emirimo nk'ey'omuntu.** |
| --- | --- |
| flask | enjoga etarahoza |
| pen | akacumu k'okuhandiikisa. |

In other instances, one may decide to use both the form and the function to describe a new concept in the receptor language. Thus, robot ekyoma ekikozirwe nk'omuntu ekirikukora buli karimo nk'omuntu. aeroplane ekyoma ky'amapapa ekirikugendera omu mwanya, ekitwara abantu

n′

*n*

′

ebintu. The translator can also use a comparison of something in the receptor language to that in the source language. For example: ekitiiho tonto Or muha something like a big spoon a wine-like brew a dog-like animal.

# **b) Usage of a loan-word**

There are times when a loan-word may be used to bring about lexical equivalence. When this is done, the word is usually modified to fit into the linguistic structure of the receptor language. Also, when the word is introduced, it is usually described. If you consider our first translation of 'robot', we used a loan-word with a RunyankoreRukiga description, thus:

Ekyoma ekimanywa nka robboti, kikaba nikigambira kimwe nk'omuntu. After the introduction of such a word in the language, it is later assimilated as a borrowed word.

In the translation of the Draft Constitution (1993), many loan-words were adopted as Runyakitara words and they are now being used. Words like Konsitityusoni (Runyoro-Rutooro), Konsitityushoni (Runyankore-Rukiga) have since been incorporated into the vocabulary of the receptor dialects.

## **c) Usage of a cultural substitute**

There are times when any of the above-mentioned possibilities does not seem appropriate. Here, the translator may choose a cultural substitute from the receptor lan-

guage. However, the translator must be very careful as sometimes the cultural substitute may not give the near equivalent, especially if the term does not exist. Thus, Larson's (1973, pp. 163-176) guidelines should be taken into consideration: i) How similar are the two things or events? If there is no similarity between the events and things, the translator must be very careful about the terms he/she chooses. For example, "a red-carpet welcome" - cannot be translated as: Okutangirira kw'ekirago kirikutukura. Rather, it is translated as: Okutangirira okw'ekitiinisa ky'amaani. ii) Could a descriptive equivalent be used without distorting the text? In this case, if a descriptive equivalent suits the situation better, it is advisable that it is used rather than the cultural substitute. iii) How culturally isolated are the speakers from the receptor language? The speakers from the receptor language may be living in a very remote area and have had very little interaction with the outside world. Even when an object is described by its function, it may be difficult for the speakers to understand what is being described. In this case, it would be better to use a cultural substitute. However, the translator is cautioned to be faithful to historical events. He/she should not change the truth of a historical fact because he/she wants to use a cultural substitute. For example, these are some of the cultural substitutes.

| **Cooker** | **amahega / ekyoto (Ry/Rk)** |
| --- | --- |
| Prince | Omubiito (Rn/Rt) |

The second major challenge faced by translators is associated with figurative language. This can be explained as a language that uses words, groups of words or expressions that exaggerate or alter the usual meanings with a meaning that is different from the literal interpretation. Figurative language can also bring about difficulties in translation. This is because the figures of speech such as metaphors, similes, idioms, allusions, hyperboles or puns may not always have corresponding equivalents in the source language and receptor/target language. For example, it may not be easy to translate an expression like "it rained cats and dogs" or "I smell a rat". Larson (1973, p. 254) suggests five ways of dealing with similes and metaphors, which are figures of speech:

1. Keeping the metaphor if it sounds natural in the receptor language.
2. Translating the metaphor as a simile using 'like' or 'as'.
3. Substituting an equivalent metaphor from the receptor language.
4. Keeping the metaphor and explaining the meaning.
5. Translating the meaning of the metaphor without keeping the metaphorical imagery.

The existence of untranslatable words is the third challenge that is faced during translation. Untranslatable words do not have an equivalent in the target language. This is because of the cultural uniqueness that exists. As a result, some words or expressions are in one language while they are not in another. When such a situation arises, it is imperative to get an expression that is equivalent. In case that is not possible, the translator has no option other than naturalising the word or expression. This means that the person writes the word as it is pronounced in the source language but follows the rules of orthography of the target language. The other alternative is to borrow from a neighbouring language.

The fourth challenge to translation is emotional torture. This occurs when a translator, in the process of translation, has to translate texts that have emotional attachment. It may happen that one is hired to translate a document that may result in loss of life or property and the information is not yet published. The challenge would be whether to report such a situation to authorities yet it is against the ethics of translation where confidentiality is important.

# **Specialised Terminology**

From your daily experience of language usage, you must have noticed that different areas of specialisation use specialised terminology in their work. These include science, agriculture, economics, law, religion, medicine, biology, linguistics, et cetera. As a translator, one may be asked to translate texts from specialised disciplines. In this case, one needs to be well equipped with the vocabulary and meanings of the source text. And when translating the specialised terminology, there is need to keep it specialised in the receptor language. So, the translator needs to be precise and economical, at the same time relaying the original meaning of the term.

The major problem arises when the terms to be translated are abstract in nature and are objects. For example, if a translator is given the following economics terms as extracted from Basic Economics for East Africa by Ddumba (2004), the likely equivalents in Runyankore-Rukiga identified for translation are as follows: a) Advantages (ebirungi): This term can be translated as ebirungi. However, the meaning is not as close to L1 as it should be. Ebirungi is basically "good things" and this is not the exact equivalent of "advantages". Another term would be ebirikuganyurwamu, from the verb okuganyurwa, which means payment for what you have done. The payment can either be monetary or benefits out of the activity. b) "Economics" as a term can be translated as Eby'obutungi. However, it does not come out in a natural way. Economics, when translated as ebyobutungi becomes synonymous with wealth, which is obutungi or eitungo. The term "economics" comes from Greek for oikos (house) and nomos (custom or law), hence "rules of the house(hold)." Its equivalent obutungi comes from the verb okutunga [o-ku-

tunga] that could be explained to mean 'to get'. In Runyankore-Rukiga, the noun derived from okutunga is obutungi or eitungo, which is ownership of assets both movable and immovable. This form of wealth is for either an individual or a group of people or a country. Judging from the origin of the word economics, obutungi is more informative and extensive. A challenge, however, emerges between resources and economics where the two are polysymous in RunyankoreRukiga and the meaning is almost the same. c) Consumer (omukozesa): In Runyankore-Rukiga, this would literally mean 'the user' not 'the consumer'; but it is the only word that has the nearest meaning. 'Consume', in Ry/Rk would be okurya which is similar to 'eating' but the word consumer, which WebFinance Inc. defines as 'An individual who buys products or services for personal use and not for manufacture or resale' would contradict it since okurya, which in this case would be omuri has no relationship with consumption of services. Omukozesa still remains with another challenge as it may also refer to the one who has used something to do a particular work. A noun that would be used and fits well by embodying the consumption of goods and services is not available in the language. This would make the word being translated according to the context, and would not have a uniform translation, not even its immediate equivalent. d) Firm is translated as kampuni yet that would be the translation for 'company' which was naturalised. This is because 'firm' is a synonym of 'company'. In Runyankore-Rukiga, it is not possible to differentiate the two especially when they are serving the same purpose. Form and content do not change at all, as both remain nouns. e) Micro and Macro are free morphemes. Micro is a prefix in the International System of Units abbreviated as SI from the French Le Système International d'Unités and other systems of units denoting a factor of

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(one millionth). 'Macro' on the other hand is the opposite denoting something big. In Runyankore-Rukiga, 'micro' does not have an equivalent term. It can best be translated as akakye. However, this does not suit the term as akakye is translated as 'small'. Akakye is not a prefix but an independent adjective. Likewise, 'macro' does not also have an equivalent but can be translated as ekihango. This, however, does not also suit the term. f) Poverty (Obworo) has a number of equivalents. In Economics, the term is used to refer to a situation of dire need. However, further description of poverty in Economics brings about concepts such as 'relative poverty' and 'absolute poverty'. Relative poverty does not have an equivalent and there would be a problem translating it. Its closest translation is obworo obutarengyesereize. This translation does not sound natural. On the other hand, 'absolute poverty', which is a noun phrase, has an equivalent in form of obukyene. This is just a noun. g) Products and Goods: These are different in English but in Runyankore-Rukiga, they are homophones. Both can be translated as ebintu. However, the products

and goods have a monetary attachment to them and can be disposed of at any time while ebintu may not always attract a price tag on them. In other words, they may not easily be converted into money. h) Profits (Amagoba) is a straight forward term, as it has its counterpart word in L2. i) Aid (obuhwezi) stands out as 'help'. In Economics, aid is loan money. If one is to translate aid as loan money, the difference becomes obvious, as obuhwezi is not necessarily 'help' that requires a refund. In most cases, obuhwezi is free, whether it is in form of goods or services. j) Allowances (empeera): Whereas allowance is specific in English and means an extra pay that may not be tagged to a salary, empeera is payment for any work done. Although it is meaningful, it does not cater for payment of an allowance. k) Amount (omuhendo): The translation is direct and would apply in all circumstances related to transactions.

1. Assets (eitungo): This idiomatic translation. However, it is not as straight as omuhendo. Eitungo in most cases refers to what a person owns in form of cows. Whereas the word 'asset' involves both movable and non-movable, eitungo does not go that far. m) Balance of Payments (Obwingane bw'entaatsya n'enshohoza y'ebitunziibwe aheeru n'ebiguzirweyo): This is a clear example of a definition turned a terminology. There is no word that can be used to describe balance of payments and is understood by a local person unless it is explained. n) Bank (banka): As a naturalised word, banka is understood by everyone. It is a new term that people had to learn. This is a recent naturalised term that would otherwise be eibiiko ry'esente. However, the maintenance of the English version in all places where banks exist has enabled the naturalisation. o) Bill (ekishare): The translation presupposes the amount of money that is being asked. Its back-translation in English would be similar to 'expected charges' or 'fees'. This is a clear equivalent word that works. It should be noted that whenever such terms have equivalents in the receptor language, it is advisable to naturalise them. That way, ambiguity would be avoided, since the user will be forced to read about the term from the source language. However, in a situation where the target language user does not understand the Source Language at all, he/she will be forced to inquire from those who know. It leaves no room for guesswork.

The following could be the dynamic equivalents when translated into Runyankore-Rukiga.

| **Business** | **obushuubuzi** |
| --- | --- |
| Business firm | kampuni y'obushuubuzi |
| Buyers | abaguzi |
| Capital | esente z'okukozesa emirimo |
| Capital goods | ebintu ebirugwamu esente |

| **Capitalism** | **obutungi obwa yefeho** |
| --- | --- |
| Capitalist | omutungi oyefaho |
| Cash | esente eza buriho |
| Cash crop | ebihingwa eby'okuguza |
| Commodities | ebintu eby'okuguza |
| Consumer | omukozesa |
| Consumer goods | ebintu eby'okutwarwa /ebikozesibwa <br> ogw'ahamuheru / ebihwire emirimo |
| Duties | emishoro |
| Economic growth | Entunguuka y'ebyobutungi bw'eihanga |
| Economics | Ebyobutungi / omushomo omubyobutungi |
| Employment | emirimo erikutaatsya |
| Exchange rate | omuhendo gw'okuhaanisizaho esente |
| Exports | ebiguzibwa aheeru |
| Firms | kampuni enshuubuzi |
| Fixed amount | omuhendo ogutarikusharwaho |
| Foreign aid | obuyambi oburuga aheeru |
| Foreign exchange | esente z'amahanga g'aheeru |
| Foreign reserves | obwingi bw'esente z'aheeru ezibiikirwe |
| Free enterprise economy | eby'obutungi ebya buri omwe kwefaho |
| Free good | ekya busha |
| Free trade | okushuubura okutaineho kuteganisibwa ensharo |
| Goods | ebyobuguzi |
| Growth | entunguuka |
| Illegal markets | magyendo |
| Import duties | emishoro eshoroozibwa aha bintu ebigurwa aheeru |
| Imports | ebigurwa aheeru |
| Income | entaatsya |
| Income inequality | Obutaingaingana omu ntaatsya |
| Income per capita | Entaatsya ya buri muntu omu ihanga |
| Intermediate goods and | services ebintu n'obuhereza eby'ebikozeso |
| Limited | ebitarikumara |
| Macro | enkora-byona |
| Marginal cost | esente ezongiirweho ahabw'okwongyera kukora ekintu nanka |
| Marginal product | ebyongyeirweho aha bikozirwe |
| Marginal revenue | entaatsya eyeyongyeirweho erikukomooka aha kwongyera aha bikozirwe |
| Market concept | eky'ebyobutare |
| Micro | enkorerwa-bakye |
| Microfinance | Banka |
| Price | emihendo y'ebintu |

| **Production** | **okukora eby'obuguzi** |
| --- | --- |
| Products | ebintu by'obuguzi |
| Raw materials | ebirikutandikirwaho omu kukora ebindi |
| Resources | eby'obutungi/eby'obugaiga/esente |
| Retail | okuguza riijariija |
| Savings | embiikwaho |
| Scarcity | eibura |
| Shortages | eibura |
| Smuggling | magyendo |
| Supply | okubaitsaho/okuha |
| Surplus | okushaazya |
| Taxation | ebyomushoro |
| Trade | obushuubuzi |
| Transaction | okushuubura |
| Transfer payments | okuheereza abatabikoreire |
| Value | eky'omuhendo |
| Valuables | eby'enshusha emwe |
| Wealth | obutungi |
| Wholesale | Okuguza omu bwingi |

# **Conclusion**

Translation, as a discipline, can be successfully accomplished depending on the language register, the intended beneficiary and the purpose it is aimed at achieving. As a translator, one must ensure that he or she is as close to the original text as possible regardless of the language structure. The translator must, at times, consider the language being used within the locality. Thus, issues of borrowing concepts and ideas from other languages should be looked at as avenues for the enrichment of a language, especially where there are new concepts, inventions and innovations.

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# **Chapter 7**

## **TRANSLATION AND INTERPRETATION IN RUNYAKITARA: LINKING THEORY TO PRACTICE Edith Ruth Natukunda-Togboa**

## **Introduction**

Do we, as Banyakitara, need translation? It is estimated that more than 6,000 languages are spoken globally. Without translation, we can only communicate with those people who share with us a common language. Unfortunately, since the space for every language is limited on the world scene, some of the minority voices, which are less developed, with poor media access and are under-documented, would simply not be heard without this critical function.

Africa has the highest language density in the world; more than 2,000 languages are used on the continent and more than

60%

60% of the population uses indigenous languages. These languages have remained mainly oral, informal in usage and under-published. Without translation, the creativity of African oral literature, its cultural novelty, and unique indigenous knowledge base will remain unamplified. Translation, in this case presents an opportunity to boost the image of African Languages and salvage the traditional wisdom, like that of the Banyakitara that is getting lost over generations.

This work of preservation of the homogeneity of African thought has especially been effected through what Bandia (1993) terms the "transference" of African literature. He states that translating African creative works is a double "transposition" process, from the primary level of translation, that is the expression of African thought in a European language by an African writer; to the secondary level of translation, or the "transfer" of African thought from one European language to another by the translator" (Badia, 1993). This is a practical way of demonstrating how translation theory embodies important values for our society. These are some of the applications of translation and interpretation that will be discussed in this chapter.

The preceding chapter dealt with definitional issues, translation processes and professional registers in Runyakitara. This follow-up chapter will further investigate the relevance of translation in Runyakitara, the evolution of the discipline and

its theories, translation and interpretation strategies, as well as recent developments in the field like audio-visual translation, in an attempt to link theory to application.

In a study conducted in several African countries,

97.4%

97.4% of the respondents stated that greater access to translated information would help individuals to understand their legal rights,

95.18%

95.18% said it would improve the overall quality of life;

88.78%

88.78% of respondents said it would help prevent international, civil, ethnic, or communal conflict in Africa; and

63.7%

63.7% said it could have prevented the death of someone in their family or circle of friends. (Kelly et al., 2012). Indeed, not until Africa has access to such information can we say that we have emerged from the "information famine" and like the wealthy nations, we have got to the "global information age". This study suggests that "it is only through translation that this disparity can eventually be eliminated" (Kelly et al., 2012).

In Uganda, the conditions to help us emerge from the prevailing "information famine" are far from being conducive. A case study on translation in Uganda that was conducted on the translation of fiction books from 2001 to 2008 showed that:

Translation of Fiction Books from nine Ugandan publishers from 2001-2008

|  | **2001** | **2002** | **2003** | **2004** | **2005** | **2006** | **2007** | **2008** |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Proportion of translated fic- <br> tion (%) | 0.01 | 0.01 | 7.6 | 0.01 | 0.02 | 16.3 | 2.8 | 0.8 |

Source: Adapted from MA thesis findings (Lapajian, 2010) These are very low translation ratios over many years and they are heavily fluctuating from one year to another. Translated fiction accounts for

6.3%

6.3% of total fiction book supplies. Therefore, although we consider access to translated information as a motor of development, translation in itself as a feature is a rare phenomenon in Uganda, if we are to go by the findings on fiction books. A closer look also reveals that most of these translations are produced by foreign publishing houses:

77.0%

77.0% of all these translations have been published by British publishers,

10.3%

10.3% by Kenyan and

2.3%

2.3% by American publishers. Only

10.3%

10.3% of all translations has been published by Ugandan publishers (Lapajian, 2010). The distribution of the languages of translation is presented in the following tables:

Distribution of target languages of translated fiction titles in four Ugandan bookshops

|  | **Eng- <br> lish** | **Luganda** | **Other Ugandan <br> languages** | **Swahili** | **French** |
| --- | --- | --- | --- | --- | --- |
| Proportion of total number <br> of translated fiction books | 29.9 | 13.8 | 16.1 | 21.8 | 18.4 |

Source: Adapted from MA thesis findings (Lapajian, 2010)

Distribution of source languages of translated fiction titles in four bookshops in Uganda

|  | **English** | **French** | **Other Eu- <br> ropean lan- <br> guages** | **Luganda** | **Other <br> Ugandan <br> languages** | **Swahili** | **Other** |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Percentage <br> proportion <br> of trans- <br> lated fic- <br> tion books | 63.2 | 2.3 | 24.1 | 2.3 | 4.6 | 1.1 | 2.3 |

Source: Adapted from MA thesis findings (Lapajian, 2010) The tables show that in Uganda, English is dominant both as a target and as a source language in translation. The relatively high proportion of fiction books translated into Ugandan languages can be explained in terms of the newly introduced education policy requiring the use of indigenous languages as media of instruction in the early classes. Hence, the translations into Ugandan languages are for the most part translations of English school readers into Luganda, Runyankore-Rukiga and Ateso (Lapajian, 2010). These school readers are printed in large numbers, thus driving up the ratios of both English as a source language and Ugandan languages as target languages. The lesson to pick from this study is that the more the national and regional language policies go beyond discussions and speeches and get into practical application, the better it will be for the growth of translation studies in Runyakitara.

Such suggestions on best practices to adopt for the future are best analysed when one knows the history of a discipline. The preceding chapter traced the history of Bible translation in Uganda as one of the beginnings of translation in Runyakitara. How does this link up with the global history of translation?

# **Translation and Interpretation: A Historical Perspective**

Contemporary scholars in translation studies like, George Steiner, have now become more specific on the history of translation by distinguishing the discipline from the history of language. George Steiner (1975) for instance has divided the chronology of the discipline into four periods which we are going to adapt as our base for analysis in this chapter with adjustments:

* The first period refers to the time of the great Roman translators like Horace and extends for 1,700 years;
* The second period dates from the 1900s to the 1940s;
* The third one extends from the 1950s to the 1960s; and
* The fourth one dates from the 1960s to 2000;
* The fifth period from 2000 to the present
* 3
* 3
* .

[1](https://pieree369-olmocr.hf.space/#user-content-fn-0)

# **The First Period in the History of Translation**

This period, according to the scholar As-Safi (2011), from the University of Petra, starts with the Romans translators but should extend to ancient translated documents that have been found in Egypt and Iraq. This period was specifically documented in Fraser Tyler's essay on the "Principles of Translation" in 1791 and it is the longest in translation history. It is characterised by its word-for-word and sense-for-sense translations. It emphasises the aesthetic criteria of the target language (TL) rather than the "rigid notions of fidelity". Early translators like Horace in his Art of Poetry, warn against the "over-cautious imitation of the source model and slavish literalism" (cited in As-Safi, 2011). This period concludes with the discussion of good translation as that "in which the merit of the original work is so completely transfused into another language" (Bell, 1991).

From the above discussions, Tyler deduces three laws that are characteristic of this first period:

* The translations should give a complete transcript of the ideas of the original work;
* The style and manner of writing should be of the same character with that of the original work;
* The translation should have all the ease of the original composition (Cited in As-Safi, 2011).

## **The Second Period**

This period, according to Steiner (1975), runs up to the forties of the twentieth century. It is characterised by the focus on the theory of hermeneutic inquiry (from the Greek - to understand) and the development of a vocabulary and methodology of approaching translation. One theorist who was pronounced during this period is the French humanist Etienne Dolet who proposed the early principles of translation in "La Manière de bien traduire d'une langue à l'autre" ("How to translate well from one language to another"):

* The translator must fully understand the sense and meaning of the original author;
* The translator should have perfect knowledge of the both the source language (SL) and the target language (TL);
* The translator should avoid word-for-word renderings;
* The translator should use forms of speech in common use;
* The translator's words should choose and order appropriately words to produce the correct tone. These five principles were further summarized by John Dryden (1631-1700) in his "Preface to Ovide's Epitsle" into three categories of translation:
* Meta phrase, or turning on an author word-by-word, and line-by-line, from one language to another;
* Paraphrase or a translation with latitude, the Cicerian "sense for sense" view of translation;
* Imitation, where the translator can abandon the text of the original as he sees fit, "between the two extremes of paraphrase and literal translation" (in AsSafi, 2011).

# **The Third Period**

This is the shortest of all the periods in translation history. It starts with the first papers on machine translation in the 1940s and extends for less than three decades. It is characterised by the introduction of structural and applied linguistics as well as contrastive studies in morphology and syntax. These new studies help the translator to "identify similarities and differences between native language (NL) and foreign language (FL) and integrate the communication theory into the study of translation" (Steiner, 1975, in As-Safi, 2011, pp. 297-413).

## **The Fourth Period**

This period has its beginning in the 1960s and according to Steiner, it is still running up to the present date. It is characterised by the translator's recourse to the use of hermeneutic inquiry in translating and interpreting. Translators in this period revised their approaches in order to include other disciplines in translation.

This contemporary period has witnessed the emergence of a lot of new theories such as "polysystem theory", from a group of Russian literary theorists, offering a general model for understanding, analysing and describing the functions and evolution of literary systems and its application to the study of translated literature. The period also includes the "skopos theory" (from Greek purpose) developed in Germany in the late 1970s, reflecting a shift from mainly linguistic theories to a more functionality and socioculturally oriented conceptualisation of translation.

Unlike the preceding periods where one school of thought was pronounced, in this contemporary period we notice the diversification of the theorists' orientation. This period also has experienced a marked increase in translation needs in the second half of the

20th

20

th

century: the political, business, scientific, tourist, academic educational, religious and other needs that have increased significantly and they continue to increase as communication with "the other" gets faster, wider and more sophisticated. This is why this period privileges the principle of internationality in translation.

## **The Fifth Period**

The fifth period which is hereby proposed is the era of translation computerisation. This fifth period also coexisted with the fourth since advanced work by translation

theorists, linguists, engineers, researchers, evaluators of end-user groups, professional translators, trainers and translation companies started to bear fruits in the 1940s. From that time, improvement of automatic machine translation of source text (ST) into target language has been on-going. It was improved with the assistance of man providing a post-editing semantically equivalent and well-formed text in the target language (TL). From the "direct translation" (morpho-syntactic replacements) of the 1950s, computerised translation has advanced to "rule based approaches" (rules of transfer for the particular pair of languages being handled) and "corpus based approaches" (using algorithms to match the new TL segments with the built-in SL segments) (Quah, 2006 cited in As-Safi, 2011).

The early Runyakitara translations were mainly from the third and fourth period in the history of translation and as noted in the introduction, these were unfortunately not many. But the fifth period which is bringing with it a lot of open source materials and virtually translated "documents" is fast increasing space for minorities in the translation world. This is increasing the hopes of the unheard and "untranslated" voices.

# **Translation Theories**

From the existing literature, for almost two thousand years, translation theory had been merely concentrating on outstanding translated works of art. The science of translation, earlier on known as "translatology", did not emerge until the 1940s (AsSafi, 2011). In the actual sense of the discipline, however, the history of translation deals with: "what translators say about their art/craft at different periods: what kinds of recommendations translators have made and how translation science has been taught" (Baker, 2005).

Translation theory is of importance to translators because it helps them to determine the appropriate translation method for the text or text-category in question. It is also important in providing "a framework of principles, restricted rules and hints for translating texts and criticising translations, a background for problem solving" (As-Safi, 2011).

A rigorous theory of translation, in the case of Runyakitara, provides a practical evaluation procedure, with specific criteria, which indicates a certain level of accomplishment of the task under study. Eugene Nida (1976) seems to offer a good summary of translation theories when he observes that "due to the fact that translation is an activity involving language, there is a sense in which any and all theories of translation are linguistic" (Nida, 1976, p. 66).

He goes on to classify these theories into three sub-categories which we will use in our analysis: philological theories, linguistic theories, and socio-linguistic theories. This classification depends upon the perspectives and approaches applied to the principles and procedures of translation discussed in the preceding chapter.

# **Philological Theories**

These rely on philology as the study of the development of language, a concept linked to the classical literary studies (As-Sifa, 2011). In the case of Runyakitara, they will be mainly concerned with the comparisons of Runyakitara structures and those of other indigenous and foreign languages into which one is translating or interpreting. They will dwell on the functional correspondence, literary genre, stylistics and rhetoric. As Nida (1976) explains, instead of "treating the form in which the text was first composed, they deal with corresponding structures in the source and receptor languages and attempt to evaluate their equivalences" (Nida, 1976, p. 69). Such translation theories will be found useful in assessing translation procedures that are used for translating classical Runyankore recitations (Ebyevugo) and transcribing traditional songs (Ebyeshongoro) into English and other foreign languages.

## **Philosophical Theories**

Proponents of philosophical theories like George Steiner (1975) emphasise "the psychological and intellectual functioning of the mind of the translator" (p. 249). He explains that such a theory of translation is essentially "a theory of semantic transfer from source language (SL) into target language (TL)" (p. 249). This is what has been termed the "hermeneutic approach" aiming at understanding a piece of oral speech or written text and the attempt to diagnose the [translation] process in terms of a general model of meaning (Steiner, 1975).

Steiner approaches the act of literary translation "in the context of human communication across barriers of language, culture, time and personality" (Steiner, 1975, in As-Safi, 2011, pp. 297-413). He thus sub-divides the [hermeneutic] motion into four stages of:

* Assuring and determining the sense in ST, that has to be extracted;
* Invading, extracting the meaning and bringing it home;
* Incorporating new elements into the target linguistic and cultural system; and finally,
* Compensating or restoring in the target text what the translator failed to recover from the original text (Steiner, 1975). The translation of proverbs and sayings from the Runyakitara languages into English and other languages, may find good use of these philosophical theories.

## **Linguistic Theories**

Unlike the philological theories which compare genre, stylistic, and features of the ST and TT, the linguistic theories are based on the comparison of linguistic features, their development, mainly due to the application of linguistic fields such as semantics (meaning), pragmatics and the teaching of translation/interpretation. These theories view translation as "simply a question of replacing the linguistic units of the

ST with the 'equivalent' TL units without reference to factors like context or connotation" (As -Safi, 2011, p. 35). According to Nida and Taber (1969), linguistic translation contains elements which can be directly derived from ST wording. In this model, the surface elements of ST (grammar, meaning, connotations) are analysed as linguistic structures that can be transferred to the TL and restructured to form TL surface elements.

# **Functional Theories**

The 1970s and 1980s witnessed a shift from the static linguistic typologies of translation to communicative approaches for the analysis of translation (As-Safi, 2011). The functional theories focus on the use of text type and language functions (Baker, 2005; Shuttleworth & Moiro, 2007). In the text type argument, it is at the level of the text rather than the words, that equivalence and communication are effected. In the informative text for instance, the purpose is to communicate facts. Hence, when analysing an informative translation in Runyankore, one should check whether the translator has transmitted the full referential of conceptual content.

In the example of "Instructions" translated by Natukunda and Asiimwe (2012a) for the non-governmental organisation, ACCLAIM, our interest as translators was to ensure that the text was fully informative and contained no ambiguity as demonstrated in the box below (

Ry/Rk

Ry/Rk ):

## **Instructions**

This interview should be started only once informed consent has been obtained from the participant. Read all of the questions and all of the information that is in bold print aloud to the participant. Please read all information as it is written. Interviewer instructions are in italic print these are for your use and should not be read aloud.

Please mark an

X

*X* in the box that corresponds to the reply by the participant. Note that some questions have multiple responses possible. Please mark an X in the box next to each reply. Do not read the list of possible responses to the participant, unless noted in the instructions for a specific question. If someone replies "I don't know" this should be the only response indicated. For the "Other" responses, mark an X in the box and then write the response on the line provided. Please record participants' comments as directly and carefully as possible. At this time, mark start time of interview below and then proceed with the interview.

## **Endagiiiiro**

Ekigaaniiro eki kitakaatandikwa otakatungire okwikiriza kw'orikugarukamu ebibuuzo. Banza waayaturira orikugarukamu ebibuuzo byona n'ebyokushoboorora ebihandilkire omuri bwino ekwasire. Nitukushaba ngu oshome ebibuuzo byona n'ebyokushoboorora nk'oku biri. Endagiiiiro

z'orikubuиza zihandiikire omu bunyuguta bukye - ebyo n'ebyawe kukoresa, otakaabishomera orikubuuzibwa ('yagarukamu?). Ijuka ngu ebibuuzo ebimwe biine ebyokugarukamu by'emiringo mingi. Nitukushaba ngu oyorekye n'akabonero ka X buri kyagarukwamu kyona. Otakaashomera ou orikubuиza eby'okugarukamu ebi arikubaasa kweyambisa kwihaho baaba baakikuragiira omu ndagiiriro y 'ekibuuzo ekyo kyonyini. Omuntu yaagarukamu ati: "Tindikumanya" kibe eky'okugarukamu kyonka eki oraayorekye. Ku araagarukemu "Ekindi", yoreka akabonero ka X omu kashanduuko akari omumaisho g'ekyo ky'okugarukwamu, reeru ohandiikye eki yaagamba kyonyini aha runyerere ru baakuha. Nitukushaba ngu ohandiikye eki baakugarukamu nk'oku baakigamba kwonyini. Orikugarukamu ebibuuzo yaagira eki yaarengyeza, kihandiikye kurungi n'obwegyendesereza bwingi. Mbwenu hati handiika obwire bwonyini obu waatandikiraho ekigaaniiro kyawe.

Source: Edith Natukunda-Togboa & Allen Asiimwe: ACCLAIM Men's Questionnaire Translated Oct 3-2012

In the expressive text which favours creative composition, one would check to see whether the aesthetic and artistic form of the ST has been transmitted. In an operative text, the translation should create an equivalent of a behavioural response. The audio-medial texts require a "supplementary method"; that is supplementing adequately with visual images, sound, music and action. In the words of Munday (2001, p. 16), "the text type approach moved translation theory beyond the effect they create among the readers; going towards the consideration of the communicative purpose of translation". Nord (2007, p. 8) goes on to add that translation, under this perspective is uplifted "to a form of mediated intercultural communication".

# **The Socio-linguistic Theories**

These theories, according to As-Safi (2011), endeavour to link translation to the communicative theory and the information theory with a special emphasis on the receptor's role in the translation process. We hasten to add that the sociolinguistic theories do not disband language structures, but rather, deal with them at a higher level, in accordance to their functions in the communication process. These structures may include rhetorical devices, or figures of speech such as simile, metaphor, irony, hyperbole, etc. These theories require the translator to exhibit a high level of language performance.

## **The Interpretative Theory**

The interpretative theory is also known as the theory of sense and is part of the socio-linguistic theories. Originally, it was designed to reflect the process involved in conference interpretation. The proponents of this theory argue that: ... interpreters do not work merely with linguistic meaning, but also need to take into account such factors as the cognitive context of what has already

been said, the setting in which the interpreting is taking place and the interpreter's own world knowledge" (Lavault, 1966, cited in Shuttlewoth & Cowrie, 2007, p. 85).

The focus, in this case of interpretation, is on the intended meaning, or the sense, than the words of the speaker on the floor, which is the oral source text. We note also that the target text that is relayed to the receptor in the interpretation process is also in the oral form.

# **The Systems Theory**

It promotes a general model for understanding, analysing and describing the functioning and evolution of literary systems with special emphasis on the study of translated literature. Followers of this theory give priority to the requirements of the target language, stressing readability and accessibility, employing a pleasant and easy style. An example of the systems' theory is Baker's polysystem theory.

## **The Manipulation Theory**

This is also associated with the translation of literature. According to Hermans, under this theory, translation implies a degree of manipulation of the ST for a certain purpose, because its process aligns "the target text (TT) with a particular model which should secure social acceptance in the target culture. This theory is descriptive, target oriented, functional and systemic" (Hermans 1985, p. 11). In contrast to the linguistic theories, this one approaches translation not as science, but rather as an art which permits manipulation rather than rigid equivalences. Accordingly, translation is deemed a "re-writing process and the translator a re-writer who can alter or manipulate the ST in such a way as to be acceptable in the target language and culture" (As-Safi, 2011, p. 41).

## **The Aesthetic Communication Theory**

This theory propounds the creativity-orientation, especially for literature, which is essentially an aesthetic communication between the translator and the target reader. This theory caters for the arousing of the reader's suspense, interest and pleasure. To this end, according to As-Safi, "it employs fore-grounded structure, a highly elevated style and literary diction" (Steiner, 1975, in As-Safi, 2011, pp. 297-413).

## **The Relevancy Theory**

This is associated with pragmatics which deals with the use of language in communication. More specifically, it deals with the way meaning is conveyed and manipulated by the participants in a communicative situation. In other words, pragmatics deals with the speaker's meaning and the way it is interpreted by the hearers through what is known as "implicature". The theory emphasizes "the interpretative

use of language as distinct from the descriptive use" (Palumbo, 2009, cited by Allot 2003, p. 51).

Baker (2005), points out that human communication is based on the ability of human beings to infer what is meant that may be accounted for through the principle of relevance, defined as achieving maximum benefit at minimum processing cost. The relevance theory tries to account for the way the information processing faculties of the mind enable us to communicate with one another. "Its domain is therefore with the mental faculties rather than texts or processes of text production" (Gutt, 2000, p. 21).

From the foregoing, one can observe that each translation theory has its way of trying to balance the semantic content and the literary values of the original text. They represent sets of options for assessing whether the right word was chosen or the appropriate modification was effected. The correct application of these theories on Runyakitara consists of mastering the art of choosing the appropriate set of options available for a multi-dimensional assessment of the processes and product of translation.

# **Translation and Interpretation Strategies**

The preceding sections dealt with the theoretical base of translation and how it has evolved with the science of language and communication. This section links the science and art of translation to the strategies adopted for the different text types. From the onset, it is noted that some scholars of interpretation refer to strategies as techniques or methods of translation. In this chapter, a strategy of translation is considered like a procedure that helps to solve a problem encountered in translating a text or its segment (Baker, 2005). There are local strategies which deal with text segments and global ones which deal with whole texts. In both cases, when one is translating, a strategy or technique needs to be selected to tap into the translator's background knowledge, his/her awareness of the register, content, the relevant linguistic conventions and his/her mastery of the language. Below are some strategies that can be used for tackling different text types or dealing with a specific function/purpose of translation.

## **Domestication Strategy**

It is also known as "normalisation [or] naturalisation strategy". It is useful in "bridging gaps and achieving intelligibility in line with the hermeneutic approach which focuses on interpretation and grants the translator the right to manipulate the text so as to make it natural, comprehensible and readable" (Steiner, 1975, in As-Safi, 2011, pp. 297-413). The original text is subjected to an adaptation so as to be re-cast and made compliant with the target linguistic and cultural conventions and to accomplish the purpose of translation.

This strategy is often adopted by liberal translators as seen in the following translation of proverbs from Runyankore:

Tingasiga tasiga ntoni The drunkard never misses hard fist knocks (Interpretation: If you keep going to every bar where alcohol is, you will not miss getting a hard fist knock because where alcohol is, the chances of fighting are high).

* Mpora mpora ekahisya oтиnyongororwa aha iziba
* Slow steps led the earthworm to the well (Interpretation: Hard tasks are accomplished by taking the first step) (Source: Africansoulmag.com Accessed on 12/12/2013) The translator has accompanied the proverb with an interpretation that is readily understandable by a contemporary foreign audience.

# **Compensation Strategy**

This concerns the technique of making up for the translation loss of significant features of the source text (ST) by approximating and supplementing their effects in the target text (TT) (Hervey & Higgins, 1992). In many legal, political, scientific and technical texts where translation loss is anticipated, compensation has been frequently utilised to make up for that loss. In the texts that have translated the analysis of the Rwanda genocide, for instance Taylor (1999), although the direct meaning of "interahamwe" was known to be "those who work together", the terminology has been left in Kinyarwanda, with a supplement of "Interahamwe militia" to give the political connotation of their military orientation.

## **Elaboration and Explication Strategy**

In order to communicate the message in the ST when the translator cannot find the exact equivalence, she or he may resort to the elaboration or explanation of the segment (As-Sifa, 2011). Such explications have been used for similes, metaphors and technical terminologies, as shown below:

Preterm labour (after 20 weeks, but before 37 weeks),

□

□ (2) Kutandika kurumwa obwire butakahikire (bwanyima y'esande 20 - kwonka atakahikize esande 37)

□

□ (2)

Pre-eclampsia/eclampsia, (convulsions, severe headache, blurred vision, loss of consciousness)

□

□ (8)

Kuteerwa emiyaga, n'omutwe gw'amani, okaba nk'ayahuma, okagwa akama

□

□ (8) Source: Natukunda-Togboa & Asiimwe (2012).

In the translation cited above, the technical segments from women's reproductive medical terminologies were best translated by elaboration and explication where an equivalent name of the health status or disease was not readily available in Runyankore.

# **Approximation and Compromise Strategy**

This strategy tries to create a balance between the SL aesthetic and cultural values which are acceptable or unacceptable in the TL. The difficulty with discretional approximation though has achieved "an equilibrium whereby the original aesthetic flavour is transferred into English without hindering genuine comprehension or producing something that can be rejected as totally un-English" (As-Safi, 2011). Many terms referring to cultural-bound values and practices of the Banyakitara have been approximated to equivalents which are accepted as natural" in English but do not exactly transfer the same meaning to the English speaking Munyakitara. Terms like "Omufumu" who should have been a "spiritual healer" was approximated to "diviner" or at worst "witchdoctor" and "okurunga" equated with "spicing" when it actually does not involve putting any of the modern spices in the food.

## **Equation and Substitution**

Using the words of Malone (2013), "the most obvious form of equation is that of the loan word, where equality would seem absolute". We now talk of going on "safari" using the "kompyuta" in Runyakitara and putting on "Busuti" like the Baganda and when you visit an Atesot friend you will drink their brew "ajono" and play "omweso". These events, dresses, foods, and sports have now become a familiar part of our daily life because of intercultural living and social proximity. However, Malone (2013, p. 1) warns, that "

…

… the term will not conjure up the same association as it does in the source language"...

The second form of equation is provided by the "calque", where the target language adapts the source language term to its own morpho-phonological framework. The Runyankore "okupaminga" term for "perming hair" or "kalituusi" for eucalyptus have been accepted as common usage. Another example is the shout of acclaim "Encore!" from French in musical concerts in Uganda, which is dressed to cover the complexities of gender, plural and politeness markers that would otherwise be needed if another translation strategy was chosen for requesting a repeat.

One of the most common risks associated with the word-for-word equation is that of false cognates (false friends), where the meanings of deceptively similar terms do not match across languages. The classic examples in Runyakore and Luganda are okushitama/okusitama, [sitting down/squatting] and kokareebe/koboine [it serves you right/what a pity] in Runyankore and Rutooro.

To return to Malone's (2013) terminology, the antithesis of equation is substitution, adopted when there is no direct equivalence. For example, at a purely grammatical level, the Rutooro prepositional phrase replaces (substitutes) the English genitive: "Acts of the Apostles'" will be translated as Engeso z'Abakwenda. At a more semantic level, the proverb Atariho tagwerwa muti, in French is replaced by Les retardatires mangent les os [Literally: Late comers eat bones]. At the beginning of the Walt Disney Pictures version of 'Alice in Wonderland' (1951), Alice is given a song to sing, 'all about cats and rabbits'. If the film was to be done and Alice was to sing in Runyakitara, another simple and silly song would be chosen. The reasons for such changes are not merely linguistic or merely cultural relocation, but linguistic fidelity that can be rejected in the interest of a greater good, for the entertainment of children (Malone, 2013).

# **Divergence and Convergence**

The strategy of divergence focuses on choosing a suitable term from a potential range of alternatives. "A road" in Runyankore could be rendered by omuhanda, or oruguudo; while "to take" can be translated as "okutwara" or "okwihaho". Divergence represents a relationship of one-to-many. "Okuhindura", for instance, could mean to change, to exchange, to turn, or even, to translate. Where there is a whole set of possibilities, the translator's aim is to make the right choice. Convergence, on the other hand, represents a relationship of many-to-one. It is the opposite of Divergence. We could cite the case of French pronouns "Tu, Te, Toi, Vous" that all would converge into "You" when translating into English.

## **Amplification and Reduction**

Amplification requires the translator to add some element to the source text so as to improve comprehensibility. The most frequent form of amplification is the translator's note, be it in form of an endnote, or footnote or a parenthesis following the item in question. Sometimes, a single lexical item in one language needs a 'collocational' partner in the other. Certain components may be cultural, semantic, linguistic, or a mixture of all. The amplification device is also found in technical translation in order to aid comprehension.

Reduction, as the term suggests, consists of omitting elements in a target text because they are redundant or even misleading. Thus, the 'blackboard' in Runyankore becomes merely orubaaho and a 'folktale' is ekigano.

## **Diffusion and Condensation**

A source text item is expanded without adding any extra layer of meaning, that is, it provides more or less elaboration in the target language. In Runyankore, a sentence which ends with shinta expresses a lot of doubt or fear or mistrust in the person who is the subject.

* Yaagira ngu naabireeta! shinta!
* He said he will bring them! I highly doubt it.

In the case of condensation, a source text is contracted without omitting any layer of meaning (Melone, 2013). The target text expression should linguistically be more economic.

* Ekintu ky'omuhendo gw'ahansi = cheap
* Kushara emihendo
* =
* = Sale

In the other direction, prepositional verbs and phrasal verbs are typical of this phenomenon:

To do make up = okwesiiga To make up your mind = okusharaho To be obliged to have recourse to

=

= okuharirizibwa

# **Re-ordering**

The strategy of re-ordering, is within the field of comparative syntax. At its simplest, it requires the translator to operate basic inversion procedures with, for example, the adjective-noun sequences: white horse / embaraasi erikwera, and the verb-object positioning: Ninkukunda / I love you.

Set collocations of two or more items exist in both languages:

* okufa n'okukira / life and death;
* ekiine ebirikwera n'okwiragura/ black and white;
* ahagati y'amaino ga rufu n'ekituuro / (between) the devil and the grave.

The foregoing examples indicate how such pairings can sometimes match perfectly or match partly but belong very definitely in the same semantic field, and match perfectly but in an inverted form.

The very frequent use of the passive voice in English creates another need for re-ordering in translating into Runyakitara since it has:

* its own identical passive forms; e.g., Abantu boona nibamukunda / He is loved by everyone;
* an active form using verbs with impersonal agents whose nominal or pronominal identity never appears; e.g. Tibakakingambiraga I have never been told that/They have never told it to me.

He is being interrogated

=

= Bariyo nibamubuиza With all these observations on strategies in mind, it becomes clear that a thorough mastery of the lexico-grammar of the source language and the target language is indispensable for a translator.

# **Interpreting Strategies**

In the preceding sections we have been looking at translation as a means of transferring values and the creation of equivalents through the written text. Interpretation deals with a similar process and product but orally. The two terms, are NOT interchangeable, as the general public tends to suggest. Interpretation is much more demanding than translation in terms of competences required.

The major requirements for a competent translator could be summarised as the mastery of SL and TL, thorough knowledge of source and target cultures, familiarity with the topic/register, vocabulary wealth, and awareness of the three-phase process: SL decoding, trans-coding or SL-TL transfer, and TL encoding (As-Safi, 2011). Simultaneous interpreting, on the other hand, requires at least five more skills: short-term memory for storage and retrieval, acquaintance with prosodic features and different accents, quick thinking and paying full attention, and self-composure. For consecutive interpretation which is done segment by segment, with pauses in between, the interpreter requires in addition, the knowledge of shorthand writing skills.

## **Compensation Strategy in Interpreting**

Unlike the translator who enjoys the availability of time and resources, the interpreter has to work rapidly so as to keep up with the natural speaking speed of the floor language (speech of the orator), working out the sense equivalent and listening. The maximum acceptable relay-delay is 30 seconds after the floor language. The interpreter is therefore, often obliged to resort to compensation strategies in order to ease the burdens of constraint, achieve a smooth performance, maintain a fluidity of ideas and improve the pace of delivery. In this speech where the orator was making a list of the agricultural products of Mali, the interpreter compensated for the last item as it was unfamiliar to the Ugandan audience:

* .... les arachides, le mais, les haricots, le millet, et noix d'acajous
* .... groundnuts, maize, beans, rice, millet and other grain crops.

## **Syntactic Modification Strategy**

To eliminate or reduce delays and to counter the risk of lagging behind the SL speaker, the interpreter starts simultaneously uttering before he perceives the whole idea. This entails carrying out certain syntactic adjustments. For example, in interpreting from English into Runyankore, the interpreter can start the sentence with the subject, add a nominal clause to attribute the action and end with a verbal phrase. By doing so, she/he could reduce the time required to wait until the speaker utters the verb that might follow a long noun phrase with sometimes embedded phrases and clauses. For example:

"The Ministers of Foreign Affairs of IGADD are gathered in Juba in negotiations to convince the warring factions in South Sudan to stop fighting and hold a national dialogue" (BBC World Service, Focus on Africa, 19

th

th

Dec 2013). "Nk'oku okurwana omuri Sudan Ey'Omumashuuma kuriyo nikweyongyera, ba Minista b'Enshonga ez'Aheeru ab' Ekigombe ky'Ebyentunguuka n'Okwerinda Ekyanda (IGADD), hati bari omu rukiiko Juba kuteesa n'abeebembezi b'Ebibiina ebirikurwanirira okurekyera aho orutaro reeru bakaza omu kigaaniro ky'okukoragana omuri eryo ihanga" (Translated by Natukunda-Togboa, 19-12-2013).

# **Segmenting and Chunking Strategy**

The interpreter can resort to this strategy when the SL speaker utters a lengthy sentence which has to be 'sliced' into sense-units so as to cope with the short-term memory (As-Safi, 2011). Conversely, she/he may combine short sentences into a compound one for coherence in delivery.

## **Lining-up or Queuing Strategy**

In order to reduce the constraint of time-lag, the interpreter may delay rendering a less significant information segment amidst a heavy load period of piled up information and then catch up in any lulls that occur later. It should be noted however, that the delayed segment may not be cohesively compatible with the flow of delivery and may thus disrupt the thematic progression (El-Shiyab & Hussien, 2000).

## **Calquing Strategy**

This is another strategy used to mitigate the effects of time constraints and to avert any anticipated lexical difficulty. The interpreter may imitate the SL lexical patterns and collocations and hence produce a literal, 'verbatim' rendition. An example of this is when frequently African proverbs and sayings are introduced 'verbatim' in political speeches:

* Nimbagambira nti, "Akati kainikwa kakiri kato".
* I am telling you, "a tree is bent when it is still young".

## **Paraphrasing Strategy**

Conversely, the interpreter may resort to paraphrase in encountering a SL culturespecificity, hence it may be rightly called "Exegetic Strategy". For the same sentence above she/he may choose to say:

* Indeed, "a tree is trimmed at an early age".

## **Approximation Strategy**

Due to speed constraint, when the interpreter does not find a direct TL equivalent or fails to remember it, she/he can produce an alternative that has common semantic features. For instance, opium poppy could be approximated to "enjaayi" (marijuana).

# **Borrowing Strategy**

To cope with the speaker and maintain a rapid pace of delivery, the interpreter may have recourse to loan words through transliteration. Most frequently, this is done for technical terms like video, stadium, cinema, IGADD, UNESCO, boda-boda.

## **Ellipsis Strategy**

This is an economising strategy where some SL words are deleted when they are believed to be superfluous, repetitive or redundant, e.g. (I will) see you later. (If) God (is) willing. (May you) travel safely. All the strategies of interpretation that we have analysed arise directly from the constraints encountered in the interpretation process itself. It is essential for aspiring practitioners to understand the theoretical explanations in order to avoid making the same mistakes as their predecessors in practice. When teaching, the lecturer/instructor can actually pick and demonstrate strategies that can be used to overcome syntactic and semantic constraints, those for solving phonological, prosodic and phatic problems, and those to tackle paralinguistic and psychological constraints like tract and stage fear. In general, however, constant detailed reading assists the interpreter to familiarise with content and register, and to deal with the preliminary linguistic constraints. Other issues concerning accents, intonation, pitch, rhythm and tempo get to be solved as the practionner gets more accustomed to the profession. Indeed, as As-Safi (2011, p. 39) rightly observes, in the final analysis "translating/interpreting is an intercultural communication act that requires bicultural competence".

## **Audio-Visual Translation**

I have decided to end this chapter with a section on audio-visual translation because it seems to me to be a new area that is technically located midway between translation and interpretation. Yet it is a field which is attracting a lot of media attention as it is a fashionable channel of popularising Runyakitara using the new digital technologies and social-media networks.

The advent of digital technology, especially the mass production of DVDs in Third World Countries like Uganda, has meant an increase in films, television programmes which are mostly in English, frequently with subtitles. But there are increasingly those with a diagonal (different language) sub-titling including Runyakitara. In addition, the term used for the interpretation played over the DVD orally, is "dubbing" (Ghaemi & Benyamin, 2010). Both these processes are combined under the category of screen or audio-visual translation (AVT). Screen translation, a translation method which makes use of the acoustic channels, as recognised by Baker

and Hochel (1998, p. 74) has undergone a lot of rapid growth over the last two decades. This is certainly linked to the fact that it is the quickest and most economical strategy of translation and interpretation.

Subtitling is defined as "supplementing the original sound track with another voice, in another language". Similarly, audio-visual transfer denotes "the process by which a film or television programme is made comprehensible to a target audience who is unfamiliar with the original source" (Ghaemi & Benyamin, 2010, p. 40). Technically therefore, these are processes which involve literary and figurative translation and interpretation. According to Gottlieb (1998 cited in Schwarz 2003, pp. 5-6), a subtitler is faced with formal (quantitative) and textual (qualitative) constraints: "textual constraints are those imposed on the subtitles by the visual context of the film, whereas formal constraints are the space factors (a maximum of 2 lines and 35 characters) and the time factor". Schwarz (2003, p. 5) goes on to add that "the main problem in subtitling is caused by the difference between the speed of the spoken language and the speed in reading; both require a reduction of the text."

In terms of benefits, scholars have demonstrated that, there are some advantages for watching subtitled language programmes. First, watching subtitled programmes fosters the practice of the language of the screen translation or interpretation. Secondly, such programmes can improve reading skills, in this case in Runyakitara. However, these benefits only apply if the subtitles meet the quality requirements. Pushing further Gottlieb's findings (2004), one can deduce that interlingual subtitling, which encompasses societal and language-political implications, is instrumental in improving reading skills, boosting language competences, facilitating easy and cheap intercultural exchange. Gottlieb goes on to propose the following translation strategies for subtitling films:

* Expansion is used when the original text requires an explanation because of some cultural nuance not retrievable in the target language.
* Paraphrase is resorted to in cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language.
* Transfer refers to the strategy of translating the source text completely and accurately.
* Imitation maintains the same forms, typically with names of people and places.
* Transcription is used in those cases where a term is unusual even in the source text, for example, the use of a third language or nonsense language.
* Dislocation is adopted when the original employs some sort of special effect, e.g., a silly song in a cartoon film where the translation of the effect is more important than the content.
* Condensation would seem to be the typical strategy used, that is, the shortening of the text in the least obtrusive way possible.
* Decimation is an extreme form of condensation where perhaps for reasons of discourse speed, even potentially important elements are omitted.
* Deletion refers to the total elimination of parts of a text.
* Resignation describes the strategy adopted when no translation solution can be found and meaning is inevitably lost (Ghaemi & Benyamin, 2010). The most important challenge regarding subtitling in countries like Uganda, is the "lack of responsible institutions and educated professional subtitlers at work" (Ghaemi & Benyamin, 2010, p. 39). Secondly, most DVDs are subtitled using special software intended to exclude human interference. In situations where the technology is well developed, the quality of the translation is good. But in Uganda, where the subtitling in Runyakitara is mostly effected on pirated DVDs, using back street make-shift "studios", there is hardly any standard to be respected. Our interest in the present publication is to call on universities and other tertiary institutions to include the study of subtitling in translation and interpretation studies, so that professionals can be trained for such work. Educated subtitlers will not come into the realm of film, music and entertainment industry as long as screen translators and interpreters remain in the backstreet shadows hiding from law enforcement agents. They need to be recognized for their creative contribution to the image and sound productions and to be included in the curriculum of translation and interpretation studies.

# **Conclusion**

In conclusion to this chapter, we can observe that theoretical discussions on translation and interpretation are important because they widen the practitioners' and learners' 'perspective' for the use of systematic strategies in the translation and interpretation of texts. In terms of linking theory to practice in this chapter, the insights of Bassnett (2002) seem to be still pertinent to our conclusion: "To divorce theory from practice, to set the scholar against the practitioner as happened in other disciplines, would be tragic indeed" (Bassnett, 2002, p. 17). In this chapter we have tried to show that in the history of the discipline, the different theories that have been advanced and the strategies that have been proposed are crucial to training in translation and interpretation in Runyakitara. In the chapter, we have also illustrated how new areas in the discipline, like audio-visual translation and screen interpretation, which hitherto have not received serious attention, can bring forth economic, linguistic and socio-cultural benefits if they are promoted and formally incorporated in translation and interpretation studies.

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## **Footnotes**

1. 3
2. 3
3. The fifth period was added by the author of this chapter. [↩](https://pieree369-olmocr.hf.space/#user-content-fnref-0)

# **Chapter 8**

## **THE ORTHOGRAPHY OF RUNYAKITARA Gilbert Gumoshabe & Oswald Ndoleriire**

## **Introduction**

Orthography is a set of rules or conventions put in place to prescribe how a language should be written. In other words, orthography is the system of representing the sounds of words by written symbols (Fromkin et al., 2003). The rules include how words that are in a spoken form should be spelt, punctuated and capitalized. Runyakitara, like any other human language, manifests itself in two forms: spoken and written. In the opinion of Fromkin and his colleagues (2003), these two forms are distinct in the following ways:

The spoken language is the natural form of language while the written language is artificial. By referring to the spoken language as being natural, it means that it is innate (inborn) to human beings because when a child is exposed to it, that child will have the ability to communicate in that spoken medium. There is therefore, no teacher or instructor required to teach a child his/her mother tongue. On the other hand, written language is artificial because those who know it have to learn it in order to communicate using it. Written language is therefore, an invention of man that helps him to store information and disseminate it.

Secondly, written language is not the original form of language. This is because it is a representation of the spoken form where human vocal symbols made by speech organs are represented on a piece of paper by graphic symbols. Because of that, it is impossible to find a written language which is not spoken, although it is possible to find a spoken language that is not written, especially if that language's orthography has not been developed.

Thirdly, although a written language changes over time because the process of change is very slow, the spoken language easily changes. The written form of language is more conservative and resistant to change than the spoken form. Therefore, a written word is not only more permanent than a spoken one but is also rarely subjected to linguistic changes.

Fourthly, in a written language, the user has a relatively wider range of graphic symbols which she/he uses. For example, there are more than 12 vowel sounds that

are represented by only five vowels; a, e, i, o, and u. Written language is also uniform with all varieties of dialects of a language; for example, while the American English pronunciation is different from that of the British, the two forms do not significantly differ in spelling. This is not the case with the spoken form.

Finally, spoken language cannot be informative per se mainly due to repetitions. This is because the spoken language does not have to follow the rules of grammar while the written language follows the rules as specified.

# **Principles of a good orthography**

Fromkin et al. (2003) explain different principles that make a good orthography. The first principle explains that a good writing system should accurately reflect the sound system of a language. It must be based on thorough analysis of the sounds of that language. It is not possible to make an accurate orthography without first analysing the sounds of that language. All contrastive sounds in a language should be represented and non-contrastive variations should not be represented. When the system is inaccurate, the reader is faced with a problem of guessing the meaning of the word. The orthography of Runyakitara has followed this principle as most sounds are represented by one symbol. The problem is on homonyms where more than two words are represented by one sound.

A good orthography of a language should be consistent; there should be no contradictions within the system. This means that: a) The same sound should be represented by the same symbol. b) The symbol should never represent anything else except that sound. c) There should be no silent letters or letters that are without function.

This is one of the principles that Runyakitara orthography adhered to. There are no two sounds that are represented by the same symbol

The third principle is that a good orthography should be convenient to the extent that it is easy to write and symbols are easy to make. The symbols are also easy to print and type.

Another principle of a good orthography is that it should conform to the orthography of the other languages in the region. It is not good for the orthography of a language to differ much with that of its neighbours. In the case of Runyakitara, the orthography conforms to all the neighbouring languages as they all use alphabetic writing system.

The last principle of a good orthography is that it should be acceptable to the people who are going to use it. Often, people have strong opinions especially if there has already been an older orthography in use. Time must be taken to consult local opinion and to explain carefully the reasons for any proposed change. This was

done in 1954 where disagreements emerged and Runyoro-Rutooro ended up writing their own and another conference was organised for Runyankore-Rukiga that got her orthography in 1964.

# **The Need for Writing Uganda Indigenous Languages**

The history of writing dates as far back as 3000 BC when the Egyptians developed hieroglyphic writing for recording events in their lives. Although many languages all over the world have been written, there are still many African languages are not yet written.

In Uganda, there are about 15 languages that are not yet written. The main question is, why do we need to write our languages? There are several reasons for that. These include the following:

## **Preservation of Information**

For many traditional societies, the major form of transmission and preservation of information is by word of mouth (oral transmission). However, this method has proved very inadequate because as the information is passed from one source to another, it undergoes considerable transformations. In some instances, more information is added while in others, it is reduced or adulterated. Consequently, by the time the message gets to the intended recipient, it is no longer in its original form.

Furthermore, for purposes of preservation of information, sometimes the only source of information might die without leaving any recording of his or her knowledge behind. Such occurrences confirm the West African saying that "when an elder dies, a library burns". Therefore, with such poor record-keeping methods, it is imperative that we write our languages.

## **Coverage**

Whereas the word of mouth needs face-to-face interaction and can only serve those people who are physically present, the written word can even be received by those who are not physically present. True, with modern technology, tape-recorded information and radio transmissions can cover a wider distance but given our Ugandan standard of living, few people can afford to buy radios and maintain their running as well.

Furthermore, the radio has a schedule which the listener must follow. If he tunes at a wrong time, he/she will miss the programme. Yet with written material, it can be read at the recipient's will and can be referred to anytime one wants.

## **Education**

The most important factor with written materials is that people can be availed with education materials which can help them improve their lives. These written materials are of various disciplines and can be used for both academic and non-academic purposes, and may remain relevant for a long time. For instance, books on hygiene that

were written in 1935 by the White Fathers Mission are still relevant and can be utilized to date to educate people on how they can improve their hygiene.

With the availability of written materials in various fields in Ugandan indigenous languages, Ugandans can understand developmental issues better and participate meaningfully in their governance. For example, the provision of HIV prevention information in the local languages has created substantial awareness about HIV prevention and transmission among Ugandans.

# **Preservation of a language**

A language can best be preserved if it is written. When a language is unwritten, many indigenous words are lost while it is not easy to document words that have been incorporated. It is difficult to preserve a language in its oral form.

## **Cultural preservation**

Culture can best be preserved if it is written. Norms, roles, sanctions, beliefs and customs are easy to pass on from one generation to another if the culture of a specified language is written. However, with the ever-increasing socio-economic changes, it is easy to lose important components of culture, if it is not documented.

## **Historical Developments in the Orthography of Runyakitara**

It should be noted that at the end of the

19th

19

th

Century and during the early years of the

20th

20

th

Century, practically all the indigenous reading materials available in Uganda were in Luganda. At that time, it was even thought that Luganda would be the major language of communication and instruction throughout the region.

However, the reality was that very few people understood Luganda in the whole of Western Uganda at that time. Furthermore, with the consolidation of the reinstated monarchy in Tooro (reinstated by the British in 1891) and the rise of nationalism in both Tooro and Bunyoro, it was felt more and more that Luganda should be replaced by Rutooro and Runyoro as the major language for communication in the two kingdoms respectively.

The writing of Runyakitara (Rubongoya, 1965), started with the Runyoro-Rutooro dialects before it spread to Runyankore-Rukiga. The Protestant Missionaries of the Church Missionary Society (CMS) spearheaded the writing of our languages in Tooro. The first version of the New Testament was translated into Rutooro by the missionary H. E. Maddox during the early years of evangelisation, around 1900. The same author produced the first grammar of the language in 1902 called An Elementary Lunyoro Grammar which was based on the Runyamwenge (essentially using the Runyamwenge sub-dialect of Rutooro). The year 1913 was very important in the history of Runyakitara when Maddox produced the full bible translated in Rutooro, also

based on Runyamwenge dialect. The first bible was used in the whole of Western Region and some areas of the present-day Democratic Republic of Congo.

Other books were subsequently written by both the CMS missionaries and the RCM (Roman Catholic Missionaries) but were generally in the Runyamwenge subdialect. These included the well-known Grammar Ey'Orunyoro by the Rev. Fr. A. Caumartin which is still of much value up to this day. Books and manuals produced at this time were usually for schools or for religious purposes.

Some written work also appeared during the early years in Runyankore, e.g Omuntu na Hygiene published by the White Fathers Mission, Mbarara in 1935 and was intended for primary schools. The full translated version of the bible in RunyankoreRukiga came out in the 1950s.

# **Efforts to Standardise the Orthography of Runyakitara**

It was, according to Rubongoya (1965), R. A. Snoxall, the then Acting Director of Education, who in 1946, after consultations with A. N. Tucker, an expert on Bantu languages at the School of Oriental and African Studies, London, who decided to introduce a new orthography. After discussions with missionaries and other educators in Buganda, the new orthography was adopted for Luganda. That very year, 1946, Snoxall organised another conference for the Western Region at Virika, Fort Portal, to discuss a standard orthography for the Runyoro language.

It is in this conference that the representatives of Ankore and Kigezi stated categorically that their language was different from Runyoro and that accepting this new orthography would bring about the demise of their language which was already developing written materials. They added that the people in their areas were not prepared to read any book or newspaper written in Runyoro.

According to Taylor (1960), the Virika Conference therefore, broke up without any decision being taken on the new orthography. However, from this period, as Betungura (1960) notes, Runyankore continued developing and came up with the first Runyankore-Rukiga orthography in a conference at Mbarara in 1954. This conference was chaired by Prof. A. N. Tucker and the secretary was K. S. M. Kikira. Thereafter, the colonial authorities started recognizing its importance in Ankore and Kigezi. In 1947 for instance, the Education Department of the Uganda Colonial Government authorized the use of Runyankore as a medium of instruction in Primary 1 and 2 in Ankore and Kigezi. This policy was clearly stated in the 1948 Education Report which recognized six vernaculars as media of instruction in Primary School. These were: Luganda, Lunyoro, Luo, Ateso, Lugbara and Swahili.

The Education Report (1948) further explains that the limited production of literature made it clear that no further vernaculars can justify a claim to be regarded as media throughout the primary school system, but noted that the use of Runyankore dialect of Runyoro had been conceded for the first two years of primary school in

Ankore, and would continue to be used only up to that level until when there would be sufficient materials written in Runyankore.

This policy remained valid until the Castle Report of 1963 when RunyankoreRukiga was recognized as one of the six major vernaculars to be used in the school system (Swahili had ceased being recognized as a vernacular in Uganda in 1956). By this time, Runyankore-Rukiga had developed considerably and by the 1970s, it was somewhat in better position than Runyoro-Rutooro.

After the break-up of the Virika meeting of 1946, the Banyoro and Batooro reconvened in Hoima in 1952 (six years later) to discuss again the problems of harmonizing the orthography, this time for Runyoro and Rutooro, which at this meeting had adopted the name Runyoro-Rutooro (rather than Runyoro) to cover the two dialects.

At this meeting, the harmonization work involved such aspects as taking a common stand particularly concerning some of the symbols and signs used by the CMS missionaries and those used by the RCM.

For instance, while CMS missionaries used the diacritic sign (-) to mark length on top of a vowel, the RCM (White Fathers) used (^) on top of the vowel. In accordance with the recommendations of the International African Institute, it was agreed that vowel length would be marked by two vowels. Some harmonization was also effected at the level of grammar to reflect the language usage of the Banyamwenge. We produce here some recommendations made at the Hoima meeting as reported by Rubongoya (1965).

| **Usage by some Batooro** | **Usage by some Banyoro** | **Recommended Banyamwenge Usage** | **Meaning** |
| --- | --- | --- | --- |
| omuro | omuliro | Omurro | fire |
| hula | hulira | Hurra | hear |
| gaweera | gahwerera | Gahwerra | (water) evaporate |
| kitiito | kitoito | Kitaito | (it is) small |
| okahaabwa | okuhaibwa | Okuheebwa | to be given |
| okutiibwa | okutaibwa | Okuteebwa | to be put (on) |
| okutiisaho | okutaisaaho | Okutaisaaho | to be made to put |
|  | eicumu | Icumu | spear |
|  | eibango | Ibbango | hunchback |
|  | nteire omwana | ntiire omwana | I have beaten a child |

Many of the recommendations made in fact reflected both orthography and language (grammatical) usage.

In the elaboration of standard orthographies, the authors were guided by the recommendations of the International Institute for African Languages and Culture which was formed in London in 1925. This later became The International African Institute.

One of their pre-occupations was to elaborate workable orthographies in African languages. Because of the many sounds in African languages which did not exist in European languages, the tendency had been to utilise diacritical marks such as (, - - ^ .. : ) and many others on top, below or beside a given symbol so as to account for a given sound, e.g.: the (-) mark for the long vowel as seen earlier.

For these orthographies to be workable, the Institute wanted, as much as possible, to have every sound represented by one symbol and to reduce to the minimum the use of diacritical signs or marks.

Their work was somewhat simplified by what had already been done by the International Phonetic Association which was formed in Paris in 1886 and whose original name was L'Association Phonetique Internationale. This Association from its inception was made up of eminent linguists and phoneticians from various European countries such as Otto Jespensen from Denmark, Paul Passy from France (Ferender), and Henry Luncet from Britain.

One of the major tasks of the Association was to identify all possible speech sounds as they exist in human languages. They then came out with the International Phonetic Alphabet (IPA) where an effort was made to include as many of these sound symbols as they could imagine. The symbols used are basically Roman letters with a few from Greek.

The International African Institute also made its own alphabet known as the International African Alphabet (IAA) to cater for sounds in African languages. Its authors borrowed heavily from the International Phonetic Alphabet although they made some modifications. For instance, whereas in the IPA, the palatal nasal is usually written as /n/, in the International African Alphabet it is written as /ny/. It is this latter alphabet that was the basis of the standardised orthographies of Runyoro-Rutooro and Runyankore-Rukiga.

Meanwhile, the Banyankore and Bakiga who had broken away from the Runyoro-Rutooro orthography conference in 1946 organised their own orthography conference in Mbarara in 1954. The conference, which was attended by prominent writers and religious leaders from Ankole and Kigezi, was chaired by Professor A. N. Tucker. A report on standardisation of Runyankore-Rukiga orthography, which was being worked out after the breakup of the Virika Conference was presented in this conference, discussed and adopted with the necessary amendments and became the basis for the language's writing system. The rules of orthography adopted, according to Taylor (1960) were published with commendable speed and enabled the translation of the Bible to proceed. They also provided the writers with a stable and consistent orthography to write their texts. It was the basis for Taylor's A Teachers' Handbook of Runyankore-Rukiga orthography of 1960.

# **Current Situation of the Orthography of Runyakitara**

The four dialects of Runyakitara (Runyankore-Rukiga and Runyoro-Rutooro) are being taught in the school curriculum at lower levels of primary education. Runyakitara is also being taught at secondary level as Runyoro-Rutooro and Runyankore-Rukiga but taught at University as Runyakitara, to produce language scholars and researchers.

One of the areas that needs serious consideration is orthography, because a proper orthography of the language has not been reached despite several revisions. Currently, there are five official versions of the orthography of the language, namely: i) Runyankore-Rukiga Orthography (1960) by C. Taylor ii) Runyoro-Rutooro Orthography Rules (1963) by L. Rubongoya iii) Empandiika y'Orunyankore-Rukiga Egufuhazibwe (2005) by F. Karwemera iv) Runyoro-Rutooro Orthography (2002) by O. Ndoleriire et al. (Eds.) v) A Unified Standard Orthography of Runyakitara (2007) by O. Ndoleriire et al.

While we may say that the five orthographies above are satisfactory to a certain extent, there is still need for more revisions for purposes of standardisation. The orthographical gap that still exists is mostly along dialectical differences and improper linguistic arguments.

The main principle of Runyakitara orthography is that words are written the way they are pronounced or the way one hears them. The writing system adopted follows the principles of a good orthography that include accuracy. In this standardised orthography, all sounds are represented by symbols that do not leave any room for guesswork in pronunciation. The second principle followed is consistency where the same sound is represented by the same symbol with no silent letters. Convenience is the third principle that was followed. The symbols used to represent the sounds follow the alphabetic writing system. The fourth principle that was followed is conformity. The standardisation of this orthography ensured that it conforms to the orthography of other languages around the Runyakitara speaking area. The fifth principle is acceptability. Since the beginning of this writing system in 1954, it has been fully accepted by the users as required in linguistics. Following the linguistic requirements, what shall be considered as a unified standard Runyakitara orthography is as follows:

## **Double Consonants**

## **(a) The voiced bilabial plosive**

The voiced bilabial plosive /b/ except when preceded by a nasal (nasal compound) is written as /bb/. In Runyankore-Rukiga, this usually occurs in loan and onomatopoeic words. The onomatopoeic words only exist in Runyoro-Rutooro as shown in the following examples:

| **kubbaruka** | **to burst** |
| --- | --- |
| kubbasuka | let loose (as in a trap) |

| **kubbamuuka** | **walk away carelessly** |
| --- | --- |
| kubbuumuuka | escape massively |
| kubbabbamuka | loud roaring sound |

On the other hand, loan words take on /bb/ in Runyoro-Rutooro and RunyankoreRukiga as indicated in the examples below:

| **ebbeeseni** | **basin** |
| --- | --- |
| ebbinika | kettle |
| ebbaara | bar |
| ebbakuli | bowel |
| bbaibbuli | bible |
| bbaasi | bus |
| ebbahaasa | envelope |

In Runyoro-Rutooro a /b/ at the beginning of a sentence can sometimes be pronounced either as fricative or as plosive. But in this latter case, a single /b/ is used in spelling, for example:

Baitu omwana araha? Banura agenzire. Binu bintu ki? Baraatugamba ki? Buganda okarugayo di? But where is the child? Banura has gone. What are these? What will they say about us? When did you leave Buganda?

It is recommended that Runyankore-Rukiga adopts the same rule where onomatopoeic and loan words pronounced with a plosive are concerned, for example.:

| **kabba** | **shoulder part of a shirt** |
| --- | --- |
| bbururu | blue |
| ebbaafu | basin |
| ebbaraafu | fridge, ice |
| ebbendera (Ry) | flag |
| kibbaaku | concentrated waragi (local distilled liquor) |
| bbwa (Ry) | openly |

# **(b) The nasal**

When an object is expressed followed by a verb stem starting with

/n/

/n/ or

/m/

/m/, the nasal is doubled. Examples of words with

/m/

/m/ and

/n/

/n/ include the following: i)

Rn/Rt

**Rn**/**Rt** akammanya ammigire alimmara araammamirira nibannuga bannigire he/she knew me he/she has squeezed me he/she will be sufficient for me he/she will spray me they look at me with disgust they have strangled me

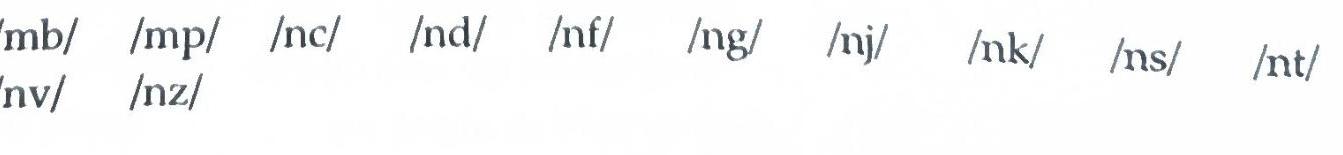
| **mummanyire** | **I know him/her** |
| --- | --- |
| akannaga | he/she dropped me |
| akammeenya isoke | he/she pulled out my hair. |
| ii)  Ry/Rk  **Ry**/**Rk** |  |
| kikammira | it swallowed me |
| ekammokyera | it barked at me |
| akammishira embibo | he/she sowed seeds for me |
| akammiisiira | he/she sprinkled water on me |
| kikannurira | it was sweet for me |
| akannena | he/she bit me badly |
| barannuga | they look at me with disgust (Rk) |
| annukiire | he/she is stinking |
| annyagire | he/she refused to pay me back |
| akannyuunyuuta | he exploited me |

As a general rule, a vowel that occurs before a double nasal is pronounced long. However, if this lengthening of the vowel is predictable, it is written as a single vowel, for example: akammanya is pronounced akaamanya but it is written: akammanya.

When a subject is expressed followed by a verb stem starting with a nasal, there is doubling of the nasal, for example:

| Rn/Rt  **Rn**/**Rt** |  |
| --- | --- |
| nimmumanya | I know him |
| ninnena | I am biting |
| nnyagura | I scratch |
| ninnoga | I am plucking vegetables |
| nimmara | I am enough |
| ninyega | I am learning |
| ninnyuunya | I am sucking |
| Ry/Rk  **Ry**/**Rk** |  |
| nimmureeba | I am seeing him |
| nnena | I chew |
| nimmanya | I know |
| mmwine | I have him |
| ninnyuuka | I am squeezing juice. |

# **Nasal compounds**

There is another category of nasals that exists in Runyakitara. These are nasals that include the following: 

Like in the case of

/mm/

/mm/ and

/nn/

/nn/, they are also predictable and wherever one meets them, there is no need of writing a double vowel before them. Examples include the following:

| **Nasal** | **Wrong spelling** | **Rn/Rt** | **Ry/Rk** | **English** |
| --- | --- | --- | --- | --- |
| mb  *mb* | [okubaamba] | okubamba | okubamba | to crucify |
| mp  *mp* | [nimpaandiika] | nimpandiika | nimpandiika | I write |
| nc | [nyeencakare] | nyencakara | nyencakare | tomorrow |
| nd  *nd* | [okuhaandiika] | okuhandiika | okuhandiika | to write |
| nf  *nf* | [okufoonfooza] | okufonfooza |  | to interpret |
| ng  *ng* | [omugoongo] | omugongo | omugongo | back |
| nj  *nj* | [okujaanjaara] | okujanjaara | okujanjaara | to spread |
| nk  *nk* | [okukaankamira] | okukankamira |  | to shout at |
| ns  *ns* | [ekisiinsi] | ekisinsi |  | stump |
| nt  *nt* | [oruteente] | orutente |  | basket |
| nv  *nv* | [okuviinvirika] | okuvinvirika |  | to squeeze into |
| nz  *nz* | [okufuunza] | okufunza |  | to close on |

(c) The Vibrant (r)

In Runyoro-Rutooro when

/r/

/r/ is rolled, it is written doubled, for example:

| **Omurro** | **Fire** |
| --- | --- |
| Kukorra | To cough |
| Kukurra | To pull |
| Kuterra | To be slippery |
| Kurarra | To sleep over |

Note that if a double

/rr/

/rr/ is replaced by a single r in a word, there is generally change in meaning, for example:

Minimal pair

| **i)** | **okukorra <br> okukora** | **to cough <br> to work** |
| --- | --- | --- |
| ii) | okuturra <br> okutura | to transmit <br> to go to work |
| iii) | okusarra <br> okusara | to prune dry leaves from banana plants <br> to cut |
| iv) | emparra <br> empara | kind of grasshopper <br> bush-buck (animal) |

It should also be noted that if a vowel preceding double

/rr/

/rr/ is pronounced long and the word can attain a different meaning, a double vowel should be written, for example:

| **kukurra** | **to whip you** |
| --- | --- |
| kukurra | to drag |

As a general rule, the long vowel before /rr/ is predictable. So, it will be written as a single vowel, for example:

| **kusarra** | **to be bitter** | **and not kusaarra** |
| --- | --- | --- |
| kuserra | to search | and not kuseerra |
| kukorra | to cough | and not kukoorra |
| emparra | type of locust | and not empaarra |

However, there are cases, especially with the word kurra (to weep or to cry) when the lengthening of a vowel can bring about a grammatical change. In that case, the long vowel shall be repeated with a double vowel as in the following examples:

1. Amaiso gange garra

Gaarra sente zange 2. Abaana bange barra

Baarra abaana sente zaabo 3. Kurra kintu kibi muno

Kuura ebintu obireete kunu 4. Bunu obwana burra muno

Buurra oyetegereze eki ngambire 5. Abakazi barra obu babiihirwa

My eyes cry (ooze) with tears. Bring back my money My children cry Count for the children their money Crying is very bad Drag the things and bring them this way These small children cry a lot Open your eyes and understand what I have said Women cry when they are angry

Abakazi baarra obunyansi ha bugenyi Women spread grass (on the ground) during festivities. One notes, however, that the above expression does not exist in minimal pairs. For example, in amaiso garra, we have the verb ku-rra while in gaarra sente zange, we have the verb ku-garra. It is the same with all the other examples. Despite the above scientific fact, it is agreed that in order to avoid ambiguities and reading misunderstanding, we maintain a double vowel in the above rare exceptions, which generally involve the verb kurra "to cry or to weep".

# **Vowel Length**

(a) Double vowels are written when they appear pronounced long across morpheme boundaries, for example:

| **Ry/Rt** |  |
| --- | --- |
| aba-ana | children |
| eri-iso | an eye |
| eri-ino | a tooth |
| ama-arwa | beer |
| aba-ojo (aboojo) | boys |
| ti-izire | they haven't come (of animals, birds) |
| ni-iwe | it is you |
| ni-itwe | it is us |

(b) When they are naturally long, for example:

| **Rn/Rt** |  |
| --- | --- |
| taata | my father |
| maama | my mother |
| mukgaka | my grandmother |
| kutegra | to beat |
| kulegba | to see from afar |
| kukuura | to uproot |
| ebikogra | leaves |
| kutuura | to remove luggage from one's head |
| Ry/Rk |  |
| kubuuza | to ask |
| kutuura | to live, to remove luggage from one's head. |
| kushuura | to check on something |
| kuduura | to boast |
| kutoora | to hold a child |
| kuhaata | to peel |
| kuhaaga | to get satisfied (of food) |

Long vowels often can be contrasted with short vowels as in the following minimal pairs:

Rn/Rt kusaara noise made by water before boiling kusara to cut kusiika to fry kusika to pull kukuura to up-root kukura to grow kusiiga to anoint/cover with oil kusiga to sow seeds

Ry/Rk

Ry/Rk kuhiiga to hunt kuhiga to push aside kuhiika of sky showing signs of rain kuhuura to arrive/reach kuhura to hit, thresh kuteega to detect a smell kutega to resist in a place kushaara to trap kushara of noise made by water when about to boil to run mad

(c) A vowel is often pronounced long but written single at the beginning of a word, especially in fairly short words of not more than three syllables, for example:

| **Rn/Rt** |  |
| --- | --- |
| ego | yes |
| eki | that one |
| ebi | those ones |
| onu | this one |
| aho | there |
| okuha | to give |
| okulya | to eat |
| asaba | he prays |
| Ry/Rk |  |
| aha | here |
| ego | yes |
| agura | he buys |
| ogwo | that one (of a person) |
| eki | that one (of a thing) |
| okunywa | to drink |

However, relatively long and long words usually have their initial vowel pronounced long:

| **Omukyara** | **Mrs, a lady** |
| --- | --- |
| Omwami | Mr, a chief (Ry/Rk) |
| ekyana | a bad child |
| okurwana | to fight |
| omushaija | a man (Ry/Rk) |
| omukazi | a woman |
| okwetuntura | to be worried |

(d) A vowel is usually pronounced long but written single in /w/ and /y/ compounds.

| **omwana** | **a child** |
| --- | --- |
| omwojo | a boy |
| omukyara | a lady, Mrs |
| ebyoma | pieces of iron, metals |
| obyenju (Rn/Rt) | ripe bananas |
| okushwera (Rn/Rt) | to marry (of a man) |
| orwanju (Rn/Rt) | bad manners |
| okunywana | to befriend. |

In Runyankore-Rukiga, however, in the case of

/ky/

/ky/ and

/gy/

/gy/ compounds, there are words where the vowel following them should be either single or double because of the presence of minimal pairs with these compounds:

| **kukyeba** | **to chop (Rn), scratch (Rk)** |
| --- | --- |
| kukyeeba | inter-cropping of sweet potatoes |
| kukyena | to be poor, to be neglected (Rn/Rt) |
| kukyeena | to curse |
| omukyeka | scale on foot (pad) |
| omukyeeka | a mat |
| okukyeera | to wake up early (Ry) |
| okukyera | to cut grass (e.g., papyrus reeds) for thatching, weaving mats |

It should be noted that the Runyankore-Rukiga's

/ky/

/ky/ is in reality

/c/

/c/. In the same way, ky and gy are not followed by /i/ because /y/ and /i/ are palatals. If they are followed by

/i/

/i/, this would be a repetition. They shall therefore, be written as

/ki/

/ki/ or

/gi/

/gi/. (e) A vowel appearing before a nasal compound is usually pronounced long but written single, for example:

| **ente** | **a cow** |
| --- | --- |
| embuzi | a goat |
| okutamba | to heal, sacrifice |
| akampa | he gave me |
| oruganda | a clan |
| ekigambo | a word |
| nindya | I am eating |
| nimbaza | I am talking |
| orubengo | grinding stone |
| okubinga | to chase, send away. |

Note that the palatal nasal usually written as

/ny/

/ny/ is in reality a single consonant

[p]

[*p*]. There is therefore no need to apply the above rule to vowels appearing before /ny/, for example:

| **enyaanya** | **tomatoes** |
| --- | --- |
| kunyuunya | to suckle (dissolve something in the mouth) |
| kuseenya (Rn/Rt) | to collect firewood. |
| ekiinyi | area covered by the pubic hair |

(f) Diphthongs are written with two different vowels and their length is generally that of a long vowel (doubled generally in writing in the conditions indicated above). The diphthongs in Runyakitara are: /ai/, /ei/, /oi/: omushaija man

| **embaijo** | **chisel** |
| --- | --- |
| okutagaija | to move while staggering |
| enkeito | shoes |
| enkeiga | bean pods |
| ekikoijo | sugarcane |
| emboijana | lonely person |
| okunoija | to beat into submission |

Note that in Runyankore-Rukiga, /ai/ is usually pronounced as /ei/ or /ii/ but it is recommended that the spelling remains /ai/, as indicated in the words below:

| **omushaija**  →  → **[omusheija]**  →  → **[omushiija]** | **man** |
| --- | --- |
| ahaihi------> [ahiehi] ------> [ahiihi] | near |
| omuzaire ---> [omuzeire] --->[omuziire] | parent |
| amaizi-----> [ameizi] ----> [amiizi] | water |
| omukaikuru------> [omukeikuru] ---> [omukiikuru] | old woman |

In Runyankore-Rukiga, it is usually accepted to make a differentiation in spelling especially where sounds that are similar to /ai/ have been used; for example:

| **baitu** | **ours (of people)** |
| --- | --- |
| beitu | but |

In Runyoro-Rutooro, baitu is for both: "ours" and "but", while /oi/ is found in words below:

| **omukoijo** | **greed** |
| --- | --- |
| koikoi | question that asks for an answer in riddles |
| obutoigo | young millet |

/ei/ is used in words like beitu or nouns of the li-ma class such as: (e)icumu spear (e)ibanja debt where the initial /e/ has had a tendency of being differed. Another diphthong that could be mentioned is /au/ which is found in only the Runyoro-Rutooro word: mau (my mother). (g) In Runyoro-Rutooro, a vowel preceding the rolled

/r/(rr)

/r/(rr) is usually pronounced long but written short because of its predictability, for example:

| **orukarra [orukaarra]** | **line** |
| --- | --- |
| okuhurra [okuhuurra] | to hear |
| okuserra [okuseerra] | to look for |
| okuterra [okuteerra] | to be slippery |
| okukurra [okukuurra] | to drag |
| okukorra [okukoorra] | to cough. |

Note that the Runyankore equivalent is sometimes pronounced as follows in rapid speech:

| **okuhurira [okuhurra]** | **to hear** |
| --- | --- |
| okusherura [okusherra] | to look for |
| okukorora [okukorra] | to cough |
| orukarara [orukarra] | line |
| okuterera [okuterra] | to be slippery. |

The difference with Runyoro-Rutooro is that the vowel preceding

/rr/

/rr/ is short in pronunciation. On the other hand, in spelling the rolled /rr/ is written rura, rira, rara, etc.

# **The Relative**

The object relative is to be written separately from the word it precedes, for example:

## Rn/Rt

## **Rn**/**Rt**

abaana abu turukuliisa ekisoro eki turukubaaga emiti ei twatemere amata aga twanywa ente ezi muguzire

Ry/Rk

**Ry**/**Rk** abashaija abu turikureeba enyamaishwa ei twisire ebitabu ebi ashomire ebitakuri ebi twarya akaana aku mureesire the children whom we are feeding the animal which we are skinning the trees that we cut the milk that we have just drunk the cows that you have bought the men that we are seeing the animal that we killed the books that he read the potatoes that we have eaten the child whom you brought

On the other hand, the relative subject is attached to the word it precedes, for example:

## Rn/Rt

## **Rn**/**Rt**

omwana owaarukwerunga ente eziriire muhogo omuti ogutiire omusaija emisiri eyeerumu oburo

Ry/Rk

**Ry**/**Rk** omukazi owaareebire omwana embuzi eyaariire ebitookye oburo oburikutundwa gye ebikooko ebitaine mugasho amaarwa agarimu nigaguzibwa - the child who is playful and disobedient. the cows that have eaten cassava. the tree that has fallen on the man the gardens that contain millet. the woman who saw the child the goat that ate the bananas the millet that sells well. the animals that are useless. the beer (brew) which is being sold.

# **Prepositions and Conjunctions**

Prepositions and conjunctions are usually to be separated from the words they precede (except in cases that will be indicated later), for example:

## Rn/Rt

## **Rn**/**Rt**

ente eri mu rugo omu nju yaawe omu nda yakyo tuli mwa Kaikara bagenzire ha rusozi ha nju eruguru Mmutumire owa Petero omwisiki nka Maria Kiiza na Nsungwa oburo rundi ebitakuli emiti hamu n'ebinyansi

## Ry/Rk

## **Ry**/**Rk**

omu kereeziya aha rwigi aha muti aha nsi omu musiri enkoko n'enkanga okushemererwa nari okushaasha the cow is in the kraal in your home inside it we are at Kaikara's home they have gone to the hill on top of the house I have sent him to Petero's place. a girl like Maria. Kiiza and Nsungwa millet or potatoes trees and grass. in the church at the door on the tree on the ground in the garden the hen and the guinea-fowl happines or sadness/pain.

However, both prepositions and conjunctions are linked to the following word when they form one lexical meaning, for example:

| Rn/Rt  **Rn**/**Rt** |  |
| --- | --- |
| omu nda | in the stomach |
| omunda | inside |
| omu ka enu | in this house |
| omuka | at home |
| ha nsi | on the ground |
| hansi | under |
| Ry/Rk  **Ry**/**Rk** |  |
| aha iguru | in the sky |
| ahaiguru | above |
| ari omu maisho | he is in front |
| okugyenda omumaisho | to go ahead |
| aha iguru | in the sky |
| omuhendo gw'ahaiguru | a high price. |

# **The Possessives**

Like the prepositions and conjunctions, possessives preceding or following other words are written separately, for example:

## Rn/Rt

## **Rn**/**Rt**

ali omu ka ye he is in his home ibara lya Kahogo obwana bw'embeba amata g'ente abantu ba ira orumuli rw'orubingo

Ry/Rk

**Ry**/**Rk** eihuri ry'enkoko omushaija w'embabazi omu maju ge abantu b'aha the name of Kahogo the young of a rat/mice. cow's milk people of old/long ago a torch made of reed. a chicken's egg a kind man in his houses the people of this place.

However, possessives form part of the word preceding or following it in the following cases: i) Where there is one lexical meaning

## Rn/Rt

## **Rn**/**Rt**

oweekitiinisa owiisaza ebyokulya ebyokweshweka ebyensoni Days of the week

| **Kyakabiri** | **Tuesday** |
| --- | --- |
| Kyakasatu | Wednesday |
| Kyakana | Thursday |
| Kyakataano | Friday |
| Kyamukaaga | Saturday |
| Ry/Rk |  |
| Orwokubanza | Monday |
| Orwakabiri | Tuesday |
| Orwakashatu | Wednesday |
| Orwakana | Thursday |
| Orwakataano | Friday |
| Orwamukaaga | Saturday |

ii) When the possessive precedes a pronominal pronoun

| **byange** | **mine (of things)** |
| --- | --- |
| byawe | yours |
| wangye | mine (of a person) (Ry/Rk) |
| byayo | its things |
| kaako | its |
| baitu | ours (of persons) |
| baawe | yours (of persons). |

# **Writing Peculiarities**

Writing of

/ki/,/ky/,/c/,/gi/,/gy/,/g/,/1/

/ki/,/ky/,/c/,/gi/,/gy/,/g/,/1/ and

/r/

/r/ There are marked differences in the pronunciation and writing of the above in Runyoro-Rutooro viz-a-vis Runyankore-Rukiga; examples:

| **Written** | **Oral** | **Meaning** |
| --- | --- | --- |
| Rn/Rt |  |  |
| ekiti | ekiti | a piece of wood |
| ekikeke | ekikeke | a pumpkin |
| ekyoto | ekyoto | a fire-place |
| omukyara | omukyara | a lady |
| ekyenju | ekyenju | a ripe banana |
| ekyara | ekyara | a finger |
| omukeeka | omukeeka | a mat |
| Ry/Rk |  |  |
| ekiti | eciti | a piece of wood |
| ekyoto | ecooto | a fire-place |
| omukyara | omucaara | a lady |
| ekyara | ecaara | a finger |
| omukyeeka | omuceeka | a mat |

On the other hand, the following words have

c‾

*c*

​

in both Runyankore-Rukiga and Runyoro-Rutooro:

| **okucura** | **to cry** |
| --- | --- |
| okucumita | to spear |
| okucwa | to break |
| (e)icumu | spear |
| omucuuzzi | gravy |
| omucwezi | the omucwezi. |

In the same manner,

/ge/,/gi/

/ge/,/gi/ and

/g/

/g/ and

/j/

/j/ have marked differences, for example:

| **Written <br> Rn/Rt** | **Oral** | **Meaning** |
| --- | --- | --- |
| okugona | okugona | to snore |
| ekigega | ekigega | basket |
| omugigi | omugigi | class |
| okugya | okugya | to go |
| ekijuma | ekijuma | fruit |
| okujooga | okujooga | to despise |
| okujweka | okujweka | to dress. |
| Ry/Rk |  |  |
| okugira | okugira | to say |
| omugimba | omujimba | bunch of banana/sugarcane |
| omugisha | omuijisha | blessing |
| omujuni | omu3uni | saviour |
| enjoka | en3oka | snake |
| okujuma | oku3uma | to insult |
| ekibanja | eciban3a | private piece of land (estate) |
| okujooga | oku3ooga | to despise. |

From the above examples, one can conclude that the letter

/k/,/g/

/k/,/g/ and

/j/

/j/ tend to reflect their pronunciation in Runyoro-Rutooro whereas in Runyankore-Rukiga, the situation is as follows.

k+i=cik+y+v=ca,ce,co,cu( excluding i) k+v=ka,ke,ko,ku( excluding i) g+i=ji g+y+v=ja,je,jo,ju( excluding i) g+v=ga,ge,go,gu( excluding i) j+v=3a,3e,3i,3o,3u.

​

k+i=ci

k+y+v=ca,ce,co,cu( excluding i)

k+v=ka,ke,ko,ku( excluding i)

g+i=ji

g+y+v=ja,je,jo,ju( excluding i)

g+v=ga,ge,go,gu( excluding i)

j+v=3a,3e,3i,3o,3u.

​

Whereas in Runyoro-Rutooro,

/k/,/c/,/j/,/g/

/k/,/c/,/j/,/g/ have clear differences in orthography and in pronunciation, in Runyankore-Rukiga,

/k/

/k/ can be confused with

/c/,/g/

/c/,/g/ can be confused with

/j/

/j/, while

/j/

/j/ can be confused with

/gy/

/gy/. The most confusing (in oral and written language) are

/k/

/k/, and

/c/

/c/ since some words always have

/c/

/c/, for example:

| **ecuucu** | **dust** |
| --- | --- |
| kucurika | to tilt |
| eicumu | spear |
| kucuma | cleaning |
| omuceeri | rice |

While others have

/k/

/k/ in written form, others have

/c/

/c/ is spoken as shown above.

It is suggested that the present orthography of Runyankore-Rukiga in this respect be maintained for the sake of harmonizing the orthography with that of Runyoro-Rutooro. However, for the future, the following suggestion could be made for Runyankore-Rukiga:

|  | **Proposed** | **Example** | **Instead of** |
| --- | --- | --- | --- |
| k+i  k+i | ci | ecikazi | ekikazi |
| k+y  k+y | ci | ecooma | ekyoma |
| g+i  g+i | ji | Birunji | Birungi |
| g+y+v  g+y+v | j+v  j+v | kugenda | kugyenda |
| j+v  j+v | zh+v  zh+v | kuzhuma | kujuma. |

# **L and**

# r

# **r**

The problem of

/l/

/l/ and

/r/

/r/ is especially important for Rukiga and to a lesser extent for Runyoro. In the Runyankore-Rukiga orthography, there is officially no /l/ simply because, generally speaking, Runyankore has no literal /l/. On the other hand, Rukiga uses

/l/

/l/ in the same conditions as Runyoro and Rutooro (see chapter on Phonetics and Phonology).

## **Examples in Rukiga**

| **okuliisa** | **to keep livestock** |
| --- | --- |
| abaliisa | livestock keeprs |
| okulenga | to pass by |
| acule | let him cry |
| ebicooli | maize |
| (e)ihuli | egg |
|  | but |
| omusiri | garden |
| okukora | to work |
| okumara | to finish |
| okukura | to grow |
| okumera | to grow (of plants) |

It is therefore suggested that the Bakiga follow the Runyoro-Rutooro orthography in this respect by writing

l

*l* where it is pronounced and

r

*r* where it is pronounced.

In the case of Runyoro, the problem is with the rolled /r/ (rr). Compare:

| **Rt** | **Rn** | **Meaning** |
| --- | --- | --- |
| Okuhurra | okuhuura | to hear |
|  | okuhulira |  |
|  | okuhurra |  |
| Okuterra | okuterera | to be slippery |
|  | okuteera |  |

| **Okukurra** | **okukuura <br> okulira <br> okukurra** | **to drag** |
| --- | --- | --- |
| Okukorra | okukoora <br> okukorora | to cough |

Because Runyoro has several possible pronunciations, it is proposed that the spelling with double

/r/(rr)

/r/(rr) be maintained. However, since they write as they pronounce, in case one omits one

/r/

/r/, there should be no punishment for it.

# **Reduplication and Compound Nouns**

## **Reduplications**

Reduplicated forms are written as one word. This is because they represent single lexical items. In that case therefore, they are written without a hyphen or space in between them. For example:

| **pikipiki** | **motor cycle** |
| --- | --- |
| kupakukapakuka | to move with excitement |
| bodaboda | motorcycle business |
| kubeihabeiha | to entice |
| kajugujugu | artillery |
| okuyangayanga | early morning hours |
| kusoonasoona | to flatter |
| kurungarunga | to loiter |
| kurungarunga | to be lonely and restless |

## **Compounds**

Compounds are words that repeat themselves but or come from two words that are not related but mean something different from either of the words that have been combined. Such words shall be written as a single word because they represent single lexical items, for example (

Ry/Rk

Ry/Rk ):

| **ekiteeramasinde** | **a bird type** |
| --- | --- |
| ekyarakishaija | thumb |
| ekihindamashongo | a type of birds |
| iraniira | long ago |
| ekiteerankumba | weaverbird |
| Rukirabasaija | title for the king (He-who-is-Above-All-Men) |
| ekirumirahabiri | a snake type that bites from both ends |

## **Interjections**

These are words that show surprise or fear. They are written the way they are spoken. Examples include the following:

Ai! Mawe! Is that possible! Oh my God!

| **Otyo! Ai maawe!** | **Hhuu! Is that true!** |
| --- | --- |
| Ayaaya! Oh! | Eee! Ooh! |

# **Borrowed Words**

Borrowed words, which have been naturalised, shall be written as they are commonly pronounced by the native speakers, as indicated below:

| **parafiini** | **paraffin** |
| --- | --- |
| bururu | blue |
| burahuzi | blouse |
| siripa | slippers |
| desiki | desk |
| egiraasi | glass |
| bbaasi | bus |
| motoka | motorcar |
| stookingi | stocking |
| gavumenti | government |
| etahuro | towel |
| esaati | shirt |
| gaasi | gas |
| simenti | cement |
| egyerikani/jerikaani | jerrycan |

## **Names of Persons and Places**

Names of persons shall be left to be written in a similar way from the time such names were recorded because adjusting their spelling has legal implications. It should be noted that adjustment in the spelling of a name requires swearing an affidavit to legalise such a name, because legally, that would be another person. This is in agreement with the 1954 Runyankore-Rukiga conference whose agreement was that the spelling of personal names shall be left to the individuals (Morris & Kirwan, 1972, p. 217). All personal and place names shall begin with a capital letter at all times. Examples of personal names include Gumoshabe, Ndoleriire, Yozefu, Yuda, Yoweri, Joel, John, Baguma, Yohaana, Yowaana.

Place names shall be spelt using the standard orthography. However, in case a name is already gazetted and appears in government and educational records such as maps, government has to be notified to enable the taking care of the legal issues associated with the adjustment. Examples of place names include Bushenyi, Kasese, Kashenyi, Uganda.

## **Titles**

Titles preceed the first name in situations where more than one name is used. However, when the sir name is used alone, the title is used on that name alone; for example, Dr Gilbert Gumoshabe or Prof. Ndoleriire. Titles have a full stop if the word

is abbreviated e.g. Prof. while there is no fullstop if the title is abbreviated with the first letter and the last letter. For example,

Dr,Mr,Mrs

Dr,Mr,Mrs have no full stop because they have both the first and the last letters.

# **Miscellaneous Issues**

(a) /nio/ and /nia/

Because of the fact that in Runyakitara orthography as a whole, /ny/ represents the palatal nasal which is often represented by the symbol by phoneticians, a distinction had to be made between words with the sound [ n ] and those with the compound sound [ny] or [nj]. The following solution was proposed: (i) The sound [n]

| **enyaanya** | **tomatoes** |
| --- | --- |
| enyuma  (Rn/Rt)  (Rn/Rt) | behind |
| enyunyuuzi  (Rn/Rt)  (Rn/Rt) | star |
| enyama | meat |

The letters /ny/ were therefore adopted. ii) The sound /ny/ or/nj/

Examples:

| Rn⁡/Rt  Rn/Rt | Ry⁡/Rk  Ry/Rk | **Meaning** |
| --- | --- | --- |
| Okunia | okunia | to defecate |
| omuniongorozo | - | earthworm |
| okuniaguza | - | to walk about indecently |
| okweniongoora | - | to lazily move about with shame |
| omuniagu |  | someone thin and unhealthy |
| Enio | enio | anus |
| - | kunioza | to bully |
| kuniogana | kuniogana | struggling in an over-crowded (narrow) area |
| kuniaguza | kuniaguza | to walk while naked |
| - | okuniagiira | cry made by cat |
| okunionioza | okunionioza | ridicule |
| - | omuniogano | traffic jam |

## **(b) The affricate sound/ts/**

This sound is clearly pronounced in the Ruhima subdialect of Runyankore and is used where other dialects pronounce it as /s/, as shown in the following examples:

| **Ruhima** | **Ry/Rk** | **Rn/Rt** | **Meaning** |
| --- | --- | --- | --- |
| obunyaatsi | obunyaasi | obunyansi | grass |
| Ebitsya | ebisya | ebikya | neck |
| okuramutsya | okuramusya | okuramukya | to greet |
| okwotsya | okwosya | okwokya | to burn |
| omutsigazi | omusigazi | omusigazi | young man |
| okutsindika | okusindika | okusindika | to push |
| okurahutsya | okurahusya | okurahukya | to quicken |
| entsimbo | ensimbo | ensimbo | epilepsy |
| omutsyo | omusyo | omuhyo | knife |
| obutsyo | obusyo | obuhyo | herd of cattle |

Where the Bahima use /ts/, the rest of Banyankore and Bakiga use /s/ while the Banyoro and the Batooro use

/k(y)/,/s/

/k(y)/,/s/ or

/h(y)/

/h(y)/ as the case may be.

| **Ruhima** | **Ry/Rk** | **Rt** | **Rn** | **Meaning** |
| --- | --- | --- | --- | --- |
| omutsyo | omusyo | omushyo/omuhyo | omuhyo | knife |
| obutsyo | obusyo | obushyo/ obuhyo | obuhyo | herd of cattle |
| okutsyanga | okusyanga | okushyanga / | okuhyanga | to mix |

Given the fact that those who use /ts/ in Runyakitara are a small minority, it is suggested that Runyankore-Rukiga replace /ts/ with /s/, the latter being used by the great majority of Runyankore-Rukiga speakers.

# **(c) The copula**

# ni−

# *ni*−

This copula /ni/ - (progressive aspect before verbs) should be attached to personal pronouns and verbs but not to nouns:

|  | **ni Petero** | **it is Peter** |
| --- | --- | --- |
|  | ni Kato | it is Kato |
|  | n'omushaija (Ry/Rk) | he is a man. |

But:

Rn/Rt

**Rn**/**Rt**

|  | **ninyowe/niinye** | **I am the one** |
| --- | --- | --- |
|  | niiwe | you are the one |
|  | nuwe | he is the one |
|  | niitwe | we are the ones |
|  | niinywe | you are the ones |
|  | nubo | they are the ones |
|  | ninzina | we are dancing |

| **noozina** | **you are dancing** |
| --- | --- |
| naazina | she/he is dancing |
| nituzina | we are dancing |
| nimuzina | you are dancing |
| nibazina | they are dancing. |

Note that Runyankore-Rukiga orthography usually uses niinye while RunyoroRutooro uses ninye. The necessary doubling of the vowel ii does not seem to be necessary since it is brought about by the nasal ny [n].

It is therefore suggested that Runyankore-Rukiga adopt ninye rather than niinye since the latter is purely phonetic.

# **(d) Pluralization of proper nouns**

Examples:

## **Rn/Rt Orthography:**

| **Baapetero** | **The Peters** |
| --- | --- |
| Baamabiiho | The Mabiihos |
| Baayozefu | The Yozefus |
| Bairumba | The Irumbas |

## **Ry/Rk Orthography**

| ba  *ba* **- Petero** | **The Peters** |
| --- | --- |
| ba  *ba* - Maria | The Marias |
| ba  *ba* - Kaijuka | The Kaijukas |
| ba  *ba* - Murindwa | The Murindwas |

For reasons of economy, it is suggested that the Runyoro-Rutooro form be used also in Runyankore-Rukiga.

## **(e) The**

## ka

## *ka* **- particle**

This particle is used either to mean "let" or to express some surprise/contrast. It is usually separated from the noun or verbs it precedes when it expresses surprise, wonder, contrast as in the following examples:

| **ka niiwe!** | **it is you!** |
| --- | --- |
| ka niitwe! | it is us! |
| ka baizire! | they came! |
| ka ninye! | it is I! |
| ka mmutiire! (Ry/Rk) | I've beaten him! |

When /ka/ means a desire or a notice to do something, it is usually connected to the word it precedes, usually a verb.

| **katuzine** | **let us dance** |
| --- | --- |
| kahangaare (Ry/Rk) | may you live |

| **kahunlike**  (Rn/Rt)  (Rn/Rt) | **may you burst/die.** |
| --- | --- |
| kangende  (Rn/Rt)  (Rn/Rt) | let me go |
| kabarole  (Rn/Rt)  (Rn/Rt) | let them see |

(f) Proper nouns and foreign words

Proper nouns, whether foreign or local, are written with capital letters at the beginning; for example: Petero, Maria, Kasaija, Kaabataleesa, Bwengye, Twinomujuni.

Local or foreign words are usually written as they are pronounced except among the educated who would pronounce English loan-words in English:

| **burangiti** | **blanket** |
| --- | --- |
| ebbeeseni | basin |
| tikiti | ticket |
| motoka | motorcar |
| kampuni | company |
| sukuuru | school. |

The young educated person may, however, say: kulya sweets, instead of kulya switi (Rn/Rt) kugenda mu dance instead of kugenda mu dansi (Rn/Rt). (g) Doubling of vowels at the beginning and end of words

There shall be no doubling of vowels at the beginning and the end of a word except in exclamations.

# **Punctuation**

Punctuation, as defined by Babcock (2002, p. 1843) is "the act, practice, or system of inserting various standardised marks or signs in written or printed matter in order to clarify the meaning and separate structural units of a sentence". In other words, it is the usage of spacing, conventional signs, and typographical devices that aid in the understanding and correct reading, in both silently and aloud, of written and/or printed materials.

There are a number of punctuation marks that can be used in the writing of Runyakitara. They include the following:

## **Apostrophe [']**

This punctuation mark that Mubangizi (1963, p. 47) calls akahinguza in Runyakitara is used when two words are joined together especially during the process of showing possessiveness. In Runyakitara, this happens when a word that ends with vowel /a/ or /i/ is followed by a word that starts with another vowel within the same sentence. The vowel that ends the possessive is assimilated and, in its place, an apostrophe is written. For example,

Yaija n'omwana [Yaija na omwana] Ry/Rk Aizire n'omwana [Aizire na omwana] Rn/Rt Egi n'enju [Egi ni enju] Ry/Rk Ogu n'omuhara [Ogu ni omuhara] (Ry/Rk)

He has come with a child He has come with a child This is a house This one is his/her daughter

On some occasions, an apostrophe may be used when more than two words are combined. For example,

Ebyokurya n'eby'abeereere [ebyokurya ni ebya abeereere] Ry/Rk The food is for babies N'ahabw'ekyo kiina [ni ahabwa ekyo] Ry/Rk It is because of that pit The apostrophe in the above sentences represent sounds /a/ and [i] which have been assimilated.

# **Question Mark [?]**

The question mark, which, according to Mubangizi (1963, p. 64), is called akabuuzo in Runyakitara, is one of the punctuation marks that is placed at the end of a sentence to indicate that it is demanding an answer or is an interrogation. It may also be used to indicate that the expression which has been made is not clear. It is mainly used when a word that is interrogative in nature appears in a sentence. For example,

N'oha owaareeta ekitookye eki? [Ry/Rk] Who has brought this banana? Nookora ki? [Ry/Rk] What are you doing? N'ogu oizire nawe? [Rn/Rt] You have come also with this one? Interrogation in Runyakitara does not have specific words that determine it. This is because some words are purely interrogative while in certain times interrogation is determined by the intonation. This is strengthened by Mubangizi (1963) when he notes that interrogation can also be used when one is trying to get confirmation. In such a situation, the interrogation words do not appear but are only heard, seeking confirmation. For example,

Ogu yaarya?

[Ry/Rk]

[Ry/Rk] Waareeta abaana?

[Ry/Rk]

[Ry/Rk] Waarya?

[Ry/Rk]

[Ry/Rk] Kiki ekikuleesire?

[Rn/Rt]

[Rn/Rt] Oizire di?

[Rn/Rt]

[Rn/Rt]

Has this one eaten? Have you brought the children? Have you eaten? What has brought you? When did you come?

## **Fullstop [.]**

The fullstop, which in Runyakitara is called akatoonyolakamaliriza (Mubangizi, 1963, p. 53; Caumatin 1938, p. 178), is the punctuation mark placed at the end of a sentence that is in a statement or declarative form. When placed at the end of a word in a sentence, it means that the sentence is complete. Mubangizi (1963) indicates that a fullstop happens at the end of a sentence that is declarative or advisory, or at the end of a statement of request. For example,

Yaagura enyama. [Ry/Rk]

He/

He/ she has bought meat.

Ente baaba baziriisize. [Ry/Rk] Cows were being grazed. Orwigi yaarwigura. [Ry/Rk] He/she has opened the door. Ahikirege rwebagyo. [Rn/Rt] He arrived last evening. Turaakusangayo. [Rn/Rt] We shall find you there.

# **Hyphen [-]**

This punctuation mark is called akanywanisalakateeraniza in Runyakitara (Mubangizi, 1963, p. 49; Caumatin, 1938, p. 178). It is used when words are joined to bring about a meaning that is sometimes not related to the meaning of either words. In other words, it applies when two or more words are joined together to make one meaning. It may also be used to separate syllables of a single word. In Runyakitara, it is commonly used in compound words. For example, entema-muhoro/kongora-mabeere praying mantis burugwa-izooba east rwata-migongo artillery ekifa-matu deaf person It should be noted that a hyphen is a convention that may not be penalised as an orthography mistake. This is because most compound words are regarded a single word.

A hypen is also used when a word is broken at the end of the line and it is going to another line because it is long and it cannot fit or because of paper margin requirements.

There is also another type of hyphen called En Dash (-) This type of dash gives a range that is not definite but just approximates. It is commonly used in estimating distances. For example,

Kuruga hanu kuhikayo ni mailo eziri ahagati ya 50-60. [Ry/Rk] From here to that place its between 50-60 miles. Another type of hyphen is called Em Dash. This is used to indicate that there is more emphasis being added to the sentence. It is used in the middle of the sentence by giving the emphasis required, before the sentence gets completed. For example,

Omushaija ogwo - owaatwire esente zangye akaremwa kuzishashura - takaagura ente egyo. That man - who took my money and failed to refund it - cannot buy that cow. Abantu nk'abo - abatutarukwendera kimu - tibaakwizire hanu. [Rn/Rt] People like those - whom we don't like at all - should not come here.

## **Inverted Commas [" "]**

Inverted commas, which in Runyakitara are called obujurizo (Mubangizi, 1963, p. 63), are punctuation marks used in pairs to show a quotation or direct speech. The pair consists of an opening quotation mark placed at the beginning of a word in a superscript form and a closing quotation mark also placed at the end of the word that marks the end of a quotation. For example,

Yaagira ngu, "Jwara esaati." [Ry/Rk] He said, "Put on a shirt." Akabagarukamu ati, "Tindukukwetaaga". [Rn/Rt] He replied, "I don't need you".

It should be noted that inverted commas can be made up of one quote symbol (' ') but this depends on the emphasis the writer is giving.

# **Brackets [( )]**

A bracket, which in Runyakitara is called akago (Mubangizi, 1963, p. 64; Caumatin, 1938, p. 181), is a punctuation mark that is used to match pairs within text or set apart another text. In most cases, it shows the simplified version of what the writer intended to communicate. It can appear in the middle of the sentence or at the end. For example,

Naaba ngiire Buganda (Kampala). [Ry/Rk] I had gone to Buganda, (Kampala in particular). Owaareeta embuzi ni mukuru wangye (owa maarimi) orikutuura Bushenyi. [Ry/Rk] The person who brought the goat is my cousin (maternal uncle's son) who stays in Bushenyi. Brackets are sometimes used to show another word or name that means the same thing. For example,

Abantu nibakunda Ruhanga (obumwe orikwetwa Omuhangi). [Ry/Rk] People love God (who is at times called The Creator).

## **Comma [,]**

The comma, called akashare/akasale in Runyakitara (Mubangizi, 1963, p. 57; Caumatin, 1938, p. 178), is a punctuation mark that is used basically for separating parts of a sentence. For example,

Ku baabaire nibagyenda, enjura yaagwa. Enjura egyo ekaba einemu omuyaga, orubaare hamwe n'emirabyo. [Ry/Rk] When they were going, it rained. That rain had wind, hailstones and lightning. Omu kasumi ako, enjara ekagwa nyingi. [Rn/Rt] During that time, there was a lot of famine. A comma is also used in separating words that are used in exemplifying a concept that is within the same sentence. For example,

Embuzi, obume, entaama, n'ente goona n'amatungo. [Ry/Rk] Goats, rabbits, sheep and cows are all domestic animals. Bakatugurra esaati, empale, enkaito hamy n'ebitambaara. [Rn/Rt] They bought for us shirts, trousers, shoes and handkerchiefs.

## **Exclamation Mark [!]**

The exclamation mark, known in Runyakitara as akatangaaro (Mubangizi, 1963, p. 55), is a punctuation mark that is in most cases used after an interjection or exclamation for the purpose of indicating a strong feeling, happiness, extreme sadness and sometimes questioning in form of a surprise. It is often placed at the end of a sentence. For example,

Ai nuипи! Nyabura enanansi egi yaanura! [Ry/Rk] Alas! This pineapple is very sweet! Ruhanga wange! Obaire ki? [Rn/Rt] Oh my God! What has happened to you?

# **Colon [:]**

The colon, which in Runyakitara is called akategyerezo/akategerezo (Mubangizi, 1963, p. 47; Caumatin, 1938, p. 181), is a punctuation mark that is used to explain or start an enumeration. For example,

Uganda eine yunivasite za Gavumenti itaano: Makerere, Mbarara, Gulu, Busitema na Muni. [Ry/Rk] Uganda has five Government universities, namely: Makerere, Mbarara, Gulu, Busitema and Muni. Buli kiro osome esaara zinu: Isiitwe ali mw'iguru, Mirembe Maria n'Ekitii nisa kibe hali Isiitwe. [Rn/Rt] Everyday say the following prayers: Our Father, Hail Mary and Glory be to the Father. A colon is also used with ratios in mathematics, For example, Abaishiki nibakira aboojo n'omubaro gwa 5:3. Girls outnumber the boys to a ratio of 5:3. A colon can also be used in titles and subtitles of books. For example, Mubangizi, B. (1981). Kanyarurimi II. Mbarara: Omuhanda gw'Okumanya. A colon is further used in indicating hours and minutes, for example, Omukoro niguza kubaho shaaha 11:15 z'omwabazyo. The function will take place at

5:15pm

5:15pm.

## **Semi-colon [;]**

The semicolon, which in Runyakitara is called akashuminkanya, is, according to Mubangizi (1963, p. 59), a punctuation mark, which separates a sentence that has elements with two closely related clauses. Mubangizi (1963, p. 59) cites an example of: "Okuzaara kwita abakazi; okugyenda kwita abashaija". "Giving birth kills women; travelling kills men". Ente baaziriisa akasheeshe; omuriisa tiyaarya kyansya. [Ry/Rk] Cows were grazed in the morning; the herdman did not eat breakfast. Agonza muno kulya oburo; ebitooke ebi abiriisibwa muhito. [Rn/Rt] He/she likes very much eating millet; he only eats bananas when there is real need.

## **Slash [/]**

This punctuation mark, which can in Runyakitara be refered to as akasharo, is used to separate terms that are similar or words that mean more or less the same thing

although the words are written differently. For example, Runyankore-Rukiga. This means that the two languages are more or less the same, or has that as the name for both languages. It is also used to indicate equivalent alternative words that mean the same thing in related dialects or languages. For example, akanywanisa/akateeraniza which are

Ry/Rk

Ry/Rk and

Rn/Rt

Rn/Rt words that both mean a hyphen. A slash may also be used to indicate alternatives. For example, John agyende na James naingainari na Richard. John should go with James and/or Richard A slash may also be used to separate dates. For example, Eriizooba n'ebiro 19/2/2019. [Ry/Rk] The date today is 19/2/2019. Aligaruka ebiro by'Okwezi 13/5/2018. [Rn/Rt] He/she will return on 13/5/2018

# **Summary of Runyakitara Orthography**

Below are the general rules for spelling in Runyakitara:

1. All words in Runyakitara shall be written the way they are pronounced and heard.
2. Runyakitara has only five short vowels, namely: /a/, /e/, /i/, /o/ and /u/.
3. Runyakitara also has five long vowels which are represented by writing the vowel twice. These are: /aa/, /ee/, /ii/, /oo/ and /uu/.
4. All short vowels shall be written with one letter while all long vowel shall be doubled to represent a single sound. At any time, if the vowel length is predicted, a single vowel shall be written.
5. No double vowel shall be written at the beginning of the word even when the vowel is pronounced long. For example, Ego though heard to be long, shall not be written as eego.
6. All Runyakitara words shall not have a double vowel at the end of the word.
7. There are situations when two different vowels combine in words. These are called diphthongs. The rule shall be that speakers write the way they pronounce those diphthongs. The most common diphthongs are the following: /ai/, /ei/, /oi/. Examples are found in words like amaizi (water), amaino (teeth), eicumu (spear), kubeiha (to lie), kuboigora (to bark). The diphthong /au/ exists in rare cases such as in a word mau (mother) in Runyoro-Rutooro.
8. The writing system of Runyakitara shall use simple alphabetic letters. This enables the orthography to avoid complicated phonetic symbols such as.
9. β,ȷˉ
10. *β*,
11. ˉ
12. ​
13. and diacritic signs e.g.
14. ∼∼
15. ∼∼
16. .

Runyakitara shall use the following consonants:

| **/b/,** | **/c/,** | **/d/,** | **/f/,** | **/g/,** | **/h/,** | **/j/,** | **/k/,** | **/l/,** | **/m/,** |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| /n/, | /p/, | /r/, | /s/, | /t/, | /v/, | /w/, | /y/, | /z/. |  |

1. / l/ shall be used in Runyoro-Rutooro only and before ya, ye and yo as in okulya (to eat), omulyango (doorway), okulyeryesa (to entice), lyona (all) and before e or i in examples such as okuleeta (to bring) and okulinda (to keep). In all other instances,
2. /r/
3. /r/ shall be used.
4. Some Runyakitara consonants are formed by combining them with
5. m
6. *m* or
7. n
8. *n* at the beginning to form a single sound. These are called nasal compounds, and they include the following: /mb/ /mp/ /nc/ /nd/ /nf/ /ng/ /ngy/ /nj/ /nk/ /nky/ /ns/ /nsh/ /nt/ /nts/ /nv/ /nz/ The rule shall be that in words where they exist, they shall not be preceded by a double vowel. Examples include the following: omuhanda, ebihimba, esente, ekijenjegyere, ekipumpuriya.
9. Another category of consonants that are combined to form a single sound are those that combine with
10. w
11. *w* in a word. These are called
12. w
13. *w*-compounds and they include the following:

| **/bw/** | **/cw/** | **/dw/** | **/gw/** | **/hw/** | **/jw/** | **/ kw/** | **/mw/** | **/nw/** | **/nyw/** |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| /pw/ | /rw/ | /sw/ | /shw/ | /tw/ |  |  |  |  |  |

The rule shall be that all words that have these sounds shall not have a double vowel in front of them within a word. Examples include the following:

| **okwezi** | **moon** | **encwera** | **cobra** |
| --- | --- | --- | --- |
| endwara | sickness | omugwiraro | mad person |
| okwesiga | to trust | okujwara | to dress |
| okwita | to kill | omwana | child |
| obwire | time/tense | okunywana | to befriend |
| okuhwera | to help o | kurwana | to fight |
| okurcwera | to spit | okushwera | to marry |
| okutwara | to get pregnant/to concieve |  |  |

1. There is also another category of simple sounds that are combined with
2. y
3. *y* at the end to form a single sound. These are called
4. y
5. *y*-compounds, and they include the following: /by/ /dy/ /gy/ /hy//ky/ /ly//my//ny//py/ /ry/ /sy//tsy/ /ty//zy/ The rule shall be that all words with that sound within them shall not have a double vowel in front of them. They include the following examples:

| **ebyara** | **fingers/toes** |
| --- | --- |
| eityazo | whetstone/sharpening stone |
| emyenda | clothes |
| okubyama | to sleep |
| eryaya | den |

1. /ky/ and /gy/ are not followed by /i/ because /y/ and /i/ are palatals. If they are followed by
2. /i/
3. /i/, this would be a repetition. They shall therefore, be written as
4. /ki/
5. /ki/

or /gi/. 14) Runyakitara also has the following consonants that are formed after combining with other simple consonants but representing one sound: /bb/ /mm/ /nn/ /gy/ /ky/ /ny/ /rr/ /sh/ /ts/ 15) bb: Double

b

*b* shall be used whenever we have a bilabial plosive. This usually appears in loan words or onomatopoeic words. Examples include: ebbinika (kettle), ebbiafu (basin), ebbaruha (letter), ebbahaasa (envelope), kubbomoka (to crash), kubbuukura (speak with energy and confidence) (Rn/Rt). 16)

mm

*mm* and

nn

*nn* : If the subject or object is followed by a verb beginning with

m

*m* or

n

*n*, then

m

*m* or

n

*n* shall be doubled, for example:

| **nimmanya** | **I know** |
| --- | --- |
| mmanyire | I knew |
| ninnena | I am chewing |
| ninnywa | I am drinking |

The examples above reflect the subject. Those reflecting the object include the following:

Bammanyire they know me mmugambiire I told him/her or I have told him/her nikinakanniga he strangled me

mm

*mm* or

nn

*nn* is also to be written if the subject expressed by

/m/

/m/ or

/n/

/n/ is followed by the object mu, for example: mmumanyire I know him/her mmugam- biire I told him/her or I have told him/her mmusing- ire I have beaten him/her or I beat him/her 17) rr: Whenever a vowel precedes

/rr/

/rr/, the vowel shall always be pronounced long. However, it shall be written with a single vowel, for example: omurro (fire) kukurra (to drag). 18) ny and gy: These are classified as semi-vowels. The rule shall be that in words where they appear, if a long sound is heard, double vowels shall be written in front of them. If the sound is heard to be short, they shall be followed by a single vowel. Examples include the following words: enyaanya (tomatoes), enyama (meat), enyungu (pot), etc. gy is usually heard in Runyoro-Rutooro in words such as kugya (to go), kugyanga (to refuse it), kucwangya (to tell lies). Words that are spelt with /gy/ in Runyankore-Rukiga are pronounced with

j

*j* but shall continue being written with

/gy/

/*gy*/ as in the following examples: kugyenda instead of [kujenda] (to go)

ebyangye instead of [ebyanje] (mine) egyo instead of [ejo] (that) omugyera instead of [omujera] (river) Loan words may continue being written with

/j/

/*j*/ instead of

/gy/

/*gy*/ such as in the following examples: amajaani instead of amagyaani (tea) omujaasi instead of omugyaasi (soldier) 19) gi: Although this compound is not highlighted above, its pronunciation follows the same pattern as that of /gy/. Runyoro-Rutooro speakers will continue to write /gi/ in words such as omugimba (bunch), omugigi (catechism class), omugisa (luck/blessing), etc. Runyankore-Rukiga speakers shall also continue to write /gi/ although in pronunciation

/ji/

/**ji**/ is heard as in the following examples: omugiigi pronounced as omujiiji (catechism class) engingo pronounced as enjingo (joint) omugisha pronounced as omujisha (luck) 20) ts: This a sound that is commonly heard among the Runyankore speakers who speak the Ruhima sub-dialect, although many Banyankore that are non-Ruhima speakers pronounce it as well. In all cases where it is heard, the other speakers of Runyankore pronounce it as /s/. The rule for it shall be that speakers write what they pronounce.

| **omutsigazi** | **omusigazi** | **boy** |
| --- | --- | --- |
| okutsigaho | okusigaho | to leave behind |

1. Prepositions and conjunctions: Ndoleriire et al. (2007) note that prepositions and conjunctions can be written separately from the words they precede with an exception of words that start with omu and aha/ha.

The simplest way of noticing how to write them is that whenever a preposition or conjunction follows a word that starts with a consonant, the preposition or conjunction shall be written separately from the word it follows. The writing shall thus be; owa Bakyenga at (Bakyenga's residence), aha rutookye (at the banana plantation). aha and omwa also have to be written separately from the words they precede, as in: omwa Ndoleriire (in Ndoleriire's home) or aha muhanda (on the footpath). On the other hand, prepositions and conjunctions are joined when combined to form a single lexical item, for example: omuka (at home), omunda (in the stomach) ahansi, (on the ground). 22) Apostrophe: In Runyoro-Rutooro, if it happens that a preposition, possessive, demonstrative or conjunction is followed by a word that starts with a vowel,

both words shall be combined together by doubling the vowel rather than replacing the last sound with an apostrophe. However, in Runyankore-Rukiga, the apostrophe shall replace the last vowel of the possessive. The simplest way to identify how to use an apostrophe in Runyankore-Rukiga applies when a preposition, possessive, demonstrative or conjunction follows a word that starts with a vowel. In such a case, the vowel at the end of that preposition, possessive, demonstrative or conjunction is replaced or assimilated by an apostrophe. Examples include the following:

| **Rn/Rt** | **Ry/Rk** | **English** |
| --- | --- | --- |
| aboowaabo | ab'owaabo (aba owaabo) | those from their place |
| naabakaikuru | n'abakaikuru (na abakaikuru) | with the old women |
| weekiikaro | w'ekiikaro (wa ekiikaro) | of the place |
| koomuhendo | k'omuhendo (ka omuhendo) | of expensive importance |

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# **Chapter 9**

## **INTRODUCTION TO A DISCOURSE ANALYSIS OF RUNYAKITARA TEXTS: A GENRE APPROACH**

Levis Mugumya

## **Introduction**

In this chapter, we analyse and describe different kinds of written texts, mainly stories in Runyakitara. This description entails examining how these stories are constructed, interpreted and used and the defining characteristics that written Runyakitara texts exhibit. In addition, the chapter explores the lexico-grammatical (lexical and grammatical) properties that define Runyakitara texts and their organisational features. In other words, it explains the kind of linguistic resources/tools that writers of Runyakitara use to write these texts, that is, the words and the grammar that go into a text, and how the text is organised. These will not only enable you to understand deeper a Runyakitara text but also will equip you with appropriate skills that will enable you to eventually write effective Runyakitara texts in an acceptable and conventional manner.

By the end of the chapter, you should be able to describe different written text types in Runyakitara; define the features that characterise these texts; and in due course write similar Runyakitara texts.

Admittedly, there are many types of written texts in Runyakitara; and we cannot exhaustively explain each one of them in this chapter. Therefore, we confine ourselves to examining narratives. However, we provide examples of other texts to illustrate the criteria and steps that are observed in the analysis of texts in general. In the narratives, we analyse traditional stories and contemporary stories (news stories).

In order to understand Runyakitara written texts, you will be introduced to an analytical approach which will assist you to analyse a variety of other Runyakitara texts. This analytical approach is known as genre analysis. This approach is derived from a popular theory known as genre theory. It is a simple method that you can use to analyse a group of texts that share similar linguistic characteristics. The genre analysis also enables you to examine other texts that will not have been explored in this chapter. The analysis will further illustrate how the elements you have studied in the previous chapters (adverbs, adjectives, semantics and Runyakitara lexis) are manifest in these written texts. Note that genre analysis is one of the many methods

used to analyse texts, and one of the analytical approaches employed in the analysis of linguistic discourses.

The chapter begins by providing a brief definition of discourse analysis. It then defines the various methods used to analyse linguistic texts. This is followed by an overview of the concept of genre since it is important to study genres. The chapter then delves into genre analysis by detailing the characteristics that enable one to identify a genre and the procedure followed in analysing genres. We then examine narrative genres in general and zero down on the properties and generic structure of Runyakitara traditional stories; and finally, we examine the contemporary news story.

Since this is one of the first discourse analyses of Runyakitara texts, we rely heavily on studies that have been carried out on other languages, particularly English. It is, however, anticipated that, in due course, further research in discourse analysis in Runyakitara and other Ugandan Bantu languages will avail more technical terms and examples for future use.

We will now briefly look at discourse analysis before we explain the details of genre analysis.

# **What is Discourse Analysis?**

Before we define 'discourse analysis', it is necessary to understand the term 'discourse'. This term is usually used in different academic contexts by different people to refer to specific meanings. 'Discourse' can refer to the sequence of sentences, how "sentences connect and relate to each other across time in speech or writing" (Gee, 2014, p. 18). In this case, the analysis focuses on the structure and organisation of sentences. It can also be understood as "a particular way of talking about and understanding the world" (Jørgensen & Phillips, 2002, p. 1). Another meaning of discourse is language in use; it is concerned with how people use language in different specific contexts, which at times, is referred to as 'pragmatics'.

Discourse analysis has been defined as the analysis of written and spoken language beyond the sentence level. Some scholars have defined it as "the analysis of linguistic behaviour, written and spoken, beyond the limits of individual sentences, focusing primarily on the meaning constructed and interpreted as language is used in particular social contexts" (Bhatia, Flowerdew, & Jones, 2008, p. 1). It is also understood as "the study of the relationship between language and the contexts in which it is used" and involves analysing different written texts as well as verbal communication in various forms (McCarthy, 2001, p. 5). Recently, discourse analysis has embraced other forms of communication including visual images, sounds, icons, etc. which we shall briefly explain below. Discourse analysis therefore, involves the analysis of lin-

# **Methods used in Discourse Analysis**

Discourse analysis makes use of various analytical approaches using different types of materials to achieve a wide range of goals (Bhatia et al., 2008). Discourse analysis cuts across different fields of study which use different discourse analytical methods to analyse written and spoken texts. Some of these include conversational analysis (CA), critical discourse analysis (CDA), corpus-based discourse analysis, mediated discourse analysis, multimodal discourse analysis, and genre analysis. Let's briefly look at each of these approaches.

Corpus-based discourse analysis involves the use of big amounts of texts which can be read by different types of technologies. The method avails information about the patterns of language as far as grammar and vocabulary are concerned; the analysis is applied to large texts rather than sentences or short texts. In English language, for example, the analysis has revealed that the word 'glass' "occurs with ... a set of words related to drinks: "lemonade, water, milk" while 'cause' occurs with such negative words as "accident, damage, death or trouble" (Bhatia et al., 2008, pp. 7-8).

Critical discourse analysis (CDA) is concerned with the use of language in society in relation to social injustice, inequality, unfairness, power abuse and ideological imposition, etc. (Fairclough, 1995; Richardson, 2007). Fairclough (2001) has described CDA as an approach that is concerned with how language is linked to the social elements such as exploitation and domination of people by other people. It is mainly concerned with power and its control. It aims to find out how ideologies become entrenched in language and how they can be freed; it helps society to be aware of social injustices as well as trying to establish the communicator's purpose and attitude in constructing communication. The context of communication within which the communication takes place is central to CDA.

Conversational analysis refers to how members of a society interact and interpret their experiences. The analysis involves looking at the procedures and rules that govern conversations. The analysts study those interactions that unfold in natural contexts which have been transcribed.

Another recent analytical approach is known as multimodal discourse analysis. Note that the examples we have given above use written or spoken texts as their primary resources for analysis. Multimodal discourse analysis however, is concerned with the analysis of other forms of social interaction. These include gestures, posture, images, graphic representations, text layout, music, icons, etc. Most analyses using the multimodal approach have focused on TV images, and newspaper and film pictures.

Another approach is genre analysis which will form the basis of this chapter. Genre analysis derives from the study of English in academic environments. It is concerned with examining linguistic behaviour in academic or professional contexts (Bhatia et al., 2008).

The above approaches have been largely applied to texts and other resources in English and other European languages as well as Asian languages. However, very little has been done to apply, for example, genre analysis to African languages. The purpose of this chapter therefore, is to apply this particular discourse analytical approach to written Runyakitara texts. Since no discourse analytical approach has been explored in Runyakitara, we shall base our analysis on the principles that have been used to analyse mainly English texts.

# **What is genre?**

In everyday life, you encounter several communication contexts in both written and spoken forms. These range from emails, conversations with friends or relatives, informal and formal letters, telephone exchanges, text messages to newspaper or magazine articles, novels, textbook readings, advertisements, noticeboard announcements, etc. These different texts possess individual characteristics that differentiate them from other texts. These differences are known as linguistic features that define each text (Eggins & Slade, 1997). For example, a telephone exchange cannot begin with the following utterance: (1) Ahari Ateenyi wange omugonzibwa типо,

Similarly, a story cannot end with the following proposition: (2) Nyowe, Yohaana Rutamirike naaguza Petero Kayonjo ekibanja kyangye kirikwingana hiika ibiri.

These two examples (1 and 2), though culled from their actual communicative contexts, demonstrate linguistic differences that characterise and define specific texts in Runyoro-Rutooro and Runyankore-Rukiga, respectively.

These linguistic differences are very important in the analysis of different texts in Runyakitara. The linguistic differences vary from lexical elements, grammatical elements, style used to how a given text is organised from its beginning to the end. The concept of genre therefore, is defined on the basis of the similarity or distinctive features a text has. It has been defined as a group of texts that demonstrate specific similar linguistic and functional properties (Lee, 2001). For example, sports articles or obituaries that appear in newspapers possess specific linguistic features that distinguish them from editorials or advertisements. Similarly, recipes, novels, and news articles can be identified because of their distinctive features. In simple terms, genre can be defined as a group of texts that exhibit similar linguistic properties.

However, the term 'genre' has different meanings and is interpreted in varied ways by different scholars within their individual fields of study. Therefore, the definition of genre is rather abstract and problematic to understand and as you progress in your linguistic studies, you will encounter other explanations of genre, which we have not explored in this chapter. Because this concept has, over time,

traversed other disciplines gaining deep ground in linguistics, discourse analysis, academic and professional English, and first and second language (L1 and L2) learning and teaching. For example, in literary studies, 'genre' has been traditionally associated with such literary genres as sonnet, epic, epitaph, tales, legends, novels, or proverbs, which are identified in terms of structure, subject matter, language use, and how they are produced (Kress, 1993; Freedman & Medway, 1994). We shall, later on, discover that some of the literary genres attributes of form and content have persisted in genre as a discourse/linguistic term.

Other scholars such as Martin (2009) and Martin and Rose (2003, pp. 7-8) define it as "a staged, goal-oriented social process. Social because we participate in genres with other people; goal-oriented because we use genres to get things done; staged because it usually takes us a few steps to reach our goals". The stages or moves are the steps or phases that a genre writer goes through. Therefore, while analysing genres, we pay attention to how a text develops in specific unique steps. Other scholars have explained genre in terms of the cultural and social contexts where people use genre to describe the different ways in which they use language to accomplish things repeatedly, and in the process validating more genres that are a result of new societal requirements and abandoning those that are not useful. They argue that genres fulfil the social function within various cultural communities, for example, whenever people meet on a regular basis to carry out certain activities, these activities become standardised. Genres are realised via the means of language. Therefore, genre as a social process arises out of people meeting on a regular basis and using language (Kress, 1993; Martin, 2009). We are always engaged in genres on a daily basis and these genres include buying or selling items, seeking and giving information, telling a story, gossiping, making an appointment, exchanging opinion, conversing with a friend (Eggins, 1994), etc.

# **Why is it Important to Acquire Genre Knowledge?**

Analysing discourse is significant because it explains what language is used for. It helps to understand how language is used in different settings such as academic, workplace and professional settings. Genres are the media through which scholars and scientists communicate with each other. The study of genre therefore, is critical for many scholars, researchers, and professionals including linguists, political scientists, philosophers, anthropological, sociologists, business people, and communication experts.

Therefore, to participate or understand the scholarly and scientific discourse, they need to be aware of the underlying functions and features that genres in such fields possess. For example, it is necessary to possess sound

knowledge of genres used in law, academics, and journalism in order to produce such genres as contracts, research articles, and features, respectively. To this end, genre study is instrumental and aims to help a writer accomplish writing tasks in an acceptable manner once s/he has understood how genres work as well as telling whether the texts produced are wrong or right and if they conform to acceptable standards of a given profession (Berkenkotter & Huckin, 1995; Bazerman, 2004).

Genre knowledge also enables us to understand the customs, knowledge, and beliefs of genre users, which are inherent in their cultures, and the daily activities they are involved in. For example, the study of the narrative genre (ebigano, emigani, enganikyo) in Runyakitara reveals the beliefs, behaviours, food and ways of living of Bakiga, Banyankore, Batooro and Banyoro.

The analysis of texts is also important because it enables us to learn about texts that were not acquired within the home or community environment. These texts possess "linguistic structures and patterns" that "students must learn... to recognise and interpret" (Biber & Conrad, 2009, p. 3) and later on be able to produce. It is not necessary for you to learn how to greet or talk to your mother or brother, or even write a text message on a mobile phone to a friend today. However, it is important to learn how to write an application letter, or how to write an examination paper. In this regard, as Biber and Conrad (2009) argue that there is need to teach genres to university students in order to succeed, it is equally important to explore the hitherto unknown construction and linguistic features of Runyakitara texts given the significance of the language in academic and socio-political contexts.

A similar significance to the above relates to genre-based language teaching and learning, which has been the major field of language teaching and learning in Australia, America and recently in South Africa. The genrebased pedagogy is concerned with the textual structures and linguistic resources that characterise quality writing of various genres in the school system (Visser, 2013). Genre-based pedagogy enables both teachers and learners of African languages, particularly those from underprivileged communities, to handle written and spoken tasks required at secondary school and tertiary levels of education. Visser (2013, p. 5) further argues that it also "equips language teachers of African languages to facilitate the literacy development of learners in their respective first languages[s]". In fact, genre-based teaching and learning enables learners to acquire text-linguistic competencies that

would lead them to produce quality academic written texts (Visser, 2013; Hyland, 2002, 2003). The knowledge of genre will help you understand educational genres including lectures, tutorials, reports, essays, seminars and workshops, examinations, textbooks, etc. The teaching of genre enables students to master these genres thus gaining empowerment at school, later on at the workplace and be able to participate in various ways of social life (Cope & Kalantzis, 1993; Gillearts & Shaw, 2006).

# **Genre Analysis**

Genre analysis is an approach used to examine linguistic behaviour as it is manifested in academic or professional settings (Bhatia, 2004). The choice for genre analysis relates to the inadequacy of the previous discourse approaches to address pedagogical needs, explain textual analysis, and categorise texts based on their similarities and differences (Hopkins & Dudley, 1988). Swales (1990) has equally argued that traditional analysis of texts did not offer reasons to explain why 'genre texts' appear the way they do. Genre analysis therefore, is a result of the inadequacy of previous approaches (register analysis, grammatical-rhetorical analysis, and interactional analysis) to provide sufficient information for deep structure analysis or explain the reasons why certain texts appear the way they do. Bhatia argues that genre analysis (applied genre analysis) combines the socio-cultural, institutional and organisational explanations for English for Specific Purposes and applied linguistics in general. This is "a thicker description" of both lexico-grammatical properties and organisational features, which borrows from several disciplines in order to arrive at a deeper and insightful analytical description of texts and explanation of language use in professional and academic genres (Bhatia, 1993, p. 5-10, 2004, 2008).

Genre analysis is significant because it allows one to "understand how members of specific discourse communities construct, interpret and use genres in order to accomplish a communicative purpose and why they write them the way they do" (Bhatia, 2004, p. 10). It also facilitates the comprehension of the "the social and cultural contexts in which genres are located" and understanding how such factors relate to the "language choices" that users make (Paltridge, 2002).

The analysis of genres requires acquisition of linguistic competencies related to syntax (grammar), lexicon (vocabulary), and the organisational structure of a given genre. The knowledge of genre responds to such writing needs and skills as description, explanation, argumentation, persuasion, entertainment, instruction, responding, or recording events. These skills are not only crucial to accomplish academic tasks in the education system but also significant to one's life at the place of work. For this reason, "genre teaching should emancipate students by giving them the possibility to live up to the expectations of the professional world" (Gillearts & Shaw, 2006, p. 8).

# **Identification of Genres**

Genres possess easily recognised characteristics that when we come across them, we know what kind of genre a given text is. These properties lead us to identify what kind of message to expect in the text. In a simple example of the lost and found texts in a newspaper, we expect to find the identification of the person who lost the item, the description of the lost item, contact details, and perhaps a reward for whoever finds the item. Alternatively, if an examination paper and a letter are placed before us, we are able to distinguish one from the other because of the uniqueness that each one of them possesses.

The words and grammar, the interlocutors (writers and speakers), the steps/stages the interactants go through, the purpose of interaction, the medium of interaction (spoken or written), etc. help us to recognise what genre the text in question is about.

The knowledge of the culture within which a genre is located is equally important for us to identify a genre because different cultures use language differently. For example, the exchange in Example 3 below reveals a lot (Ry/Rk): (3) S1: Okabura!

S2: Naiwe waabuzire. S1: Ndamutsya tureebe. S2: Buhooro, buhooro, buhooro gye. S1: Hmmm, hmmm, mmmm. S2: Muraara muta? S1: Turiyo... The exchange tells about an encounter between two adults who have not seen each other for a long period (demonstrated in the greeting using propositions like okabura and buhooro). It is a face-to-face encounter involving two people of unequal social status or different ages. The begging of ndamutsya tells us that this interlocutor cannot initiate a greeting; he/she begs the other person to greet first. Among the Banyankore-Bakiga, a young person is not supposed to initiate greeting an elder, especially when they have not seen each other for a long time. Similarly, certain social ties demand that a person of higher social status (father-in-law, an uncle, and mother-in-law) initiates the greeting, no matter the age.

In accomplishing a given task using language, social conventions require that we do so systematically. These steps or stages are known as the schematic structures of a genre (Eggins & Slade, 1997). A genre is composed of stages/steps which are regarded as its constituent parts or constituent structure. The stages enable us to communicate effectively since we cannot make meaning at a go. These stages are related to each other in order to fulfil the function of the text and achieve the overall communicative goal of the genre. In other words, the stage fulfils a given function in a genre.

Note that in some of the genres, these steps/stages are optional while in others they are obligatory. Although these elements can be left out, the text remains the same; in other words, the genre does not change. It should also be noted that some of these elements are recursive, that is, they appear more than once in a genre. The stages in the written genres usually occur as separate paragraphs.

The stage is normally recognised by similar grammatical and lexical properties. The steps can be clearly identified because of their peculiarity. For example, in English, the phrase 'once upon a time' is associated with a narrative genre while 'Nyowe Kanyamunyu naaguza ekibanja kyangye...' in Runyankore-Rukiga is typical to a transactional genre of a legal nature. In recipe and instructional manual genres, there is the use of imperatives in the Method stage while the Ingredients Stage is characterised by numbers or measuring words. In a business letter, the Complimentary Close stage is conveyed via polite expressions. The use of temporal conjunctions such as 'and', 'then', 'after', 'before', and temporal circumstances such as 'until the age of', 'at that time', 'at the mission', 'in the early 1970s', 'in those years', 'during the 1980s', etc. reveals different stages in an English narrative genre (Martin & Rose, 2008).

Genres are recognised because of 'repeated textual patterns' or 'easy to notice features' (Bazerman, 2004, p. 322). For example, stories usually begin with the following phrase: "once upon a time", while business letters are characterised by inside addresses. A close examination of traditional stories in Runyakitara reveals the following beginnings: Hakaba hariho omushaija ... or Obundi.... However, not all Runyakitara narratives begin in a similar manner.

Language plays a central role in analysing genres, after all, genres are realised through language. In this regard, genre can also be identified based on typical patterns in a text; for example, the grammatical items or the graphical elements used. Different genres possess different words and grammatical structures. Even within a genre, the words and structures used across stages will differ. In an application letter, the words and grammatical choices in a Complimentary Close differ from those in an introductory stage. These grammatical patterns enable us to demarcate the stage boundaries and identify the number of stages of a genre (see Text 1). The stages are given genre-specific labels rather than the traditional designation such as beginning, middle, end or even Introduction, Body and Conclusion (Eggins, 1994; Bhatia, 2004). Text 1: GENRE LABELS OF A RUNYAKITARA NEWSPAPER ADVERTISEMENT (Ry/Rk) Headline - to attract the reader OKUGAASHUURA N'OWA BAGUMA Locating the service Baguma Restaurant ebeire neeshangwa ahari Mayoba Inn efurukire yaaza omu mwana gw'omurembe ogurikushangwa haihi na KASH Hard Ware

Detailing the service - positive evaluation Manya omwanya nigwaka kandi gwine paakingi y'omurembe n'amabeho marungi waaba noohuuta supu Offering incentives Manya hati bashazire aha kabeeyi aka buriijo Detailing the service - positive evaluation Abarikwenda kureeba emipiira ya Bungyereza mwarymmu beine sikuriini z'omurembe Pressure tactics Otafeerwa omugisha ogu Establishing rapport Ahandi Mukama abandindire mwena mwije owa Baguma mugaashuure Soliciting response Noobaasa kubahikira aha simu 07067890000/0771777111 (Source: Entatsi, September 24-30, 2013, p. 1) It is important to point out that genres are dynamic: they go through stages; they appear on the scene, they grow, and they may die (Devitt, 2004; Bhatia, 2004). Although genres are relatively stable texts because they arise from stable discourse communities whose discursive practices are stable for a given period, they never remain so (Myers, 2000). Once the communicative needs change, so do the genres (Ramanathan & Kaplan, 2000). Genres are dynamic because they are embedded in cultural practices and these are never stable (Muntigl & Gruber, 2005). Speakers/writers often stray away from the standard form; others produce the socially recognised types while others create complicated ones. Several other studies regarding genre change have been carried out particularly on the changes that scientific research articles have undergone since they appeared on the academic scene (Swales, 1990; Berkenkotter & Huckin, 1995; Bhatia, 1993; Ayers, 2008).

Other genre changes have been observed in other fields. For example, the use of Power Point presentations that were designed for business-related purposes, have been adopted by academics (Myers, 2000). Another genre change study shows how an electronic mail has created a 'new sub-genre' of letter writing which excludes the recipient's address and date, the latter being generated automatically (Ramanathan & Kaplan, 2000). Gillaerts and Shaw (2006) also observe that the letter genre has been overtaken by email and fax pushing the former to the periphery. In this regard, we shall also point out how some of texts in Runyakitara are undergoing changes, for example, the news report.

Another significant aspect in the study of genre is genre mixing. Genre mixing involves the inclusion of some other elements in a specific genre, for example, the intrusion of advertising features in news editorials and company reports (Hyland, 2002; Bhatia, 2004). Another observed form of genre mixing occurs in academic in-

troductions such as preface, foreword and acknowledgment. Although their communicative purpose is to introduce, other hidden promotional purposes are exhibited (Bhatia, 1997; 2004), they use descriptive adjectives and linguistic features that are common in advertising genres. In this regard, we discover genre mixing whereby the genres of textbook introductions possess two communicative goals, that is, to introduce and to promote the book.

Genre mixing has also been identified in job advertisements. The construction of job adverts contains persuasive elements which are intended to appeal to the post-modern job advert as well as the traditional formal conventions of a job advert genre (Norlyk, 2006). Because of the consumerism culture in our societies today, documents of most companies and organisations comprise promotional elements (Bhatia, 2000).

Another basis for genre identification is 'variation'. This involves analysing many texts to determine how similar or different the texts are. For example, sales agreements would vary between those of land and those of other properties like cars. The variations usually occur across disciplines. The textbook genre cuts across such disciplines as Mathematics, History, Science, Law or Economics. However, a textbook in each of these will exhibit unique discipline-based features. Science textbooks will use diagrams, pictures and tables while knowledge presentation in literature textbooks is likely not to contain such visual materials. While Law and Economics texts will refer to other scholars, it is not the case in Mathematics texts (Bhatia, 2004).

# **Analysing Genres**

In analysing unfamiliar genres, Bhatia

(1993,2004)

(1993,2004) recommends that one should first consider his/her experience and knowledge about the field in which the genre-text belongs. If you do not possess this knowledge, then you examine the existing literature on that genre in order to learn more about it.

Secondly, you consider the situational context which enables you to define who the speaker or writer of the text is and the target audience. It also reveals the history, sociocultural beliefs of the community in which the text is used. It is also important to identify which other texts are similar or related to the text in order to provide the background. If the genre you are analysing falls within a specific institution, there is need to study the institutional context, such as the rules and conventions that govern the writing of texts. For example, the analysis of sale agreements requires knowledge of rules and language that lawyers use to construct these agreements while writing the genre of a business order requires good knowledge of business communication.

This stage is followed by linguistic analysis. Linguistic analysis involves the analysis of text patterns which reveal linguistic use of the members of the community that use that genre. The analysis entails looking at the lexico-grammar; i.e., both the vocabulary and grammatical elements of the text. The text patterns revealed by this analysis

will provide answers to why things are done the way they are done. For example, the presence of adjectives in advertisements is intended to facilitate positive description of the product.

Structural analysis is also significant in analysing genres. It provides different ways of how language is organised while communicating a specific message. Because of the regularity of a genre, genre writers usually follow a regular systematic way in communicating the general message in a specific genre. Structural analysis therefore, is concerned with the consistent and preferred ways known as moves/stages/steps. As noted above, each move has a specific communicative purpose it fulfils via different linguistic or rhetorical techniques available to the writer (Bhatia, 1993). Examining the linguistic and organizational features across a collection of similar texts reveals similarities and differences as well as consistencies or inconsistencies of a given genre (Bazerman, 2004).

Although it is quite challenging, it is advisable that at the end of the process, the genre analyst should seek expert knowledge from members of a community that are involved in the production of those texts or the institution that produces that genre s/he is analysing for cross-checking the findings and clarifying some issues (Bhatia, 1993). This is also done because certain professions, e.g., law or journalism, prescribe what should or should not go into a text and how this text is supposed to be used or interpreted. The specialists can identify the kinds of texts they work with and provide expert interpretation of how they are created and used. They can also provide reasons and factors attributed to deviations (variations) in a given genre.

Lastly, genre identification can also be carried out through ethnographic research, which involves interacting with people at their workplace and regularly collecting and studying the texts they produce. In this way, the researcher observes the reasons for using the texts, how they are written, used and interpreted.

In the next section, we apply genre theoretical principles examined above to three different genre texts in Runyakitara. First, we shall begin by reviewing the genre analysis of English narratives and relate it to Runyakitara narratives. Next, we analyse a contemporary news story and argumentative writing in the print media; and finally, we shall apply genre analysis to semi-legal writing in Runyakitara by examining a will and a sale agreement.

# **Narrative Genres**

Stories are significant in our lives; they "are central genres in all cultures.... They are told in all social groupings to interpret life's chaos and rhythms, to evaluate each other's behaviour, and to educate and entertain our children" (Rose & Martin, 2008, p. 49). Martin and Rose further argue that the stories' power to grip the attention of both children and adults is inexplicable. They exist across different domains of life, for example, movies, novels, short stories, news stories, plays, etc. (Macken-Horarik, 2002), and they have been comprehensively studied (Martin & Rose, 2008).

You will have learnt that in English language, narrative writing mainly serves to tell in detail a story that has one main point. The narration process requires looking at

and examining events in a chronological order. It tells what has happened in a story. The composition follows a chronological ordering (start at the beginning and go on until you come to the end, and then you stop). For example, a story about a memorable ride on a bodaboda [motorcycle] would perhaps begin by telling the reader/listener the place where the motorcycle was located. It would then go on to indicate price negotiation and the time when it was taken, the exciting events along the itinerary, the most exciting event, which would mark the peak of the ride - the best moment, and finally the destination. The climax could however, entail a crisis point, for example, an accident, fuel shortage, a brush with a traffic officer, or hijacking the protagonist. In this regard, the narrative would then go on into another phase of recounting how this problem is resolved. In such a story, a chronological order of how events unfold is observed.

However, the order can be subverted depending on the narrator's choice. The narrator can choose to plunge into the middle of the story with a startling, amusing, or dramatic event so as to grab the reader's attention. The typical examples of narrative writing include novels and short stories, biographies and autobiographies, diary, some newspaper articles, radio and TV news reports, conversational anecdotes, etc.

Besides narrative genres, other story genres also trace a series of events of personal recounts. They are categorised into four text types: recounts, anecdotes, exemplums, and observations (Martin & Rose, 2008). In brief, recounts entail narrating events in a sequence having no significant problem while anecdotes recount humourous events that are out of the ordinary. The adventures of Ishe-Katabaazi provide good examples of anecdote stories. Exemplums recount events which entail moral assessment. Observations recount events in which the narrator provides a negative or positive judgement. Note that the narrative differs from the others in that it exhibits a disrupting event (complication), which is then resolved and the story returns to the hitherto social stability.

The story genre has been found to exhibit the following generic staging: Abstract, Orientation, Complication, Evaluation, Resolution and Coda (Macken-Horarik, 2002; van Leeweun, 2008; Martin and Rose, 2008). The Abstract comprises the topic of the story and is intended to attract the attention of the listener/reader; it tells the listeners/readers what the story is about. The Orientation stage entails the setting, that is, the people (characters) who are involved, the place and time of the story. It also provides the first incident of the story. The Complication involves the main event of the narrative, a problem. This is usually a destabilisation of social harmony, which could be a family order or a hunting expedition order. In fact, the narrative genre aims to resolve a problem. In an extended narrative (macro genre), there might exist several complications and resolutions. The Evaluation stage comprises the significance and relevance of the event(s) for the character(s). The Resolution, which is usually the last event, provides the solution to the problem. It attempts to restore the hitherto existing social harmony. The Coda is a stage in which the storyteller/writer signs off. It serves to bring back events to normalcy, that is, the status quo of events before the complication set in. It acts as a bridge between the story world and the moment of the narration. Both the Abstract and Coda are optional while Evaluation can occur several times during the progression of the story.

In the next section, we apply these stages to establish whether they equally apply across Runyakitara stories.

# **Runyakitara Story Genres**

Martin and Rose (2008) have shown how the different types of stories are realised in both oral and written mediums. Stories have existed in the pre-modern and contemporary cultural contexts throughout the world. In this regard therefore, Runyakitara stories known as emigani, ebigano, or enganikyo have been recounted in South-Western Uganda and beyond, from one generation to the next via oral tradition usually at a fireplace after the evening meal. This oral tradition has, of course, bred dissimilarities in the content. Most of the stories are lost because they were not captured in writing.

Runyakitara comprises both short and long stories as well as novels. The short stories usually comprise fables that are narrated to young children while the extended ones take a while to narrate and are enchanting to both children and adults. Because of the limitations of space, we shall analyse two short stories for their generic properties. The first is a short story extracted from a Runyankore Reader for lower level primary learners.

## **Text 2: OMUKAGO GW'ENTE NA WAKAME (Ry/Rk)**

## **Orientation**

Ente egyenda ezingura na Warucuncu.

## **Complication**

Nyomwabazyo hataaha eifa Kamirakwo. Ente ku eba egiire Rujumbura kushaka, Warucuncu eita encwa-mutwe yaayo. Ente ku eija ehoora enzigu, eita ekibwana kyakyo.

## **Resolution**

Eirukanga, esingirwa owa Wakame omu nyanga. Ekicuncu ku kiija, Wakame akibingira omu irembo.

## **Evaluation**

Nikyo oreebera Wakame akunda kuza omu nte kwonka. (Source: van Spaandonk (1997), Ninshoma, p. 46).

In this story, the narrator begins by presenting the characters of the story, i.e., Ente and Warucuncu. Since this is a fable, the exact place where the characters lived is not revealed, it is assumed to be the in the wilderness. However, leaving out the place provides the narrator with an opportunity to localise the story because stories are told within a certain locality. It is therefore assumed that both characters lived in the wilderness adjacent to where the reader/listener lives. Although, the time element is embedded in the verbal proposition, egyenda ezingura, which portrays the near past tense, it is categorized as the narrative tense, which is often used in storytelling, and it conveys the far past tense. While

in most cases, either the tense is conveyed in varying forms of the past tense, as nearpast far-past tense, or even using words such as nyomwabazyo, it does not mean that the actions occurred in the recent past. Therefore, our Orientation stage fulfils the function of designating the setting of the story by introducing the characters, place and time elements. It also presents that harmonious existence between the protagonists, ezingura na Warucuncu. Nyomwabzyo ...

The Complication stage presents the problem that has to be resolved. The problem is eifa Kamirakwo, which leads to the killing of the calf and the subsequent revenge from the cow: Warucuncu eita encwamutwe yaayo. Ente ku eija ehoora enzigu, eita ekibwana kyakyo. Note that this particular Complication comprises two problems, one leading to the other. The famine disrupts the social order, and in turn it provokes a conflict between the protagonists.

In the Resolution stage, the cow seeks refuge at the Hare's place, Eirukanga, esingirwa owa Wakame omu nyanga and the Hare protects the cow from an impending vengeance by repulsing the Lion, Ekicuncu ku kiija, Wakame akibingira omu irembo. The interpretation of the ever-close relationship between the Hare and cows is then provided in the Evaluation stage.

In other fables, the story ends with a moral lesson for human beings, often intended for the reader to relate himself/herself to a similar unjust situation and conveyed via a proverb. For example, in a story of migratory locusts and bald locusts/non-migratory locusts (Ekiharara n'Enzigye), we discover that the locusts learnt that they could not move along with migratory locusts, thus, Akarugire amahanga tikeesigwa. Or in the story of Engwe n'embwa, the story ends in an Evaluation stage with a proverb, Owaakukiza emikono akurasha oine obwawe, portraying the powerlessness of the dog in the face of a dominant and ferocious leopard.

The staging structure is mainly marked by temporal adjuncts

4,ku

4

,*ku*, obu, aho, kaingaha, (E)kiro kimu indicating a transition from one stage to another; for example, Ente ku eba egiire... Ente ku eija .... Ekicuncu ku kiija...obu yali atakabiriire..., Kaingaha! Zireesire Wankoko... Kaingaha omusaija kahurra akatego nikagamba..., Kiro kimu akamukwata yamusiiga enziro... We also note that process actions marked by the narrative tense: egyenda, ezingura, eba egiire, eita, eija ehoora, esingirwa.

Even at this lower level, we also note the use of non-core vocabulary, emiguutuuro, for example, ezingura, eifa Kamirakwo, esingirwa, and omu nyanga instead of etuura, enjara y'amaani, ehungira, and omu ibaare respectively. This demonstrates the significance Runyakitara narrative attaches to the inculcation of intricate linguistic features but also culture via stories at an early stage.

Note that although nyomwabazyo is a time adjunct, it does not mean that this event happened yesterday; it situates the event in the far past. Another element in this phrase, hataaha eifa shows that the event took place a long time ago because eifa has not been experienced in modern times.

Let's now examine a more extended story in Text 3.

[1](https://pieree369-olmocr.hf.space/#user-content-fn-0)

# **Text 3: ABAHIIGI N'ENTARE N'EKIKYERE (Ry/Rk)**

## **Orientation**

Omushaija akagyenda n'omutabani, baaza kuhiga. Baaritaahamu eihamba, baitamu esirabo, baagyekorera nibagitwara omu bwerere kugibaagiramu.

## **Complication**

Ku baabaire nibagihuumuza bati, zaareeta bwahara bw'entare.

## **Evaluation**

Yaija ngaaha neeribata neehendekyeza, omujwengye neeguhungura, amaisho nigagitukura oti barasiiremu eshagama, akanwa nikagingana oruteba ruteeka amaizi g'obushera, enyindo ziri emigyeto nk'emambo zibamba emiguta.

Weeza ku baagireebire emitima yaabahwa omu nda, omushaija yaatandika kugambisibwa agumize "Ninkushara! Ninkushara!" Omutabani yaamuburira omu kwahwa, n'okwesheeshera kutarekire.

## **Complication**

Entare ku etandika neebahika, egira eti "Iwe mushaija we, gambira mutabani waawe amire egi sirabo, naiwe omumire, haza ngurukye nkumire, bihwe".

Omushaija n'omutabani bateeraho bagaaragaarirwa. Ngu "Ka twesize, eki eraabe neekora ekikore. Kandi nitukijwara omutanga kutanga ki, twabaire enyama yaarwo?"

## **Evaluation**

Ku biba bikiri aho omuri ya kafe ya kaitwe, hareetana engundu y'ekikyere. Kiija nikigurukyera, omubiri n'obu gwakakiiragwire, amaisho gakigurukire, amatama nikihaga nikihaguurura nk'orikucumika enyungu ebuzire etaabe.

## **Complication**

Ku kitandika nikihika aho, kiti: Beitu ka mpuriire muri omu rwari, mufiire ki?" Ekicuncu kiti "Ngambiire ogu mushaija ku aragiira omutabani kumira egi nyamaishwa, nawe akamira omutabani, naanye omushaija nkamumira, haza ebigambo bikahwa."

## **Resolution**

Ndi ekikyere kiti "ka nikwo shi, k'omugambiire eky'oburyo!" Kiti "Iwe mutsigazi 'we, rahutsya omire egi sirabo, sho akumire, entare emumire, naanye ngurukye ngimire, haza turekye kusiibya amasha omu kibuga."

Entare ku ehinduka yaareeba ekikyere oku kirikushusha, n'oku kirikureetsa, n'ebi kirikugamba nikihamiza kimwe kugimira, eti "Biri naagwa egi?" Ebishanga neehunga. Ogwagitwaire tiguramanyirwe.

## **Coda**

Ekikyere kitambira kityo abahiigi; beekorera esirabo n'obwira, bagyenda nibagihwerahwerana, baza kugibaagira omuka. (Source: Mubangizi, B. K. (1989). Nkutebeze 4. Mbarara: Omuhanda gw'Okumanya).

In this story, the orientation stage begins with identification of the main participants, omushaija n'omutabani; the main activity of the narrative, kuhiga; and the place, eihamba, omu bwerere. Other narratives in Runyakitara bear almost similar lexico-grammatical features to the present one. In many of the stories, we come across the following constructions signaling the Orientation stage in Runyoro-Rutooro: Oти biro bya ira muno, hakaimuka omusaija ...; Ira muno hakaba haroho ...; or Hakaba hariho omushaija...; Omushaija akashwera omukazi, baazaara...; Omushaija akaba...; or ...akaimuka... in Runyankore-Rukiga. Note that most of these entail a male participant, revealing the patriarchal nature of the Banyakitara society. There are indeed other beginnings that include a female participant.

The Complication sets in immediately, Ku baabaire nibagihuumuza bati, zaareeta bwahara bw'entare. The reader knows what the immediate arrival of a lion means [the danger] to the man and his son. The Complication stage is always marked by

ku

***ku*** to show an abrupt disruption of the social order. The following extracts signal the commencement of a complication in their respective stories: (4) Abaishiki b'ekyaro kimwe bakaimuka aho, baaza kwiha obunyaatsi. Ku baabaire nibaiha, enjura yaacurumbukana kugwa. ... Ku baza kushohora, Waruhiri eguruka eyeroteka aha muryango, eti "Omuriimwe ninyendamu owangye." Ngu "Reero ka mwije mureebe obuhano!" (Nkuganire 1, p. 54) (5) ... Ku ecumitamu omunwa gagitaaha omu maisho. Eronda ogw'okutooramu, gubura (Ninshoma, p. 48).

This is followed by Evaluation stage; the storyteller then goes on to describe the appearance of the lion and the imminent danger it poses. We note that the evaluation stages in this story are conveyed via metaphors that exhibit the richness of the language. In this segment, the storyteller employs similes ... amaisho nigagitukura oti barasiiremu eshagama, akanwa nikagingana oruteba ruteeka amaizi g'obushera, enyindo ziri emigyeto nk'emambo zibamba emiguta, to describe the physical attributes of the King of the jungle that portray its ferociousness. In the second evaluation stage, we also note a similar rhetorical technique to show the danger the toad poses before the lion: engundu y'ekikyere..., amaisho gakigurukire, amatama nikihaga nikihaguurura nk'orikucumika enyungu ebuzire etaabe. In this regard, the evaluation stage demonstrates the narrator's attitudes vis-à-vis an event being narrated or a participant appearing in the story. It makes the story worth listening to/reading by employing such linguistic resources of exaggeration or evaluating events that hold the attention of the reader/listener.

Although, at first sight, the Resolution appears as a problem (perhaps to a child listening/reading for the first time), it embeds a solution because common knowledge tells us that a toad cannot 'swallow' a lion. Of course, the raconteur reveals the resolution by portraying the foolhardiness of a lion, which is threatened by the physical appearance of the toad. Whereas the lion is mighty, its understanding is lowered and portrayed as lacking astuteness. On the other hand, despite the toad's weakness, it is portrayed as a wise participant whose utterances resolve the problem.

Runyakitara tales also exhibit a unique rhetorical technique, ekitongyerero or ekizina (Example 6), which is non-existent in the two stories we have examined. This feature consists in one of the participants singing a song or performing a recitation in the Resolution stage. The song or recitation acts to resolve or points to the resolution of a problem. It appears to possess magical powers that resolve the problem. The song in itself carries an entertainment function. As children, we would prefer our mother or grandmother to tell us a story that has a song in it. (6) Ku aba naatongyerera atyo, Njuma omu muti amuhurira, nawe amugarukamu naatongyerera. Ati "Ya Njunju, ya Njunju, yaiwe mutetsi, Onywe ago mate, orekye kwitwa obutetsi; Otuze ezo nyena, orekye kwitwa obutetsi; Oihe ekyarire, orekye kwitwa obutetsi; Ocwe n'enkoni, orekye kwitwa obutetsi; Ogyende ogambire, taata, yaiwe mutetsi, Njunzire eitama rimweija, n'orubaju rumwe. Mbaire ntungirwe amaizi g'omu bitsigye, Mbwenu goomire, buzima naaza kukaba." (Nkuganire 1, p. 69) (Runyankore-Rukiga). The Coda returns the story to the equilibrium, that is, what would have happened, under normal circumstances, if the problem had not set in. It signs off the story and returns to life's equilibrium. In most Runyakitara narratives, it is marked by temporal conjunction, Ku ntsiga... It is only at this stage that we observe the narrator, for the first time, directly referring to him/herself, telling us that he/she was an eyewitness to the events of story. However, in the oral tradition, this direct reference to the narrator occurs at the very beginning (in the abstract) of the story, thus: Mbaganire mbaganire. The Coda is a bridge between the last event of the story and the present time of narration. It normally includes a recount involving punishment (Example 10), compensation or retaliation (Example 11), behavioural change (Example 7), aborting an adventure especially in hunting expeditions, marrying another wife (Example 9), or restoration of wealth (Examples 8) (Ry/Rk). (7) Ku ntsiga nyamukazi omweburaguzo yaagucwa kabiri, ndaba omu kihambo kya maazaara kicweka emitanga. Nti tori, nti jabu. Nyetaahira, nza kusheenyera tata oruku rw'okwota (Nkutebeze 4, p. 25). (8) Ku ntsiga Muhuuba eka ye n'eitungo rye byagarukaho, omukazi yaaza kutaashura encuro ibiri z'oburo zi yaaraganiise akafunzi, nti tori, nti jabu... (Nkuganire 1, p. 21) (9) Ku ntsiga yaashwera ondiijo mukazi, ... ndabaho niinyija kubatebeza ago goona agu naareebire (Nkuganire 1, p. 50). (10) Nyakaisiki waawe, nkasiga iba naamubinga omu nju habw'obugara nyowe nindugayo (Enganikyo Otasemeriirwe kufeerwa, p. 46). (11) Nkasiga abantu n'ebihangwa ebindi nibajaguza kandi nibatwarra Wakame ebisembo, na nyowe nimbasaba kurugayo (Enganikyo... p. 55) (12) Mpaho akira atyo; arita aha ibega naataaha; omuhiigo gwosha (Nkutebeze 4, p. 33).

Other functions that the Runyakitara narrative Coda realises include signalling time to go to bed (after that particular story) - ... mpotoka ntemba akatabo kangye ninza

kubyama; or a moral lesson for the listener - ... Nyetaahira, nza kusheenyera tata oruku rw'okwota.

The Runyakitara narrative Coda equally exhibits an interesting feature that takes the listener from the story/fiction world to the present time of recounting; i.e., the real world. Like the science-fiction time machine, the narrator encounters transfiguration of the physical world or some chaos in life phenomenon to return to the time of telling the story or present times.

Similar to the story of Warucuncu and Wakame (Text 2), the storyteller employs non-core lexical items (emiguutuuro) as well as metaphors to evaluate events or the participants in the story. For example, the storyteller uses such words as bwahara, ngaaha, emigyeto, gakigunuukire, ebisanga, kujwara omutanga, and kusiibya amasha omu kibuga, instead of their common equivalents such as Nyamuhango, buzima kwo, ekishongoize munonga, gakizoire, ehunga, kwerinda akabi, and kushiisha obwire, respectively. However, within the conversational segments, the language is simple and familiar in nature compared to the non-conversational stages where non-core vocabulary is invoked. So, we can tentatively conclude that emigutuuro are used in evaluation stages to assess events or participants in the story.

Note that in these examples and other Runyakitara stories, the events in the story unfold in a sequence and we can clearly identify similar phases that mark these events. In other words, the generic structure is fixed; the story starts from the beginning, goes up to the end, and stops. Most of the Runyakitara narratives are similar; however, the deviations that may exist are prompted by geographical locations, which give rise to changes in names, and the songs that are used in each narrative.

In the next section, we look at a modern story genre, the news story.

# **A Contemporary Runyakitara New Story Genre - Amakuru**

Modernity has ushered in a different kind of stories which are detached from the traditional stories that convey the old sociocultural practices of gathering, hunting, pastoralism, farming, and artisanry such as basket weaving, blacksmithing, tribal wars, witchcraft, etc. Although some of the modern stories are largely modelled on traditional stories, they are influenced by science and technology. For example, the notions of modern science and technology exclusively influence the movie genre. Although the Runyakitara narrative genre is still largely anchored in the traditional story (because there are very limited modern storywriters in Runyakitara), we see a major shift in the stories that are recounted in the media.

We now examine this different kind of story genre, the news report, as it unfolds in the print media. In newspaper reporting, news reports are referred to as "stories" because they recount past events (Fairclough, 1995). One major difference that distinguishes a narrative from a modern news story lies in the way events are organised in each of these genres. While there is a chronological flow of events in the narrative,

events in a news story do not necessarily follow a sequential ordering; the story begins anywhere and jumps about in time and space to recount news events. The non-chronological ordering of events in a news story started with the beginning of nineteenth century when the contemporary news story emerged (Feez et al., 2010; Martin & Rose, 2008). News stories before this era followed a sequential pattern. Similarly, news reporting in Runyakitara appears to have followed a chronological ordering as exhibited Text 4.

# **Text 4: AGARUGIRE IBANDA (Ry/Rk)**

Ibanda twaba turiyo tugumire. Omushana guriyo mwingi. Omu biro ebyayembeirwe Christmas tukaba twine enjara nyingi munonga. Akabaare ka Bamugaya niko kaahwereire baingi omuri eryo ifa. Baitu mbwenu turiyo nitugyesha. Enjara ti tukigimanya. Christmas ekagyenda gye munonga tiharabaireho murabanamu. Kwonka ku yaahweireho obwo aka Ibanda kaimuka. Omu biro ebi ebihingwire, omu gomborora emwe eya Mumyoka Busheshe, hagwiremu abantu bashatu. Okufa kwabo kwaza kushoboororwaho aha ifo: Omushaija Atanazio owa Kashangura akaba aine enshaho ina z'omwani, baaziiba. Mbwenu ku yaagizire, ati: Abaibire enshaho zangye z'omwani bazimanye, abaramu baamutematema n'omuhoro. Omurambwe, Police ekagutwara Mbarara. Nyakufa, orubanja yaarusinga. Omurambwe gwagarurwa, gwaziikwa owe. Baakiita bo bari omuri kabura-muriro. Ondiijo mushaija nuwe Rwomire, akaba arugire Buhweju afurukiire Bigyera, Yaarwana n'omukazi we. Nyamukazi yaagyenda. Yaamuronda yaabura. Yaaruga Bigyera yaataaha Buhweju, obwo aine eicumu n'omuhoro. Ab'oruganda rwe baabimwaka. Ku yaabaire naagaruka Bigyera yaayehanika omu muhanda aha mugongo Kyaikucu, omu muruka gwa Sabagaba-Mumyoka. Owaabaire naaza kusibika embuzi, yaareeba omurambwe omu muti, yaateera enduuru. Abantu baahurura, n'Owegomborora yaabaijamu. (Kwonka yaaba ari omutsigire). Hakateerwa abantu b'ekyaro ekyo. Bakabateerera kimwe baabasaasa munonga. Baagaruka baabata omu kihome Nyabuhikye. Ab'omuruka ogwo baaba ab'okurinda ebiro bina nyomushana na nyekiro. Police ku yaizire yaabuuririza ebirikufa aha murambwe ogwo, ku yaabyetegyereize yaamanyira kimwe omuntu ku ayeitsire, yaaragiira ku baziika omurambwe. Owa kashatu bakamwitira omu muruka gwa Mumyoka-Mumyoka Bisheshe. Ogwo bakamwitsa ekisyo, baamucumita. Akagwa aha kitanda Mbarara. (Source: Ageeteereine, Sunday, 8 February 1959)

This news story published in Ageetereine in 1959 recounts largely three events of social unrest in pre-colonial Uganda as well as portraying the conduct of colonial administration. The story had no specific headline related to the events being recounted. The story's introduction provides a recount of the social news and chitchat about the social wellbeing of the people and the area: ... turiyo tugumire... Enjara titukigimanya; weather conditions: Omushana guriyo mwingi. Omu biro ebyayebembeirwe Christmas tukaba twine enjara nyingi munonga; and identifying agricultural activity of the moment, mbwenu turiyo nitugyesha. This is similar to the introductory phase of the traditional letter genre, which is influenced by the community sense and social obligation to provide the recipient (in this case, the

putative reader) with news about the well-being or ill-being of oneself, one's family or that of the immediate community.

The news reporter then highlights the core event in the next phase: Kwonka ku yaahweireho obwo aka Ibanda kaimuka. Omu biro ebi ebihingwire, omu gomborora emwe eya Mumyoka Busheshe, hagwiremu abantu bashatu. Events that first happened are recounted first: the famine, followed by good weather and harvesting. Thereafter, the disruption of the social order comes on the scene: ku yaahweireho obwo aka Ibanda kaimuka. The reporter then proceeds to elaborate each of the three news events separately. Although information in the news report does not tell the reader whether the events followed one after the other in each news event, there is a clear chronological presentation of events as highlighted by the superscripts in the second news event extract (Example 13) below (Ry/Rk): (13) Ondijo mushaija niwe Rwomire akaba arugire Buhweju afurukiire Bigyera, Yaarwana n'omukazi we. Nyamukazi yaagyenda. Yaamuronda yaabura. Yaaruga Bigyera yaataaha Buhweju, obwo aine eicumu n'omuhoro. Ab'oruganda rwe baabimwaka. Ku yaabaire naagaruka Bigyera yaayehanika omu muhanda aha mugongo Kyaikucu, omu muruka gwa Sabagaba-Mumyoka. Owaabaire naaza kusibika embuzi, yaareeba omurambwe omu muti, yaateera enduru. Abantu baahurura, n'Owegomborora yaabaijamu. (Kwonka yaaba ari omutsigire). Hakateerwa abantu b'ekyaro ekyo. Bakabateerera kimwe baabasaasa munonga..... Whereas the news writer recounts the events in a fairly objective manner, close analysis demonstrates two instances of implicit evaluation that deserve mention here. In the following proposition; Kwonka ku yaahweireho obwo aka Ibanda kaimuka, the expression aka Ibanda kaimuka evokes negative attitudinal values with regard to the people of the area, Ibanda. Although this is not explicitly mentioned, readers would associate aka with the negative perceptions [stereotypes] that people living in Ankore have on the inhabitants of Ibanda, especially witchcraft and murder. This traces its origin to the killing of one of the colonial administrators, Gault, in 1902. In another sentence: Hakateerwa abantu b'ekyaro ekyo. Bakabateerera kimwe baabasaasa munonga, the news writer's use of hakateerwa and bakabateerera kimwe aims to intensify the action, thus rendering the actions of the colonial administration distasteful.

In this section, we examine a contemporary news report and describe its generic properties. It is important to define the kind of news reports that we wish to study because they are varied. In such circumstances, one media scholar, Bell (1991, p. 12) provides a context-specific definition of genre. He defines it as "the particular kind of media content in which you [researcher/analyst] are interested"; for example, news, classified advertising, weather forecasts, etc. For that reason, the news stories that we analyse in this chapter derive from a category of news reports known as "hard

news". These are news stories that recount conflict, namely wars, accidents, riots, disasters, corruption, electoral violence, political violence, crime, disease outbreaks, etc. They are preferred because they are newsworthy. These events disturb the social equilibrium and are therefore, urgent to report on. They usually appear on the front pages of a newspaper, which is not necessarily the case with Runyakitara hard news reports.

Studies on news reporting in the Anglo-American and other societies such as Japan, China, France, Thailand, and Indonesia demonstrate that a hard news report exhibits similar generic features. It unfolds in a non-linear progression to recount events in a given news report. The report is composed of the two major phases (stages): the opening nucleus and the body/development stage. The Nucleus is composed of a headline(s) and a lead while the second phase comprises sub-components referred to as satellites. The Nucleus contains the most significant issues of the news report presented in a summary form. Training literature recommends news reporters to ensure that this phase answers the following questions: what, who, where, when, how, and so what.

The satellites go back to the Nucleus, moving in a backward and forward pattern, to explain, contextualise, elaborate or comment on the elements presented in the headline/lead opening (White, 1997; Thomson et al., 2008). A satellite paragraph restates or describes in a detailed fashion the element(s) presented in the headline/lead opening. These satellites are independent of each other. They may also position events in the time and space by describing the location of events that happened before the current event. Another satellite can, via reference to an external voice - usually a direct quotation and known as attribution in media discourse, evaluates an element of the nucleus (Feez et al., 2010; White, 1997).

The generic ordering of a news report appears fixed; that is, Headline + Lead + Satellites. However, the development stage, which comprises satellites, can be reshuffled and the story would flow without any dysfunction. This generic feature is associated with hard news genres and is known as radical editability. Radical editability involves reorganising the original positions of the body satellites without creating a new genre or affecting the news report's functionality (White, 1997). However, this feature does not always apply to some news texts (Kitley, 2008). Similarly, preliminary studies of Runyakitara hard news reports have also established that because most of them unfold in a chronological manner, radical editability does not apply to them (Mugumya, 2013).

It should be noted that journalists go beyond recounting events; they at times interpret those events, provide their own viewpoints either directly or indirectly: they condemn or appraise events or news actors (see Martin & White, 2005 for a detailed explanation on the language of evaluation). However, other news reports simply convey events as they happened, what is ordinarily referred to as 'objective reporting'.

Let us now examine a Runyakitara hard news report to illustrate its generic properties and generic structure.

# **Text 5 (Ry/Rk)**

## **Headline**

Aba Museveni barwaine n'aba Col. Kizza Besigye Henry Kwikiriza - Rukungiri [Byline]

## **Lead**

Abashagiki ba Col. Kizza Besigye na Lt. Gen. Yoweri Museveni bashenguraine omu tauni Rukungiri Orwakataano 2/3/2001. Bamwe abaserukare abarikukuuma Purezidenti (PPU) bahutaire, baatwarwa omu irwariro Nyakibale.

## **Satellite 1: Elaboration, details of the violence**

Orutaro rutandikire obu abaserukare ba PPU n'aba LDU bairukize abashagiki ba Col. Kizza Besigye, ngu barekye kweyerera n'okutimba emitumba omu tauni nk'akamanyiso k'okumwakiira (Col. Besigye) omu kitiinisa.

## **Satellite 2: Elaboration, details of the violence**

Dereeva orikwetwa Mwanza, abaire naavuga emotoka eyekoreire emitumba y'okubyara omu nguuto, baagimwihamu, baatandika n'okuteera amasasi omu mwanya, abantu bairuka omu kahuurukano n'abandi baahendeka. Omwe aha bakazi abaire aine enda, ahuriirwe naagira ngu naatiina, "neebaasa kurugamu ekiro ky'okugizaara kitakahikire."

## **Satellite 3: Contextualisation, events before the violence**

Abaserukare obu bataire amasasi omu mwanya, bashangire abapooriisi bakuumire obusingye, abantu barikuhunda amaduuka, bategyereize omwana waabo oyetsimbire ahabwa Purezidenti.

## **Satellite 4: Elaboration, further details of violence**

Aba PPU bagumiizemu nibairukanzya abashagiki ba Col. Besigye, kwonka ku bahikire aha irwariro rya Rugarama, baabuganaho abandi aba Besigye, batenga orutaro rw'amabaare n'amacupa, orurigirwemu okuhutaazibwa aba PPU. (Source: Entatsi, March 18-14, 2001, p. 8). Text 5 recounts a political conflict in which supporters of presidential candidates were involved in electoral violence in 2001. During the electoral campaigns, two major presidential contestants are highlighted in the print media, the incumbent, Yoweri Kaguta Museveni, and his hitherto friend and personal physician during the guerrilla war in the 1980s, Dr. Col. Kizza Besigye.

The present-day Runyakitara news report does not recount events of social disorder in such a manner. It does not 'waste time' in pleasantries but rather plunges into the actual event that disrupts life's order and jumps about, and without necessarily following the order in which events occur. For example, in Text 5, we observe that the news report does not recount events in a chronological manner. The story does not begin from the moment when the decoration of the streets started, which, ordinarily, would be the initial event of the story. Instead the news reporter starts from the point when the social harmony (preparations to welcome Dr. Besigye) is destabilised; that is, when the Presidential Protection Unit and Local Defence soldiers started chasing away supporters of Col. Besigye who were decorating the streets.

The news report unfolds in two phases, the nucleus and the body. There is a close relationship between the headline and the lead; in other words, the elements in the lead refer back to the headline to specify each of the elements presented. This is an indication that the headline is a summary of the lead. We illustrate this relationship in the Example 14 below. The numbers (superscripts) show that the elements in the headline are repeated in the lead.

(14)

(14)

Aba

1

1

Museveni

2

2

barwaine

3n′aba4

3

*n*

′

*aba*

4

Col. Kizza Besigye

5

5

Abashagiki

4

4

ba Col. Kizza Besigye

5

5

na Lt. Gen. Yoweri Museveni

2

2

bashenguraine

3

3

omu tauni Rukungiri Orwakataano 2/3/2001. Bamwe abaserukare abarikukuuma

2

2

Purezidenti

2

2

(PPU) bahutaire, baatwarwa omu irwariro Nyakibale.

The Headline and Lead provide the core information that summarises the entire news report. We find that the news writer largely concentrates on the information in this phase. The opening nucleus therefore serves as a summary of the news report. It indicates what - barwaine, bashenguraine; who - aba, abashagiki, abaserukare; where - omu tauni Rukungiri; when - Orwakataano 2/3/2001, but also the consequence - bahutaire. The subsequent components of the body phase serve to specify this crisis point by repeating in other words these elements highlighted in the headline/lead, opening sentence in a satellite structure.

The body stage comprises four sub-components. The first satellite locates the origin of the crisis: Orutaro rutandikire obu abaserukare ba PPU n'aba LDU bairukize abashagiki ba Col. Kizza Besigye, and explains its cause: [abashagiki] barekye kweyerera n'okutimba emitumba omu tauni nk'akamanyiso k'okumwakiira (Col. Besigye) omu kitiinisa. In other words, we see the satellite going back to elaborate and provide details to the element of bashenguraine located in the lead. The second satellite also serves to explain further the details of the conflict: the removal of the driver from the truck, the pandemonium after soldiers shot in the air, the fractures sustained by supporters, and the fear of miscarriage by a pregnant woman. Satellite three returns to recount an event that occurred before the on-going social disorder: abapooriisi bakumire obusingye, abantu barikuhunda amaduuka, bategyereize omwana waabo oyetsimbire ahabwa Purezidenti. The last satellite ends the story abruptly by elaborating the violence that ensued when both supporters met each other at an identified location. There is an observed repetition of elements that refer to the crisis point; that is, disturbance of social order throughout the text - Aba [abashagiki] Museveni barwaine n'aba Besigye, abaserukare abarikukuuma Purezidenti bahutaire.

Let's now examine another news report in order to establish whether other news reports function in a similar manner.

# **Text 6**

## **Headlines (Ry/Rk)**

Kony ayokize Radiyo hamwe n'ekereziya Lira Agyemire abaziiki kuteeka omufu waabo bakamurya LIRA Omushaki w'Orumuri [Byline] Lead Abaheekyera ba Joseph Kony omu kasheeshe k'ekya 27.9.2002 bataahiriire ekereziya ya St. Peter's Catholic baayosya siteesheni ya Radio ebaire eri omu kyombeko ky'ekereziya egyo aha mairo itaano aha ruguuto rwa Lira - Kitgum. Satellite 1: Elaboration - identifying the radio station Radio egyo ei bookize neemanywa nka Radio Waa FM. Satellite 2: Elaboration - details of the attack [arson] Amakuru agatungirwe Orumuri nigagira ngu omukazi niwe abaire naaduumira abainazi aba obu bataahiriire enju ya Ruhanga bakagyosya. Satellite 3: Attitudinal - condemning the attack Abantu ababaire bari aha mwanya ogwo bateire enduuru yaashekyerera kandi baagyenda nibajumiirira ekikorwa ky'obwiniza ekyo. Satellite 4: Elaboration - further details of the attack Ngu omukazi ogu abaire naajumana ati: 'Kumanyoko, kumanyoko' nikwo kuhika aha kereziya bakagitaho omuriro. Satellite 5: Contextualisation - previous events leading up to the present news event Abaheekyera ba Kony n'obu batwire nibabonabonesa abantu ba Mukama omu matemba ga Uganda barikucwaho abantu amatu, eminwa, bakahamba otwishiki tw'emyaka eshatu nibagira ngu nibarwanisa gavumenti ya Uganda ahabw'okwenda ngu Uganda etegyekyerwe aha biragiro ikumi bya Ruhanga. Satellite 6: Attitudinal - assessing the rebels' detestable conduct by referring to the previous event Abaheekyera aba hoona obwinazi buhikire okubarenga obu baherize kushanga abantu bari aha mukoro gw'okushendekyereza omugyenzi bakagyema abantu ngu bateeke omurambwe gw'omuntu ogwo obaire afire bagurye. Satellite 7: Elaboration - more details on the previous event Amakuru nigagira ngu abaheekyera ba Kony bakareeberera abantu abaabaire bari aha rufu nibarya enyama z'omuntu bariyo nibasheka. Satellite 8: Contextualisation - historical location of war and details of the rebel group Abaheekyera ba Kony baamara emyaka erikuhika 16 nibarwanisa gavumenti ya Muvumenti kandi eilhe ryabo nibagira ngu n'erya Mukama. Nibeeyeta aba Lord's Resistance Army ekirikumanyisa ngu n'eihe rya Mukama. Kwonka obwinazi obu barikukora abantu ba Mukama burengire emigorora. (Source: Orumuri, September 30-October 6, 2002, p. 18)

Text 6 recounts the destruction of a church and a radio station as well as other atrocities committed by the rebels of the Lord's Resistance Army (LRA) during the

Kony war. The war which affected the northern parts of Uganda mainly Acholi, Lango, Teso and West Nile regions, raged on from the 1990s throughout the 2000s. This news report was one of the very few reports carried by Orumuri.

If we compare Text 6 to Text 5, significant differences abound. Text 6 is more comprehensive, recounted in eight satellites. The headlines (with a secondary headline) and the lead provide a watershed point for the rest of the story. The subsequent body satellites refer back to the headlines/lead opening to specify her elements. The first satellite identifies the radio that was burnt down while the second and fourth satellites provide more details of the attack, identifying the person that led the attack and what she was saying. The third satellite is an evaluation of the act, that is, disbelief and condemnation from eyewitnesses. A similar attitudinal assessment is exhibited in Satellite 6 where the news reporter abhors an earlier action of the rebels. The news writer provides the context by identifying the rebel group and describing prior actions [atrocities] the rebels have committed in satellites 5 and 8 . The final satellite combines both the contextualisation and attitudinal assessment.

An attempt to rearrange the satellites to conform to radical editability is not possible due to the close relationship between satellites and the use of anaphoric references. For example, although Satellite 4 specifies an element in the lead, it relates closely to Satellite 2 such that it would not appear in a position prior to this satellite. Similarly, satellites 6 and 7 equally reach back to the lead to specify one of its elements, Abaheekyera ba Joseph Kony, satellite 7 follows from satellite 6, thus an attempt to position it before satellite 6 would lead to textual unintelligibility.

This analysis demonstrates that Runyakitara hard news reports recount news events in a discontinuous manner. Therefore, their generic structure is similar to that of English language hard news (White, 1997; Thomson et al., 2008).

The story genres we may have come across either in school or during our life experiences are characterised by a linear flow of events, that is, from the beginning to the end. However, as we have observed in the two news reports analysed above, the Runyakitara news story does not exhibit a similar flow of news events. While its beginning can be clearly identified as the nucleus, it does not exhibit a conclusion nor does it present a resolution to the events it elaborates.

# **Conclusion**

In this chapter, we have analysed Runyakitara texts focusing on story genres, namely the traditional Runyakitara tale and a news recount. Using genre analysis, we have observed that the Runyakitara story genre bears resemblance to the story genre obtaining in the European and American societies. The Runyakitara story exhibits a similar rhetorical structure to the English-language one albeit with some differences. We have also noted that the Resolution stage, at times, may comprise a recitation or a song, which contributes to the resolution of a problem. Whereas the Coda is optional and its

removal does not render the story incomplete, most Runyakitara stories apparently exhibit one.

Since this is one of the preliminary attempts to analyse Runyakitara texts using genre principles, the interpretations are open to further scrutiny. More research is required to examine more texts and other genres in order to establish the occurring and non-occurring stages. More research is also welcome to enhance, supplant or critique the current scholarship. There is also need to extend similar research to other newspaper texts, for example, sports reports, features, opinion pieces, etc. Other texts like the exemplum, recount, anecdotes have not been examined due to space and time limitations. However, they do exist in Runyakitara and we exhort scholars to undertake a generic analysis of such texts.

Note that the approach employed in this chapter to analyse the genre of stories can be equally applied to other Runyakitara texts. Therefore, the need to study other texts not examined here is dire, particularly, editorials, endagaano y'oburagwa (Will), and endagaano y'okuguza (Sale Agreement) because they are so far the only existing common written texts in Runyakitara.

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## **Footnotes**

1. 4
2. 4
3. See Temporal Adverbials or Time Indicators in Chapter 3. [↩](https://pieree369-olmocr.hf.space/#user-content-fnref-0)