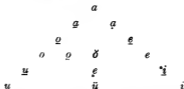


# FIRST SECTION.

## THE SOUNDS.

### *System of the Vowels.*

1



2

The *quality* of vowels is marked by signs *below* the letters; the *quantity* is marked by signs *above* the letters. Long vowels are marked by a line, thus  $\bar{a}$  is long *a*. All vowels which have no mark above, are short.

$a$  is the short pure *a*, as that in French, Italian, and German; not quite the same as the *a* in Engl. *lad*, which inclines rather towards  $\epsilon$ .

$\bar{o}$  is a sound between  $a$  and  $o$ , like the English *u* in *but*.

$\bar{o}$  like *o* in *pot*, *hot*.

$o$  like *o* in *note*, *alone*, but shorter and narrower; it has not the *u*-sound which follows the English *o*.

$\bar{u}$  like *u* in *put*.

$u$  like *u* in *root*, but shorter.

$o$  is a narrow *a*.

- ɛ* like *e* in let, well, but a little broader; the sound tends somewhat to *a* or rather *ɔ*.  
*e* like *a* in haste, face, but shorter.  
*ɛ̃* like *i* in hit, fit.  
*i* like *ee* in keen, seen, but shorter.  
*ɛ* is an almost voiceless *e*-sound, like the *e* in harder, or almost as *a* in idea.  
*ɔ* like the German *ö* in "hörte".  
*ū* like the German *ü* in Hüte, but somewhat shorter. It is pronounced by forming the lips as if to pronounce an *u* and then saying an *i*: *ɔ* and *ū* occur but in a few words, and even here it is doubtful, whether *ū* is not a semivowel, and ought therefore to be written *ɥ*.  
*ø*: in pronouncing *ø* the lips are but slightly rounded; the place of articulation lies before that of the usual *o*.

### Long Vowels.

*ā* as in father. 3

*ḗ* as *u* in further.

*ō* as *aw* awe, law.

*ē* almost *es* in careful.

*ē̄* as in save, bale.

*ī* as in feel, heel.

*ō̄* as in hole, mole, but narrower.

*ū̄* as in cool, fool.

*Nasalisation of Vowels* is seldom, but it sometimes occurs; it is marked thus: *ā̄* like the French an "year"; *ḗ̄* like the French on "one", etc. 4

*Diphthongs* are frequent in the language. 5

*ai* as *y* in spy.

*au* as *ow* in fowl.

*oa* almost as French *oi*, e. g. roi "king".

*oi* *o* + *i*.

*qi* as *oi* in oil.

*ou* *o* + *u*, almost as *o* in note, but the *u*-sound following *o* is more distinctly heard than in English.

*qu* *ɔ* + *u*.

*qa* *ɔ* + *a*.

There are still other combinations of two vowels, e. g. *ia*, *ua*, etc., these are not called diphthongs, because in them both sounds are pronounced quite distinctly, the connection between the two vowels not being so narrow as in the diphthongs.

*Combinations of Semivowel and Vowel* with a preceding consonant also occur frequently. In these cases *w* and *y* are to be pronounced as a very short, non-syllabic *u* and *i*. 6

- 7 The sounds *ch*, *j*, *sh*, and *ń*, when following a vowel, have a slight *i*-sound before them, which combines with the preceding vowel to a diphthong. This *i*-sound is, however, not expressed in writing, because it occurs regularly before the said consonants. It is to be noted that even where the *ch* changes into *h*, the *i*-sound is retained: *bqilqch* pl. *bqilqiheni*, a class of boys. Perhaps even the *i* in *bqi* is caused by the *ch* of the following syllable.
- 8 *Change of Vowels.* Different vowel-changes occur in the plural-formation of the noun; these are not treated here; *vide* The Noun.  
*a* and *ə* are often reduced to *e* (*ɛ*), chiefly when standing at the end of a word: *a* "me, I", *da* "my" is frequently pronounced *ɛ*, *dɛ*.  
*chwə* "and" is in fluent speech usually pronounced *chwɛ*, sometimes also *chwo*.  
 Change between *a* and *ɛ*: *nakh* and *nɛkh* to kill; *path* and *pɛth* to swell; *pal* and *pɛl* to sparc.
- 9 Change between *a* and *ɛ*: *ka* and *kɛ* they; *kān* and *kɛn* not yet; *wēya* and *wɛye* go! *bēya* and *bɛye* come! *jakh* and *jɛkh* to send; *jahal* and *jɛle* walking; *kan* and *kɛn* to take.
- 10 Change between *a* and *e*: *jach* and *yech* belly; *tyak* and *tye* to be near.
- 11 Change between *a* and *ə*: *kwār* and *kwɔr* a certain tree; *chqu* and *chqu* male; *mwāl* and *mwɔl* to crawl; *twəch* and *twəch* cloth.
- 12 Change between *a* and *ɛ*: *lqi* and *lɛi* game.
- 13 Change between *a* and *ə*: *chat* and *chɔt* aruleit; *fal* and *fɔl* to be strong, healthy; *yau* and *yɔu*, and *yō* property.
- 14 Change between *ɔ* and *ɛ*: *juōm* and *juɛm* cheek.
- 15 A semivowel and vowel are contracted into one (generally long) vowel: *gwā* and *gō* good; *pwāt* and *pɔt* to beat; *pwār* and *pɔr* hushbuck; *kwal* and *kōl* to steal; *chwəl* and *chɔl* to call; *kwan* and *kɔn* merisa; *juwe* and *jo* sickness; *juosh* and *jo*sh to chase.
- 16 Two vowels are contracted into one: *mua* and *mō* to sink; *rɔam* and *rɔm* sheep; *beal* and *bɛl* dura; *akɔam* and *akɔm* chest; *kwɔar* and *kwār* chief; *kwɔar* and *kwɛr* to gather; *gɔal* and *gɔl* family; *team* and *tɛm* to honour.
- 17 Two identical vowels standing beside each other are sometimes pronounced separate (with gradual glottid between each other), but they may also unite into one long vowel; in most of these cases an *h* has originally stood between the two vowels, but has been dropped: *door* and *dɔr* bush; *juōm* and *juōm* well.
- 18 The following changes are different in their origin; while those treated above are contractions of two vowels or of a semivowel and a vowel into one vowel, in the following examples the word with one vowel is probably the original form, to which a second vowel has been added; this second vowel then caused in most cases the first vowel to be changed into a semivowel; or the two vowels were contracted into one:  
*lukh* and *lɔkh* to refuse; *lɔkh* < *lu*kh + *a*: *luakh*.  
*kyr* and *kwɔr* hundred; *kwɔr* < *kyr* + *a*: *kyar*.

*tukh* and *tukkh* to finish; *tukkh* < *tukh* + *a*.

*pūr* and *puar*, *poar*; *puar* < *pūr* + *a*; in *poar* the *u* has been assimilated to *a* and thus changed into *o*.

*System of the Consonants.*

	Mutes		Fricatives		Mutes followed by an Aspirate or a Fricative		Nasals	Liquids	Semi-vowel
	voiceless	voiced	voiceless	voiced	voiceless	voiced			
Velar . . . . .	<i>k</i>		<i>h</i> <i>h̄</i>	<i>ɣ</i>	<i>kh</i>	—	<i>ŋ</i>	—	—
Palatal . . . . .	<i>ch</i>	<i>j</i>	<i>sh</i>	—	—	—	<i>ñ</i>	—	<i>y</i>
Dental . . . . .	<i>t</i>	<i>d</i>	—	—	<i>th</i>	—	<i>n</i>	<i>r</i> <i>l</i>	—
Interdentals . .	<i>ʔ</i>	<i>ɖ</i>	—	—	—	—	<i>ŋ</i> <i>ɳ</i>	—	—
Dentilabial . . .	—	—	<i>f</i>	—	<i>pf</i>	<i>bv</i>	—	—	—
Bilabial . . . . .	<i>p</i>	<i>b</i>	<i>f</i>	—	—	—	<i>m</i>	—	<i>w</i>

The sounds *ñ*, *n*, and *m* may have the quality and function of vowels, they are in these cases marked thus:—*ñ*, *ɳ*, *ɱ*.

*Description of the Consonants.*

*k* before *a*, *o*, *o*, *u*, *u* as *c* in English coast, call.

*k* before *e*, *e*, *i*, *i* as *c* in English cane, or *k* in kitchen.

*g* always hard, as in English gold, garden, never as in George.

*ch* is a palatal *t*, that is a *t* not formed with the tongue's end, but with the back of the tongue.

*j* is a palatal *d*.

*ʔ* is an interdental *t*; the sound is formed in putting the tongue's end between the teeth-rows, so that the tongue is visible from without, and then pronouncing a *t*.

*ɖ* is an interdental *d*.

*t* and *d* are as in English.

*p* and *b* are as in English.

*h* is not quite the same sound as the English *h*. It is a velar fricative sound with a light friction, but it is voiceless.

*h̄* is the hard velar *ch* as in German "ach, doch."

*ɣ* is the corresponding voiced sound; it is softer than *h*; *ɣ* stands in the same relation to *g* as for instance *v* to *b*.

*sh* is not the English *sh*; it is a back-palatal *s*, almost like the German *ch* in "ich."

*f* as in English.

*f* is an *f* pronounced in pressing both lips on each other (while in the pronunciation of the usual *f* the lower lip is pressed against the upper teeth).

*kh* is a *k* followed by a strong aspiration.

*th* is a *t* followed by a strong aspiration.

*pf* is a *p* followed by an *f*, as in German "Pferd."

*bv* is a *b* followed by a *v*.

*n̄* is the velar *n*, like *ng* in *singer*.

*n̄* like *n̄* in *cañon*.

*ɲ* is an interdental *n*, pronounced corresponding to *ñ* and *ɲ*.

*m̄* is an interdental *m*; while the lips are pressed together, the tongue is at the same time placed between the teeth-rows, so that while the lips are being closed, the tongue is being put between the teeth.

*r*, *l*, and *w* as in English.

*y* as in English *yes*; it has never the vocalic quality, as for instance in *spy*.

- 21 *Double Consonants* are not frequent; note this example: *gun* civet cat, pl. *gunni*: here two *n* are pronounced.

- 22 *Consonants followed by a closing of the larynx*. A final mute consonant, chiefly *k*, *ch* and *t*, may be followed by an abrupt closing of the larynx, so that sometimes the sound is hardly audible; these sounds are designated thus: *k'*, *ch'*, *t'*. Even *y*, when softened from *ch*, may have this pronunciation: *y'*.—Sometimes the consonants disappear altogether, and only ' remains: *yak'* and *ya'* hyena.

#### *Change of Consonants.*

- 23 *Aspiration or affrication*. The consonants *k*, *t*, *p*, if final or if standing between two vowels, and when not followed by ', frequently end in a strong aspiration or affrication, so that after *k* and *t* a strong *h* sound is heard, and after *p* an *f* sound. Sometimes, chiefly in fluent speech, the aspiration becomes so strong that the closing in the articulation is altogether dropped, and only an aspiration or friction remains; that is: *k* turns into *h*, *h* or *ɣ*, *t* turns into *r*, and *pf* into *f*. As a rule mark this: 1. if one of the said consonants is the final one of a word, and no other word follows, or the next word begins with a consonant, the pronunciation is generally *kh*, *th*, *pf*, seldom *h*, *h*, *ɣ*, *r*, *f*; 2. if one of the consonants stands between two vowels of the same word, or it is final, but the next word begins with a vowel, the pronunciation is generally *h*, *h*, *ɣ*, *r*, *f*.

- 24 *Interchange of consonants*. The consonants *ch* and *sh*, *p* and *f*, *f*, may be interchanged at will, one individual preferring the one, another the other consonant.

- 25 *Change between voiced and voiceless final consonants*. The consonants *k*, *ch*, *t*, *t'*, *p*, when standing at the end of a word, may have two pronunciations. They are voiceless, that is a real *k*, *ch*, *t*, *t'*, *p*, if 1. the word stands alone, or at the end of a sentence; 2. if it is followed by a voiceless consonant. They are voiced, that is, they are to be pronounced *g*, *j*, *d*, *d'*, *b*, 1. if the are followed by a voiced consonant; 2. if they are followed by a vowel; 3. in most cases they are pronounced voiced also if the vowel preceding them is long. *But they are always written voiceless: k, ch, t, t', p.*

- 26 A mute consonant standing between two vowels is generally pronounced voiced:—*wutq* "man," but more frequently *wudq* is heard.

If two consonants unite, one word ending in and the next beginning with, a consonant, one consonant is frequently dropped:—

- nāḷ ken* their people, becomes *nā ken*,  
*nāḷ dōr* people of the bush, becomes *nā dōr*,  
*chak kōḷ nāḷ* is often pronounced:—*cha kō nāḷ*,  
*chwok chwok* an assembly assembled, is often pronounced: *chwok chwok*.

If *ch* or *ch'* is followed by a consonant, it changes into *y*, *y'*: *rwach'* 28 talk. *weay' nāḷ* talk of the people.

The plural-ending *eni*, *ni* always affects the preceding consonant, if this is a mute; the changes occurring here may be threefold:—1. the preceding consonant, if voiceless, becomes voiced; but *ch*, *ch'* does not become *j*, but *y*, and *j* becomes *y*. 2. the preceding consonant is assimilated by the *n* of *eni* and thus turns into the corresponding nasal consonant, or it is dropped altogether; 3. the preceding consonant is, as in the first case, retained, but is followed by a nasal sound corresponding to it, after which follows the ending *eni*.

*Examples.*

- |                                 |                                 |
|---------------------------------|---------------------------------|
| 1. <i>jakōk-jakōgni</i> crow    | <i>maleḷḷ-maleḷḷni</i> owl      |
| <i>gwak'-gwageni</i> fox        | <i>keḡat-kekeḡni</i> arleb-tree |
| <i>kwach'-kekwoyeni</i> leopard | <i>kwat-kekwadni</i> chain      |
| <i>gōjo-kegoyeni</i> sword      | <i>kēḷ-kakēḷni</i> club         |
| 2. <i>jech'-kejeḡeni</i> belly  | <i>labiḷ-labiḷni</i> fishhook   |
| <i>kēt-kakēni</i> club          | <i>lēt-ḷeni</i> lion            |
| <i>gwak'-gwāni</i> fox          | <i>manfalāk-manfalḡeni</i> hen  |
| 3. <i>kāp-kekābmeni</i> thongs  | <i>maḡtap-maḡtabmni</i> maize.  |

A *h* between two vowels is often dropped: 30

- jahal* and *jāl* going  
*jahan* and *jān* Diuka  
*yaheni* and *yāni* hyenas  
*ḡohol* and *ḡōl* boy  
*chahar* and *chār* black  
*keḡhakh* and *keḡkh* grave

*w* and *γ* change: 31

- wut* and *γut* man  
*wum* and *γum* nose  
*wēḷ* and *γēḷ* to move  
*wōkh* and *γōkh* to push

*w* and *r* change: 32

- rwach'* and *wach'* talk

*γ* and *r* change: 33

- γum* and *rum*, *wum* nose

34  $\gamma$  and  $h$  change:

$\gamma o\dot{k}$  and  $h o\dot{k}$  cattle

35  $k$  and  $g$  change:

for  $k\dot{e}$  "they"  $g\dot{e}$  is often heard, chiefly when a voiced consonant or a vowel precedes it.

36 An interdental consonant frequently assimilates other consonants of the same word; this becomes probable from many words having two interdental sounds:— $q u o\dot{x}$  to leave;  $q y \dot{x}$  to bear.

37 A peculiar assimilation takes place in the following examples:

$\eta y e m$  "hair" is in the White Nile dialect  $\eta y e m$ ,

$\eta y a m$  "face" \* \* \* \* \*  $\eta y a m$ .

Apart from these cases, in which  $\eta$  is merely a transformation of  $g$ , the consonant does not seem to occur at all.

A  $\xi$  seems to be dropped in  $l e \xi k e \xi l e \xi$  duck.

38 *Dialectical differences* I have observed but few. The people from the White Nile pronounced  $k w a n$  bear instead of  $k w \dot{n}$ : they always preferred  $f$ ,  $f$  instead of  $p$ ,  $p f$ ,  $h$  instead of  $k$ ,  $k h$ , and  $sh$  instead of  $ch$ ; they used the assimilation shown in 37.

#### *Intonation.*

39 The tones are marked thus:— $\acute{a}$  high tone,  $\grave{a}$  low tone,  $\hat{a}$  middle tone,  $\tilde{a}$  high-low (falling) tone,  $\bar{a}$  low-high (rising) tone.

The language has *etymological tones*, that is each syllable or word has its own tone, by which it is distinguished from other words which have the same sounds, but are of different meaning, as for instance:— $k \acute{o} \hat{t}$  God,  $k \acute{o} \hat{t}$  reed. But in most words these tones are distinctly heard only when the word is spoken separately: in connection with other words the tones are frequently changed. Besides the etymological tone there is a *grammatical* tone, certain categories of the grammar having their own tones, as for instance all personal pronouns have high tone, the verb in the past and passive has high-low tone. In the course of speech neighbouring tones unite by means of assimilation and dissimilation (contrast) into groups of tones; this may be called the *rhythmical intonation*.

The *stress tone* lies on the stem-syllable. This is best observable in the plural of substantives, where the stem-syllable has a clearly distinguishable stress, as opposed to the pre- and suffixes.

*Überreicht vom Verfasser.*

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