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研究会報告

「アフリカ諸語のイベントの統合のパターンに関する研究」平成26年度第3回研究会

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場所:

東京外国語大学アジア・アフリカ言語文化研究所 304室

- [1] 古閑恭子（AA研共同研究員，高知大学）
「アカン語のイベントの統合：移動以外のイベントを中心に」
- [2] Ernst Kotze（Nelson Mandela Metropolitan University）
“Linguistic categorization as a determinant in making appropriate choices for the roomaji component of a Japanese/Afrikaansdictionary”

Event integration in Akan: focussing on non-motion events

Kyoko Koga

1. Introduction

According to Talmy (2000), there are two typological types on the basis of the characteristic pattern in which the conceptual structure of the macro-event is mapped onto syntactic structure, namely, satellite-framed languages and verb-framed languages. It is suggested in some following studies there may be a third type, equipollent-framed languages.

Akan is considered an equipollent-framed language (or symmetrical in Croft et.al.) in the literature because event integration is typically expressed by serial verb constructions. However, there are cases which suggest these verbs are asymmetric. This paper deals with what patterns Akan shows in all the five domains of macro events, i.e., motion, state change, realization, temporal contouring, and action correlating, and in which domains Akan deviates from equipollent framed pattern.

2. Basic Information on the Language

Akan belongs to the Kwa sub-family of Niger-Congo. It is spoken in Ghana by over eight million people. Akan has about ten dialects, the main ones being Asante, Akuapem, and Fante. These three dialects are recognized as the standard dialects, and each has an orthography. The dialect which is dealt here is Asante. Although Akan is a tone language, tone is not marked in this paper as in the orthography.

Akan typically has a serial verb constructions as many West African languages. Some features of serialization is

- all the verbs in the clause have the same subject, and if the subject is a clitic pronoun it occurs only on the first verb.
- verbs are marked for the same tense/aspect (in future or progressive, only the initial verb take the marker, and non-initial are marked with the serial marker prefix a-).

3. Patterns of Expressing Events in the Five Event Domains in Akan

3.1 Motion (translational motion)

Akan basically shows equipollent framed pattern in expressing motion events. It is expressed by serial verb constructions, in which both V1 and V2 are marked for the same tense-aspect categories. The word order in serial verb construction is fixed, that is, the verbs in serial verb constructions are not interchangeable. For Motion events, it is always V2 which expresses the main event as in (1) to (5). The position of verbs are basically determined simply by the order of events' occurrence. For example, (5b) is not understandable because coming from the top of a tree takes place before falling and not vice versa.

- (1) toa=no tɛ-ɛ nsuo=no ani kɔ-ɔ amena=no mu
bottle=the float-PAST water=the surface go-PAST cave=the inside
‘The bottle floated into the cave.’ (manner as a co-event)
- (2) ɔ=to-o boɔ kɔ-ɔ ni=fie mu (cause as a co-event)
3SGSC=throw-PAST stone go-PAST 3SGPC=house inside
‘She threw a stone into his house.’
- (3) ɔ=fra-a kente kɔ-ɔ ayiforo=no ase (concomitance as a co-event)
3SGSC=wear-PAST kente go-PAST party=the bottom
‘She wore kente to the party.’
- (4) o=bie-e pono=no wura-a mu (Enablement as a co-event)
3SGSC=open-PAST door=the enter-PAST inside
‘He opened the door, and entered.’
- (5a) o=fi-i dua so hwe-e fam (precurSION as a co-event)
3SGSC=come.from-PAST tree top fall-PAST ground
‘He fell down from a tree.’
- (5b) ? ɔ=hwe-e fam fi-i dua so
3SGSC=fall-PAST ground come-from-PAST tree top

However, there are cases where motion events are expressed in Verb- or Satellite-framed pattern. First, when two verbs appear successively (without any word in between) in the past tense, only the second verb is marked for past tense as in (6). On the other hand, in future or progressive, only the initial verbs take the future or progressive marker, and non-initial are marked with the consecutive prefix a- as in (7). The former follows the verb-framed pattern and the latter satellite-framed pattern. These features apply to all the serial verb constructions.

- (6) o=huri fri-i dan=no mu
3SGSC=jump come.from-PAST building=the inside
‘He jumped out of the building.’
- (7) ɔ=ɔ-dwane a-fri fie ho
3SGSC=PROG-run CONS-come.out house there
‘He is running out of the house.’

Second, some path verbs which appear as V2 are grammaticalized into preposition marking

directions. They do not display their verbal properties, namely tense-aspect markers. Not all the path verbs have gone under such grammaticalization and for those which have, whether it is acceptable depends on tense/ aspect, semantic category of V1, and deixis of the preposition.

For example, *kɔ* ‘toward (thither)’ , from a verb ‘to go’, is acceptable both in progressive aspect and perfect aspect as in (8) and (9). But the other prepositions, *ba* ‘toward (hither)’ (from a verb ‘to come’), *twa* ‘across’ (from a verb ‘to cut’), and *fa* ‘over’ (from a verb ‘take’), as far as I have investigated, are only used in progressive tense as in (10) to (12).

(8) *bɔɔl=no a·sane kɔ bɛpɔ=no ase*
 ball=the PERF·climb.down toward hill=the bottom
 ‘The ball has rolled toward the bottom of the hill.’

cf. *bɔɔl=no a·sane a·kɔ bɛpɔ=no ase*
 ball=the PERF·climb.down PERF·go hill=the bottom
 ‘The ball has rolled down the hill (reached the bottom of the hill).’

(9) *bɔɔl=no o·sane kɔ bɛpɔ=no ase*
 ball=the PROG·climb.down toward hill=the bottom
 ‘The ball is rolling toward the bottom of the hill.’

cf. *bɔɔl=no o·sane a·kɔ bɛpɔ=no ase*
 ball=the PROG·climb.down CONS·go hill=the bottom
 ‘The ball is rolling down the hill (to reach the bottom of the hill).’

(10) *bɔɔl=no o·munimuni ba fie=yi mu*
 ball=the PROG·roll toward house=this inside
 ‘The ball is rolling into this house.’

cf. **bɔɔl=no a·munimuni ba fie=yi mu*
 ball=the PERF·roll toward house=this inside

(11) *o=o·tu mmereka twa agoframa=no hō*
 3SGSC=PROG·go running across field=the surrounding
 ‘He is running around the field.’

cf. **ɔ=a·tu mmereka twa agoframa=no hō*
 3SGSC=PERF·go running across field=the surrounding

(12) *o=o·huri fa bɔtan=no so*
 3SGSC=PROG·jump over rock=the on
 ‘He is jumping over the rock.’

cf. **ɔ=a·huri fa bɔtan=no so*
 3SGSC=PERF·jump over rock=the on

In addition, these prepositions are not always accepted in progressive or perfect aspect. *kɔ* is the most accepted, while the use of other prepositions are very limited. Under what conditions these prepositions are accepted needs further investigation. For example, *kɔ* ‘toward (thither)’ is acceptable when the manner verb is *sane* ‘to climb down’ as in (9), but not when the manner verb is *tɛ* ‘to float’ as in (13).

- (13) **toa=no* *o-tɛ* *nsuo=no* *ani* *kɔ* *amena=no* *mu*
 bottle=the PROG-float water=the surface toward cave=the inside
 cf. *toa=no* *o-tɛ* *nsuo=no* *ani* *a-kɔ* *amena=no* *mu*
 bottle=the PROG-float water=the surface CONS-go cave=the inside
 ‘The bottle is floating into the cave (to reach inside the cave).’

Likewise, direction marker *ba* ‘toward (hither)’ is acceptable when the manner verb is *munimuni* ‘to roll’ as in (10), but not when the manner verb is *sane* ‘to climb down’ (14).

- (14) **bɔɔl=no* *o-sane* *ba* *bɛpɔ=no* *ase*
 ball=the PROG-climb.down toward hill=the bottom
 cf. *bɔɔl=no* *o-sane* *a-ba* *bɛpɔ=no* *ase*
 ball=the PROG-climb.down CONS-come hill=the bottom
 ‘The ball is rolling down the hill (to reach the bottom of the hill).’

The reason why *kɔ* and *ba* in the above examples are not acceptable when the manner verb is *tɛ* ‘to float’ and *sane* ‘to climb down’ respectively may have to do with an implication of the figure reaching the goal. When the bottle is floating on water, or the ball is coming down the hill, there is no way the figure can control where it goes and its reaching the goal is obvious. In such cases, path verbs with tense/ aspect marker, not prepositions, are naturally used.

Third, grammaticalization has also taken place in motion events where co-event is concomitance (15) or patient (16). *de* originally comes from a verb ‘take’¹, but it never occurs with any tense/aspect marker nor does it occur in negative or imperative sentences (in negative and imperative, it changes into suppletive form *fə*). In addition, *de* is no more used as a verb, but only as prepositions. Motion events with *de* show verb-framed pattern. In the previous case, it was V2 which was grammaticalized, but in this case, it is V1 which is grammaticalized.

- (15) *ɔ=de* *hwerɛma* *ba-a* *fie*
 3SGSC=with whistle come-PAST house
 ‘He came into the house, whistling.’

¹ Christaller 1881, p.67.

(16) ɔ=de nsuo kɔɔ fie hɔ
 3SGSC=with water go-PAST house there
 ‘He took water to the house.’

3.2 State Change

Akan also shows equipollent framed pattern in expressing state change. The position of verbs are again determined simply by the order of events’ occurrence.

(17) mframe bɔɔ kanea=no dum=no
 wind blow-PAST candle=the extinguish=INANOC
 ‘The candle blew out (lit. wind blew out the candle).’

(18) mi=hu-u kanea=no dum=no
 1SGSC=blow-PAST candle=the extinguish=INANOC
 ‘I blew out the candle.’

3.3 Realization

For realization events, equipollent framed pattern may be used as in (19) and (20), and satellite framed pattern is also used as in (21) to (23).

(19) ye= bu-u dan=no nyinaa gu-u fɔm
 1PLSC=break-PAST house=the whole be.scattered-PAST ground
 ‘We broke the whole house down.’

(20) me=wɔɔ=no sekan kum=no
 1SGSC=stab-PAST=3SGOC knife kill.PAST=3SGOC
 ‘I stabbed him to death.’

(21) mi=si-i ataadeɛ=no kamakama
 1SGSC=wash-PAST clothes=the clean
 ‘I washed the the clothes clean.’

(22) me=ka-a dan=no hɔ̃ fitaa
 1SGSC=add-PAST wall=the surface white
 ‘I painted the wall white.’

(23) o=di-i ni=sika=no nyinaa
 3SGSC=use-PAST 3SGPC=money=the all
 ‘He used up his money.’

3.4 Temporal Contouring

For temporal contouring events, satellite framed construction is more prevalent than equipollent framing.

(i) completion/termination

There are a few verbs for completion/termination. *Wie* ‘to finish’ as V2 in equipollent framing construction (24) and *gyae* ‘to stop doing’ as V1 in verb-framed construction (25). Another verb is *nya*, which expresses the co-event coming to completion ‘at last’ (26). It comes from a verb ‘to obtain’, and although it inflects like other verbs, it is desemantized into auxiliary denoting completion, and considered to be a satellite.

(24) me=a-nom apetehyi=no a-wie
1SGSC=PERF-drink gin=the PERF-finish
‘I finished drinking the gin.’

(25) ɔ=gyae taa weε
3SGSC=stop tobacco chew.INF
‘He quit chewing tobacco.’

(26) me=a-nya a-nom apetehyi=no
1SGSC=PERF-obtain PERF-drink gin=the
‘I finished drinking gin at last.’

(ii) initiation

Initiation is expressed by a verb phrase *hyε aseε* ‘to start to do (lit. to lay a foundation)’ as V1 in equipollent framing construction (27). ‘to be about to do’ is expressed by a combination of progressive prefix *V-* (copy of the final vowel of the subject) and future prefix *be-* as in (28).

(27) akoraa=no hyε-ε aseε sũ-i
baby=the lay-PAST foundation cry-PAST
‘The baby started to cry.’

(28) akoraa=no o-be-sũ
baby=the PROG-FUT-cry
‘The baby is about to cry.’

(iii) continuation

Continuation is expressed by a verb *kyε* ‘to stay long’ as V2 in equipollent framing construction

(29), or a verb phrase *kɔ so* ‘to go on doing’ as V1 in equipollent framing construction (30). Present progressive is expressed by a progressive prefix *V-* (copy of the final vowel of the subject) in satellite framed construction (31).

(29) *egya=no a-hye a-kyɛ*
 fire=the PERF-burn PERF-take.long
 ‘The fire lasted for a long time.’

(30) *ɔ=kɔ-ɔ so kasa-e*
 3SGSC=go-PAST on talk-PAST
 ‘He talked on.’

(31) *ɔ=ɔ-tɔ nnwom seesei*
 3SGSC=PROG-sing song now
 ‘He is singing now.’

(iv) habitual action

Habitual is expressed by zero habitual prefix optionally with adverbials like *dabiala* ‘everyday’, *daa* ‘everyday, always’, *nnawɔtwe biala* ‘every week’, *bosome biala* ‘every month’, *afe biala* ‘every year’, and so on.

(32) *me=nom mreka dabiala*
 1SGSC=drink.HAB milk everyday
 ‘I drink milk everyday.’

(v) repetition

Repetition can be expressed by a verb *san* ‘to repeat’ and/ or an adverb *bio* ‘again’ as in (33) and (34), the former being equipollent framed pattern, and the latter satellite framed pattern. It can also be expressed by reduplication of the verb as in (35). In this case, repetition is expressed morphologically by reduplication.

(33) *ɔ=a-san a-ka ɛno-ara bio*
 3SGSC=PERF-repeat PERF-speak that-all again
 ‘He said the same thing again.’

(34) *ɔ=bɔ-ɔ wa biem*
 3SGSC=strike-PAST cough again
 ‘He coughed again.’

(35) wɔn=kasa-kasa-e
3PLSC=talk-talk-PAST
'They talked on and on.'

(vi) gradualness

Gradualness is expressed by adverbials like nkakrankakra 'little by little' (36), maako maako 'one after another' (37). Gradualness is also expressed by a satellite ba (38). Ba comes from a verb 'to come', but it doesn't inflect, and is desemanticized into an adverbial.

(36) esumu u-ba nkakrankakra
darkness PROG-come little.by.little
'It is getting dark little by little.'

(37) anantwie=no wuu maakomaako
cows=the die-PAST one.after.another
'The cows died one after another.'

(38) ɔ=ɔ-bo ba
3SGSC=PROG-get.drunk gradually
'He is in the process of getting drunk.'

(vii) frequency

Frequency is expressed by adverbials like ɛtɔdaa 'sometimes' (39), aberebiaa 'sometimes' (40). It is also expressed by a verb taa 'to do often' as V1, which always precedes another verb and never inflects, thus is seen to be a satellite (41).

(39) ɛtɔdaa yɛ=kɔ dwom
sometimes 1PLSC=go market
'We sometimes go to a market.'

(40) aberebiaa bɛ-sra=me
sometimes ING-visit=1SGOC
'Come and visit me from time to time.'

(41) ɔ=taa ka akyi
3PSC=do.often remain back
'He is often late.'

3.5 Action Correlating

Action correlating event is basically expressed by equipollent or satellite framing construction.

(i) concert

Concert is expressed by a verb phrase *bɔ mu* ‘to be joined’ as V1 in equipollent framing construction as in (42), or by conjunction *ne* ‘and’ or adjective *ninaa* ‘all’ as in (43) and (44).

(42) *wɔn=bɔɔ mu kɔɔ dwom hɔ*
3PLSC=join-PAST in go-PAST market there
‘They went to the market together.’

(43) *me ne no to-o nnwom=no*
1SGPRON and 3SGPRON sing-PAST song=the
‘I sang the song together with him.’

(44) *wɔn nyinaa kɔɔ dwom hɔ*
3PLPRON all go-PAST market there
‘They went to the market together.’

(iii) surpassment

Surpassment is typically expressed by a verb *kyɛn* ‘to surpass’ as V2 in equipollent framed construction.

(45) *ɔ=dware kyɛn=no*
3SGSC=swim surpass=3SGOC
‘He swims faster than him.’

(iv) imitation

Imitation is expressed by a verb *sua* ‘to learn’ or *di akyi* ‘to follow’, both as V1 in equipollent framing construction.

(46) *mi=sua-a=no to-o nnwom*
1SGSC=learn=3SGOC sing-PAST songs
‘I sang songs in imitation of him.’

(47) *mi=di-i wɔn=akyi to-o nnwom*
1SGSC=follow-PAST 3PLPC=back sing-PAST songs
‘I followed them and sing’

(v) demonstration

Demonstration is expressed by a verb *kyerε* ‘to show, teach’ as in (48) in verb framed construction.

- (48) *me=kyerε-ε=no* *fufuo* *di-e*
1SGSC=show-PAST=3SGOC *fufu* *eat-INF*
‘I showed him how to eat *fufu*.’

4. Discussion

As suggested in the literature, Akan typically shows equipollent framed pattern in motion and state change events. However, in other domains, namely realization and temporal contouring and action correlation events, Akan shows different pattern or mixed pattern.

First of all, for all the serial verb constructions, tense/ aspect affects the event integration pattern. In the past tense where two verbs appear successively, only the second verb is marked for past tense turning the sentence into verb framed pattern. On the other hand, in future and progressive, only V1 take the future or progressive marker with V2 marked with consecutive prefix, making it satellite framed pattern.

Although motion and state change events basically follow equipollent framing pattern, in motion events, some path verbs are grammaticalized into preposition marking directions, making it satellite framed pattern. This case may indicate that in motion events, Akan is moving toward satellite framed pattern from equipollent framed pattern. Also, motion events with co-events as concomitance or patient show verb framed pattern with preposition *de* ‘with’.

For realization events, a mixed pattern of equipollent pattern and satellite framed pattern are seen, in satellite pattern of which adverbials expressing the fulfillment of the agent’s goal.

For temporal contouring events, satellite framed construction is more prevalent than equipollent framed construction with auxiliary, prefix, or adverbials expressing the framing events, with just one case of verb framed pattern the framing event expressed by *gyae* ‘to stop doing’.

For action correlating events, besides equipollent framing, satellite framing is shown where concert is expressed by conjunction or adjective, again with just one case of verb framed pattern where framing event is expressed by *kyerε* ‘to show, teach’.

Linguistic categorization as a determinant in making appropriate choices for the roomaji component of a Japanese/Afrikaans dictionary

Ernst Kotzé

Background

Ladies and gentlemen, colleagues, thank you for the opportunity to share with you some aspects of the work on a bi-directional translating dictionary linking two languages which are typologically, genealogically and geographically as far apart as could be on this planet, namely Japanese and Afrikaans. I have had the privilege to cooperate with my colleague, Sakurai-sensee, a fluent speaker of Afrikaans, for more than two decades, and we have now entered the final stage of the work.

This dictionary is aimed at first-time as well as intermediate learners of both languages. The intended format is paper-based as well as electronic (i.e. online, and in the form of a CD-ROM as part of the paper publication) and will be accompanied by separate introductory grammars of both target languages.

A major part of the work, the selection of appropriate headwords, or lemmas, for Afrikaans, supplying the translating equivalents and the processing of each lemma article (i.e. the unit containing all the information relating to the lemma), has now been done. The next step is completing the Japanese/Afrikaans component, which is a daunting task at first blush. However, a major part of the groundwork has been completed, and the inverse translation of the Japanese translating equivalents is in place, by and large. This text now has to be complemented by Japanese lemmas which have not been picked up in the translation process and are important to include. Contextual examples also have to be supplied and translated, and for each lemma, a sound bite of the pronunciation by a mother tongue speaker will be provided.

Regarding the overall structure, there are three components for each language, namely the front matter, the main text and the annexures. The front matter consists of the introductory grammar (or so-called mini-grammar) for first-time learners, as well as specific directions to access information required in the main text, that is, the

list of lemma articles. Annexures will contain paradigms such as counter suffixes for Japanese, names of countries, etc.

As mentioned, the work extended over two decades, interrupted by “normal life” from time to time. Two extensive visits to Japan totalling fourteen months made intensive and continuous research possible. In this regard I wish to express my gratitude for the support and hospitality of Prof Kaji representing ILCAA at this university, and subsequently the Graduate School of Asian and African Areas Studies (ASAFAS) at the University of Kyoto.

Let us now firstly have a re-look at the brief abstract you have hopefully had a chance to look at in advance. I quote:

While syntactic and morphological categories in Japanese operate almost invisibly at the orthographical level because of the absence of intrasentential spacing in kana-kanji, it is an important factor in Afrikaans, a language which has a phonetically-based Roman orthography.

Compare the format of this sentence:

=====
 私は講演でパワーポイントの提示を使います。
Ek gebruik 'n Powerpoint-aanbieding vir my voordrag.
 =====

Because the transliteration of Japanese in roomaji is also dependent on a phonetic understanding of individual lexical and grammatical units in Japanese, the spacing between such units plays an important role in facilitating the acquisition of Japanese by speakers of Afrikaans. For this purpose, certain adjustments to the writing in roomaji of complex lexical items in Japanese were necessary for a dictionary linking Japanese and Afrikaans, possibly the first of its kind in this format. In this presentation, a number of motivated examples will be discussed, which will at the same time reveal important differences in linguistic categorization between the two languages.

Particular challenges

In my presentation I would like to highlight particular challenges for the lexicographic project involving these two languages as these have come to the fore in the course of the work. The challenges could mostly be attributed to the nature of the differences between the two languages, differences which could be categorised as follows:

- (a) Typological differences (Japanese as agglutinating language, as against the semi-inflectional, analytic nature of Afrikaans)
- (b) Morphological differences (as a corollary of the typological differences)
- (c) Phonological differences (opposite complexities regarding vocalism and consonantism)
- (d) Orthographic differences (An alphabetic/phonological system in Afrikaans vs. a combination of ideogrammatic and syllabic/moraic systems in the case of Japanese)

(a) Typological differences

As regards the typological differences, the combination with agglutinating languages in lexicography is not uncommon for Afrikaans – e.g. Bantu languages in SA, for which a range of bilingual dictionaries have been produced. What simplifies the combination with these languages, especially with the Nguni languages, is the fact that a common orthography is utilised, which facilitates access to both languages of the dyad to a large extent. One illustrative example from an Afrikaans-Zulu dictionary, of which I was a co-author, should give an indication of the orthographic similarity in the presentation of lemmas and translation equivalents, in this case the headword, or lemma **aandeel**, or *share* in English (*kabu* in Japanese):

aandeel (=dele) *n.* isheya (*share*) **Hy het baie aandele in die maatskappy.** Unamasheya amaningi enkampanini. (*He has many shares in the company.*)

From the perspective of language typology, then, differences between the relevant languages, which are mostly syntactic and morphological in nature, should not have an adverse influence on the lexicographic handling of lemmas in either language, especially if both utilise a common orthography. In the case of the combination of Afrikaans and Japanese, however, the orthographical differences, which are substantial, play an important role, as we shall see presently.

(b) Morphological differences

Word formation processes could roughly be divided between derivation and compounding, involving the expansion of lexical morphemes by affixing grammatical morphemes in the first case, and the fusion of different lexical morphemes to form new words in the second. In linguistic terms, we can distinguish here between complex words and compound words. However, typologically different languages could often be distinguished from each other through the use of different syntactic categories to achieve the same or similar purposes, and in other cases, such categories are simply non-existent in the particular language. In the dictionary under discussion, certain particles in Japanese and articles (definite and indefinite) in Afrikaans are two such categories which have to be described and demonstrated in the translation entries of the relevant lemmas.

(c) Phonological differences

I will confine myself to segmental phonology for the purpose of this presentation at this stage, since prosodic characteristics are normally not reflected in normal texts in either kana or roomaji as far as Japanese is concerned, while also in the case of Afrikaans, stress accent is only marginally accounted for by means of diacritics, such as the acute accent, in some words. I will, however, point to attempt in certain dictionaries incorporating a roomaji component to reflect prosodic characteristics of pronunciation in the lemmatic entries, or simply put, in the spelling of the lemma.

The main differences which have a bearing on the orthographic presentation of the two languages in this dictionary concern the moraic nature of Japanese vowels and consonants which is reflected in various ways in both the kana and the roomaji, whether Nihon-shiki, Kunree-shiki or Hepburn (Hebon-shiki, original and revised). Doubling of a mora (or lengthening of a vowel) can be indicated by doubling the vowel letter,

kankyoo (environment)
seesan (production)
shoyuu (possession)

as in Kenkyusha's Japanese-English Learner's Dictionary, published in collaboration with Merriam-Webster (Springfield, Mass.),

adding an i or u to the particular syllabic character or single vowel, following the hiragana system

kankyou – かんきょう (環境)
seisan – せいさん (生産)

as in the Sanseido Rōmaji (sic) English-Japanese Japanese-English Dictionary, or placing a macron on the relevant vowel, in particular o and u.

kankyō
shoyū

as in the Random House Japanese-English English-Japanese Dictionary.

As regards the consonants, doubling of the relevant roomaji character seems to be standard practice throughout.

In Afrikaans, the doubling of vowel letters and consonants has different functions in relation to the phonology of the language.

Vowel length in Afrikaans is only distinctive in the case of one vowel, namely /a/ (e.g. **mat** vs **maat**, but **mate** in open syllables), while doubling of consonants is not moraic, but indicates the value of the vowel in the preceding closed syllable (e.g. **matte** / **mate**, **bosse** / **bose**). A further potential problem is the comparatively more complex nature of the Afrikaans vocalism, which includes rounded front vowels (such as /y/ and /œ/) and diphthongs (e.g. /œi/ and /ø/, /əi/ and /əu/). These factors had an important influence in choosing an appropriate roomaji system from among the existing options.

(d) Orthographic differences

Before touching on the function and form of the roomaji orthography for Japanese in this dictionary, it has to be acknowledged that the hybrid nature of normal written Japanese, in which knowledge of (or competence in) the phonetic values of words written in kanji is combined with an explicit reflection of pronunciation in the kana syllabary, is probably the most difficult aspect of learning Japanese to gaikokujin who have had only experience of an alphabetic/phonological system of orthography.

Basis of roomaji transliteration

The functional value of the roomaji system is often seen as that of a bridge between the orthographies of Japanese on the one hand and that of Western, Indo-European languages, predominantly English, on the other. One could go so far as to assume a strategy of learner-friendliness towards those wishing to come to grips with Japanese and would like to have access to the language in an orthographically recognisable form before grappling with a new form of writing as a last phase of learning the language. This consideration also formed the basis for the utilisation of a roomaji component in the Afrikaans-Japanese dictionary.

However, there are, as you might be well aware, certain problems to be addressed at least as far as the phonological and morphological levels of description are concerned. Because the roomaji orthography functions as a system of transliteration, the phonetic representation is at best an approximation of the sounds of Japanese, and cannot be regarded as a consistent, reliable writing version of the pronunciation. I will come back to this point when discussing the strategies adopted.

At the level of morphology, the different functions of isomorphic elements such as *na* or *ni* in Japanese (which could act as derivational morphemes, postpositions and particles, amongst others) will determine whether such elements are written separately from, or joined to, an adjoining lexical morpheme in a roomaji text. Now, in Japanese-English dictionaries compiled for English-speaking users (*nichiee-jiten*), decisions on how derivational and inflectional forms are presented in roomaji are often based on the word status of the translation equivalent in English, as in

genjitsuka for realist, or *gengaku-teki* for pedantic (although not always, as in the case of many verbs which contain the lexeme *suru* in Japanese).

Because of the genealogical and typological similarity between English and Afrikaans, this problem would also apply to the interpretation of such units from the perspective of Afrikaans users of a bilingual dictionary, and obviously of Afrikaans learners of Japanese. I will shortly refer to some examples.

However, an additional morphological problem is the fact that the word-forming category of compounding of lexical morphemes is not dealt with very consistently in English as far as their orthographical form is concerned:

Compare the ways in which lexical words (i.e. nouns, verbs, adjectives, etc.) are combined to form compounds:

doorknob and *oxtail*
but
room service and *post office*

and then
grass-roots, *sight-read*, *small-scale*.

Words like
aircrew (*air-crew*, *air crew*),
playgroup (*play-group*, *play group*) and
chatroom (*chat-room*, *chat room*)

may be written as one word, separate words or hyphenated.¹

In Afrikaans, on the other hand, as in German, such compounds are written as one word by default, while hyphens are only used in such cases when a compound written as one word would cause problems of pronunciation, or in certain other cases. Some examples:

¹ Cf. <http://www.oxforddictionaries.com/words/hyphen>

management consultant
ondernemingsadviseur
 Unternehmensberater

first-year student
eerstejaarstudent
 Studienanfänger

long term planning
langtermynbeplanning
 Langfristplanung

The following examples require hyphens in Afrikaans on account of considerations of pronunciation:

sea duck (scoter)
see-eend
 Trauerente

Daewoo chassis
Daewoo-onderstel
 Daewoochassis

What we are dealing with here, then, is in essence the question of word status in Japanese, and how it is demarcated in the roomaji representation aimed at speakers of Afrikaans, who would generally expect Japanese compounds to be expressed as one word, either with or without hyphens.

In the last part of this presentation, I will then focus on instances of motivated choices to adopt a particular way of writing Japanese words in roomaji. The considerations that apply for each case will briefly be discussed at the same time, and it is hoped that the differences between the two languages highlighted in the foregoing discussion will form a basis of understanding for the relevant choices.

Strategies applied to address problems of pronunciation

A comparison between different Japanese-English dictionaries revealed that both the phonetic and morphological aspects of Japanese are dealt with in diverse ways, as the examples from the dictionaries mentioned show:

Kenkyusha	Sanseido	Random House
<i>kañkyoo</i>	<i>kankyou</i>	<i>kankyō</i>
<i>seesan</i>	<i>seisan</i>	<i>seisan</i>
<i>shoyuu</i>	<i>shoyuu</i>	<i>shoyū</i>

Kenkyusha	Sanseido	Random House
<i>attoo-teki (~na, ni)</i>	<i>attouteki</i>	<i>attō-teki (na)</i>
<i>chuuka-ryoori</i>	<i>Chuuka-ryouri</i>	<i>chūkaryōri</i>
<i>beñkyoo (o) suru</i>	<i>benkyousuru</i>	<i>benkyō (o) suru</i>

In the Afrikaans-Japanese dictionary, the choice was made for the duplication of the vowel, because the combination of o+u and e+i represent diphthongs in Afrikaans, and could therefore be misleading to learners when interpreting the pronunciation.

gier n. (**~e**) *ryuukoo* 流行 Jongmense volg altyd die jongste gier.
Wakai hito wa itsumo saishin no ryuukoo o ou. 若い人はいつも最新の流行を追う。

Obviously, when *u* and *i* do represent a new syllable, as in *omou*, it is written as such, since the second vowel in the sequence does in fact represent the sound present in the diphthong. An example from the text:

beskou v. form. (**het ~**) *omou* 思う Ek ~ dit as belangrik. *Watashi wa sore wa juuyoo-da to omou.* 私はそれは重要だと思う。
sug¹ n. (**~te**) *tameiki* ため息 'n ~ van verligting slaak *ando no tameiki o tsuku* 安堵のため息をつく

The use of the macron is a viable alternative, but it is also problematic for application to languages in which the macron does not form part of the diacritic marks available to the user, for instance on computer keyboards; and secondly, in alphabetic arrangement or sorting in electronic texts, vowels with macrons are handled as a single vowel, but following the vowel without it. An example of this phenomenon:

ootoo
oto
ōtōsan

otto

The user therefore has to adapt to this convention in looking up such words in a dictionary.

In some dictionaries, attempts to reflect the prosody (e.g. pitch accent) in roomaji orthography are made to assist the learner. In addition to the macron-n in the Kenkyusha examples above (to indicate its pronunciation as an independent syllable, or mora) in the lemma, sublemmas and text examples, the lemma also contains up and down brackets (almost as used in the kana-kanji script) to indicate pitch movement, for example in the lemma

jo[↑]kyo[↑]oju じょきょうじゅ(助教授) n. assistant professor

Another *nichiee* dictionary, the *English Romanized Japanese Dictionary for practical conversation*, which makes use only of roomaji, attempts to indicate pitch accent by means of capital letters. Here are the entries for *let* and *phone*:

let L- me see. Eee. / Let's go. iKIMASHOo. / Let's do that. soOSHIYOo. / Let's go over the lesson again. SAa koNO KA o fuKUSHUU SHIMASHOo. / L- me have a look at your book. aNAta no hon o Mlsete kudasai. / Will you please -me off there? aSOKO DE oROshite kudasai. / L- the dog go. soNO INU o haNASHite yarinasai. / L-in fresh air. shiNSENNA KUuki o irenasai.

phone (1) deNWA. P- call for you. oDENwa desu yo. / Please give me a — call. waTASHI NI deNWA SHITE KUDASAI. / Will you answer the -? CHOTto deNWA NI DEte kudasai. / He 's on the -. He wants to talk to you. KARe ga deNWA NI DEte imasu. aNAta ni oHANASHI SHITAI SOo desu. / I'll call you on the — tomorrow morning. aSU NO Asa aNAta ni deNWA SHIMAsu. / Let me know by — deNWA DE SHIRASETE KUDASAI.

While this method can serve a useful purpose in terms of prosodic guidance to learners of Japanese by pointing out which parts of a word are pronounced with high

pitch accent, capitalisation has totally different functions and well-defined uses in alphabetic orthographies, and is quite difficult to read in integrated texts, and the text as a whole also appears abnormal. The use of diacritic symbols (Sanseido employs acute accents on vowels to indicate rise in pitch, while acute accent marks in English, and Afrikaans, are used to indicate stress accent), has a similar effect on readability. This method is restricted to the lemmas, however, and seems to be a temporary part of the orthography of such entries.

To sum up, although these strategies could enhance the learner's understanding of individual headwords as encountered in a particular dictionary, the format, if applied consistently, makes for rather intensive reading and a busy text. Because the selection is restricted to a small percentage of the vocabulary that a learner would encounter in everyday use, it would be difficult to extrapolate the prosodic patterns to a wider spectrum of vocabulary. This leads one to the conclusion that the presentation of lemmas in this format is intended to combine elements of the IPA alphabet with the spelling of individual words. However, the effectiveness of the relatively complex format still has to be determined, especially since spelling is by definition a segmented representation of a particular word. Therefore it would appear that the kana orthography, which does not contain such prosodic indicators, is more transparent in reflecting individual speech sounds from a segmental perspective. For this reason, it was decided not to use prosody markers, but to supplement the orthographic representation of all Japanese lemmas with a sound bite in which the lemma is pronounced by a mother tongue speaker. The oral association with the orthographic form is thus linked to the visual form. This principle is already well established in online dictionaries and in printed dictionaries with a CD-ROM component.

Strategies applied to address problems of morphology

I would like to complete my part of the discussion by returning to the title, and in particular the concept of linguistic categorisation. While categorisation can be widely understood to refer to various levels of description, both micro and macro, and is

investigated over a wide spectrum of applications by John Taylor in his book with the same title, I would like to restrict my application to the morphological categorisation of words in the language pair represented in this publication. In so doing, I would like to demonstrate some ways in which the morphological processes of derivation and compounding could be reflected in roomaji orthography, and refer to, where necessary, to the considerations which determined decisions in this regard in the Afrikaans-Japanese dictionary under construction.

Because verb forms in Japanese which are derived from nouns (or possibly adjectives) by means of *suru* and its derivatives are equivalent to a single complex verb in Afrikaans, the Japanese verb is treated as a single, compound verb, and joined to the conjunct by means of a hyphen.

Some examples:

aanbeveel v. (*het ~*) *suisen-suru* 推薦する

aanwys v. (*~ge~*) *shiji-suru* 指示する Hy is aangewys om die rol te speel.

Kare wa yakuwari o enjiru yoo ni shiji-sareta. 彼は役割を演じるように指示された。

abba v. (*ge~*) *onbu-suru* おんぶする Sy ~ die baba op haar rug. *Kanojo wa akachan o senaka ni onbu-shimasu.*

When adjectival or adverbial derivations are formed in Japanese by suffixing *na* or *ni*, these are likewise represented in the roomaji as one hyphenated word, as in these examples:

absoluut ad. (*..lute*) (1) *kanzen (-na/-ni)* 完全な Die eksperiment was 'n absolute mislukking. *Jikken wa kanzen-ni shippai datta.* 実験は完全な失敗だった。 {→ totaal} (2) *zettai-ni* 絶対に Dit is ~ waar. *Sore wa zettai-ni hontoo desu.* それは絶対に本当です。

bekwaam² ad. (*bekwame*) *yuunoo (-na/-ni)* 有能な Sy is 'n bekwame dosent. *Kanojo wa yuunoo-na kooshi desu.* 彼女は有能な講師です。

However, when such items perform the function of a postposition, the words are separated from the lexical item with which it is joined (coinciding with a similar use of prepositions in Afrikaans):

algemeen¹ n. (~) *ippan* 一般 In die ~ werk Japanners te hard. *Ippan ni Nihonjin wa hataraki-suigimasu.* 一般に日本人は働き過ぎます。

In the case of compounds, the principle is likewise adopted that such items in Japanese, when not joined by means of the particle *no*, represent single words, which are mostly linked by means of a hyphen:

akkommodasie n. (~) *shukuhaku-shisetsu* 宿泊施設 Ons benodig ~ vir twee nagte. *Watashi-tachi wa ni-haku no shukuhaku-shisetsu ga hitsuyoo desu.* 私たちは二泊の宿泊施設が必要です。

beroepspeleer n. (~s) *puro-senshu* プロ選手

but

aansluiting n. (~s) *setsuzoku* (乗物の)接続 (1) trein-aansluiting *densha no setsuzoku* 電車の接続 {→ koppeling} (2) vlug-aansluiting *hikooki no setsuzoku* 飛行機の接続

aandelemerk n. (~te) *kabushiki-shijoo* 株式市場

Another morphological consideration is the indication of honorific prefixes to nouns, which is an unusual morpheme for Afrikaans learners of Japanese, and hence would require the use of a hyphen, as in

geluk³ tw. *omedetoo* おめでとう Baie ~ met jou verjaardag. *O-tanjoobi omedetoo gozaimasu.* お誕生日おめでとうございます。

I have touched on just a few instances where orthographical decisions were based on the categorisation of morphemes in view of a comparison between the two languages involved in this bilingual dictionary, and the list of guidelines followed is by no means exhaustive. Factors such as the use of apostrophes as syllabic boundaries and the roomaji representation of numbers have not been discussed. However, in dealing with some selected categories, I hope to have applied an element of linguistic rigour in approaching an important area in the process of compiling a dictionary in which a common orthography is used for the purpose of facilitating access to an important language such as Japanese.