To mention but a few, Clement M. Boke (1935:118) defined

The sound symbolic system in Lao

it as " a word, often onomatopoeic, which describes a

predicate, qualificative or adverb in respect to manuel.

colour, sound, action, state, or intensity." Fordyce(1988)

Prince of Songkla University

defined it as "an ideophone is a member of a set of words

Pattani Campus, Thailand

with a phonologically determined semantic feature or field.

Introduction

The relationship between sound and meaning of a word has
the relationship between sound and meaning of a word has
the relationship is arbitary. Those phonemes signify no
the relationship is arbitary.

language (Fordyce, 1988) Chinese Shan or Tai Nuesi Theodran, 13: i tat tast brow or strow emos are eret, revewor

believed to be able to signify semantic features. In English
to meds each dead brown and (8781) betteind, on all
for example, it has been said that fl-can signify
the sequence and the standard the sta

in glow, glare, and gloom(Jespersen, 1922) In Thai, some "very small thin and long (thin khilt liit believe that n- signifies the feature of "bent.crooked" like kheet leet "flat and long (thing) in ŋo ŋik noon num noon and the feature of "dull, stupid" khiet leet "very flat and long (thing) like in noo nau num naam. But we often encounter the exeption kbaat laat "very big and long (thing) opposite feature from the above like in not naam with the khoot loot "big and round long (thing "beatiful, elegant"

For many years, linguists have found that there is in the lexicon of many languages a class of word which their sounds seemingly signify the semantic features of a word.

This class of words has been named "ideophone"

To mention but a few, Clement M. Doke (1935:118)defined of the desired and the desired as "an ideophone is a member of a set of words and the desired and the

Such ideophones have been studied in many languages as
Semai, a Mon-khmer language(Diffloth, 1976) Standard Thai
(Payom, 1976) Korean(Kong On Kim, 1977) Rengao, a Mon-khmer
(Gregerson, 1984) Japanese(Hamano, 1986) Yoruba, an African
language (Fordyce, 1988) Chinese Shan or Tai Nuea(Thananan, 1992)

In Lao, Crisfied (1978) has found that the same stem of ideophone with different vowels signify different shapes and sizes of things they describe, for example:

khîit lîit "very small thin and long (thing)"

khêet lêet "flat and long (thing)"

khêet lêet "very flat and long (thing)"

khâat lâat "very big and long (thing)"

khôot lôot "big and round long (thing)"

khôot lôot "very small round and long(thing)"

lexicon of many languages a class of word which their scands

It is clear from the above that high front vowel /i/ and front vowels with spread lips /e, \(\epsilon\)/signify the features of "small"and "flat"respectively, and /a/(low open vowel) signifies the feature of "big" and back vowels with rounded lips signify the feature of "round". The phonetic motivation or iconicity of vowels for these semantic feature are, therefore, explanable.

In this article, I will present that not only the vowels but also the reduplication, the consonants and tones can signify some semantic features. The analysis based on the data collected from a Vientiane speaker.

The Categories of Ideophones in Lao

The ideophones in Lao or in any other languages, I believe, can be categorized into eight groups according to the modes of sensory perception they describe. (parenthesis is optional)

- 2.1 Ideophones describing sounds:
- ηεη (ηεη) "a sound of a small bell ringing"

 pok (pok) "the sound of water dropping"
- 2.2 Ideophones describing appearances or shapes/sizes

 Ex. khôn jôn, "be skinny (as of an old man)"

 phâa nâa "be spread wide (as of a mushroom)"
- 2.3 Ideophones describing manners of action:
 - Ex. kan ka "of walking with legs widely apart" kho? jo? "of jumping (as of a small frog)"

- 2.4 Ideophones describing colors:
- Ex. ciin khiin "red as of burning charcoal"

khii lii "black as of charcoal"

- 2.5 Ideophones describing tastes:
 - Ex. ?am lam "bitter(but a good taste)"

 ?uaj luaj "sweet as of sugar"
 - 2.6 Ideophones describing smellings:
 - Ex. hui (hui) "good smell as of roasted fish" tin (tin) "bad smell as of urine"
- 2.7 Ideophones describing feelings:
 - Ex. tup (tup) "painful as of wound"
 hum (hum) "warm sligthly"
 - 2.8 Ideophones describing state of things:
 - Ex. 787 ?187 "soft as of a rotten fruit"
- miit niit "wet as of a wet towel"

The syntactic characteristic of ideophones in Lao

Ideophones are included in the category of adverb, modifying verb and adjectival verb, but different from other subcategories in which ideophones occur after only a specific verb or other semantically related verbs, whereas adverbs are not selectively restricted. For example, caaj waaj can occur after deep "red", not be after dam "black" or khaaw "white" which need other ideophones: khii lii and 700k look respectively.

Reduplication of the ideophones in Lao

The ideophones in Lao can be formally classified to the control of the control of

details in Thansman, 1892, but not be so for the consonant or Reduplication of ideophonic root signify 2

tone. Here, I will present only some which I believe semantic features:

seemingly signify some semantic features.

1. the continuity of happenings. For 2.1,2.3,2.6,2.7

categories, they can be reduplicated into two or more
 Whing a subsequence of the state of th

hui hui hui hui "good smell as of roasted fish"

tup tup tup tup "feeling of headache" is

2. the plurality of thing manner of action, taste, color etc. All categories (2.1-2.8) can be reduplicated modifying vowel quality in the reduplicated forms to show the plurality or the difference.

Ex. ting tang tang "different sound of bells ranging"

kho jo khe je "different manners of small frogs

"feografo smianud jumping"" girdi rito

khīi līi khīi līi "black as of many charcoal with

"distance to different sizes" and

The sound symbolism of consonants and tones

The iconic mechanism of vowels in ideophones is fairly clear. (see Crisfield,1978; Theraphan,1979; and more details in Thananan,1992), but not be so for the consonant or tone. Here, I will present only some which I believe seemingly signify some semantic features.

Final consonants. Final stop consonants signify
the abrupt ending of sound and movement whereas final nasals,
semivowels or none signify the lingering sense of sound, smell,
taste, light, feeling and the smooth ending of movement.
Consider the following pairs of ideophones:

ten "sound of a bell ringing"

tek "sound of knocking a stick of wood"

khok jok "manner of jumping with abrupt ending"

khôn jôn "manner of jumping with smooth ending"

hui hui "good smell..."

asia?am lam d lo bea"bitter(but a good taste)"

spon (*7ap lap strantes destroited to add on ods

ciin khiin "red assof burning charcoal"

hum hum and a "feeling of warmth"

*hup hupsed Japan cham that that that chad

County to down 1915 William

Initial consonants. Initial stop consonants seemingly signify a sudden happening or forceful movement whereas masal consonants signify flexibility of movement or of thing.

pat pat pat "manner of a fish struggling"

"mat mat mat mat nui "describing the softness of a balloon"

"cui cui

Tones. There is only one pair of ideophone showing that low tone signifies more intense than mid tone does.

(nak) oon noon "heavy (rock)"

(nak) oon noon "rather heavy (rock)"

Orisiled, Arthur G. 1978. Sound symbolism and the Expressive column dissertation University of the Column

Initial-final consonants, vowels and tones in ideophones cooperatively signify some semantic features. But to show these, one has to analyse the data critically. The big problem is that sometimes the informant cannot explain the meaning of an ideophone thoroughly, therefore, we cannot extract the semantic features signified by its sound. It would be better if the linguist is a native speaker of the language.

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Initial consonants, taitial stop consonants:

Signify a sudden happening or forceful movement success nasal consonants signify flexicility of movement of the soling.

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A significant of the soliness of a balloon.

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Northeastern That reduplicated words. Studies in Tailand Mondon Northeastern That reduplicated words. Studies in the last of the studies of the last o

In the first section, I explain the phonological structure of Japanese, in worse understand how its structure is transformed into the That phonological system, in with energy compare the That tones on Japanese loanwords with the original pitch accent in two, I compare forms in Japanese (i.e. the "standard" Japanese). Section three discusses an Fauly syllable structure in correlation with the tones assigned on Japanese Joanwords. The Japanese formwords of the Royal Institute in Japanese toanwords. The Japanese conclusion.

1. Japanese piich-accent

The syllable structure of Japanese is canonically CV. Each CV sequence some a mora, a timed unit which is smaller than a syllable. For example, the word, our income journal measures has two syllables (/sin/ and /bun/) and is counted as necessary morae; /sil, /n/3, /bu/, and /n/. It is important to separate the morae level to be syllable tevel because putch distinction can take place at both levels. For example, a moraic level the word (kan/ has two meanings, depending on the patch pattern. It is

[†]This is a revised version of my actin paper for lang 270; Areal Languagies in Spring 120; in a Converse of Hawaii. I would the us express my gratelylines to Do Surveia Denouna are 1, 100 and Super Otthe Converses of Hawaii for their encouragement. I also mand that to their securities are a flagging and University. Mr. Owen Williams, Miss Donna Sanson, and Mr. Conversity and Williams, Miss Donna Sanson, and Mr. Conversity.

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