

## Discourse of Complete Reduplication on Sesotho Personal Names: A Systemic Functional Linguistics Approach

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**ABSTRACT:-** This paper explores the discourse of complete reduplication in Sesotho personal names as Sesotho names are awarded as social discourse. Their description depicts form-meaning realization to produce completeness of meaning of each name based on Systemic Functional Linguistics (SFL) theory. Their semantics of interaction display demands, statements and exclamations as speech functions. The study is qualitative, and data is drawn from national examinations pass lists, admissions, employment roll lists from public, private, tertiary and orphanage institutions, telephone directories, interviews with owners, parents, senior citizens and the intention is to demonstrate the interface of systemic theory and onomastica in socio-cultural contexts. The study establishes Sesotho names as authentic, un-arbitrary semantic units that function as semiotic choices in the exchange of information that bears features of various moods proposed in SFL. The complete reduplication tie displays these names as the awardee's evaluation or modality. This is the appraisal of the context, a skill to be redirected to the development of various linguistic and social avenues and it serves as the main framework for language and linguistic analyses to be geared to syllabi. Reciprocation and the sub-modification features taken for granted by formalist analysts of the logical structures of the nominal and verbal groups reflect as the contribution by this description. More contribution centres on the deployment of reduplicated words as onomastica thus extending the interdependency of the nominal group and other grammatical groups. This study has implications for studies in language and culture, linguistics, applied linguistics, social-cultural studies, education, media advertising and development generally.

**Key words:** cohesive ties, ellipsis, reduplication, Thing, passivity, reciprocation, moods, modality, socio-cultural contexts, realization, reduplicant, base

### I. INTRODUCTION

Personal names among Basotho are awarded as enacted messages. They display enfolded awardees' experiences presented as social functions borne by the culture of Basotho. They are expressed as authentic, purposeful structures that reflect various individual, social and historical experiences. This study describes the Sesotho names with complete reduplication tie in the onomastica of Basotho. The concept of reduplication is described from Halliday and Hasan's (1978,p.2) view as a semantic unit in language, hence why this description bears the form-meaning feature. According to Urbanczyk (2017, p.1) in the study of reduplication "two considerations that arise ,, are related form and meaning." This view concurs with the fact that Basotho names are enacted messages. She explains further that the study of reduplication has resulted in massive interest in terms of understanding a number of properties associated with word-formation process. Major concerns embrace form and meaning. She adds that in the form the terms widely deployed are "reduplicant" used to refer to the repeated portion of a word and "base" which depicts the initial portion of the word that provides the source material for repetition. She further asserts that in reduplicant-base relation three issues are of concern and such include segmental identity effects between base and reduplicant; shape of reduplicants and factors to consider in identifying base of reduplication. She quotes a claim by Moravcsik (1978) and Rubino (2005) that in previous studies on reduplication several works provide an overview of reduplication patterns within a specific language family, and Fabricious1998, Haerberlin, Herman. 1918 have presented on types of reduplication in Salish dialects. These observations actually accommodate the observation that there are patterns and types or categories of reduplication features that occur in Sesotho names. The patterns reflect in the form or structure of these names expressed as either single names (first names or surnames) or as 'rhyming' Name-Surname or Surname-Name forms (as clause complexes) in which the second would be a direct copy of the first. As each word-name base breeds its reduplicant they harbour that form-meaning realization. Martin and Rose

(2007, p.2) explain that realization takes place where structures depict meanings in context. Rastall (2004) stresses the need for studies to look at reduplication beyond the lexical level and Nadaraj's (2019) view that "there is a growing number of corpus based studies on reduplication" is supported by these Sesotho names with a reduplication feature. What is this reduplication in Linguistics?

### Definitions of reduplication in Linguistics

In Linguistics, reduplication refers to the art of repeating the same morpheme(s) in their original order or the initial or the middle or the terminal morpheme only. In Urbanczyk's (2017, p.1) words, "Reduplication is a process in which meaning is expressed all or part of a word..." This view correlates with the fact that in daily discourse to duplicate is to make an exact copy of the original, with or without additional morphemes. Using words by Ghomesh et al. (2004, p.309), "Reduplication is the doubling up of words in speech..." In conformity, Ekanjume-Ilongo (2013, p.1) explains that "reduplication is a morphological process through which the root or stem of a word or a syllable is repeated." She specifically notes further that it is a word formation process in which some part of a base (segment, syllable, morpheme) is repeated either to the left or right of the word or, occasionally, within the middle of the word. Halliday and Hasan (1978:281) explain that "reduplication is not the repetition of the word that has cohesive effect but only its repetition accompanied by an anaphoric reference (the second pointing back to the first element)". Note here that the occurrence of the repeated part refers to the initial morpheme. Halliday and Hasan's definition is, to a large extent preferred and employed in the description of names in this paper because Sesotho names bear the cohesion noted as they are enacted messages. The cohesive feature in Sesotho names was initially noted by Mokhathi-Mbhele (2014, p.246) when she observed that reduplication is a cohesive tie in the structure of Sesotho personal names as independent clauses, from the ideophone as Sesotho names (2018,p.33) and when directly discussing cohesion in Sesotho names (Mokhathi-Mbhele 2020, p.17).

Cohesion in Halliday and Hasan's (1978, p.1) view presents completeness of meaning. This cohesion produces a 'unified whole' in a structure and it is the speakers who decide, on hearing or reading a structure, "... whether it [the structure] forms a whole or is just a collection of unrelated sentences" (Halliday and Hasan's,1978, p.1). With this function,

Mokhathi-Mbhele (2014, p.246) observed that cohesion occurs even in single Sesotho names. She further notes that "...in Sesotho personal names as texts it creates and displays that 'unified whole' feature interpretable in context. It is this cohesion that allows personal names to reflect ... (and) build interpersonal meaning.

The context may be known or assumed based on the culture of the speakers. Through the cohesion in the names purposeful meaning in context is deduced." (Mokhathi-Mbhele (2020). That cohesion occurs in reduplication is further shared by Ekanjume-Ilongo (2013, p.2) and in her words, "morphemes may be reduplicated in their complete form or partial form". With either category Sesotho onomastica or personal names are reproduced as 'loan words' and this feature finds solace in various syntactic categories or word classes that shall be disclosed with the description. These major categories direct this discussion to observe the grammatical and functional observations established in reduplicated Sesotho onomastica system.

### Major reduplication categories

Reduplication categories display either as complete reduplication or partial reduplication of morphemes. Ekanjume-Ilongo (2008, p.136) explains further that in these categories reduplication is described phonologically either as reduplicated segments comprising consonants/vowels or as prosodic units comprising syllables or moras. This view of prosodic units refers in Sesotho language because as Guma (1971, p. 24) asserts, "There are three types of syllables in Southern Sotho [Sesotho] namely, Vowel only (V), Consonant Vowel (CV) and Consonant only (C)". V only reflects in *Paepae* [paepae] 'extremely light weight (as a receiver blanket)' where the bolded /e/ is the vowel, CV in *Titi* [titi] 'swift run' where /ti/ reflects CV order and C only in *nthontho* [nt<sup>h</sup>ont<sup>h</sup>o] 'dainty thing' in which the bolded /n/ is the consonant.

A further note by Ekanjume-Ilongo (2008, p.136) is that repeated elements need to be described as a reduplication of linguistic constituents (i.e. words, stems, roots) and this is evident in all examples given. For instance, the word *-tho/* [t<sup>h</sup>o] 'thing' is a nominal stem that follows the prefix */n-/* [n] and they merge to form *ntho* [nt<sup>h</sup>o]. */-ti-/* [ti] 'heavy swift step when running quickly' is the root of the action-predicator or verb */titima/* [titima] 'run swiftly'. The noted and recorded syllables in Sesotho are observed in Sesotho phonology with the arrangement that ranges from one syllable (monosyllable) to four syllables (quadrissyllables). These are presented as the phono-tactics of Sesotho syllables. In Constant Change in English Worldwide (2015) it is explained that phono-tactics is the study of the ways phonemes are allowed to combine in a particular language. From this explanation it is drawn that reduplication forms an interface of phonology and morphology as the

syllables are combined to form word-names. The given examples, with the exception of *Titima* bear complete reduplication as initial morphemes are repeated in completion. What is in complete reduplication?

### Complete reduplication

The assertion by Ekanjime-Ilomgo (2013, p.2) that there is complete reduplication says that a complete form is copied or repeated in its original form to build a new morpheme. These morphemes in Sesotho names maintain their original mono or disyllabic forms but when reduplicated they expand to bear syllables beyond two. Examples comprise:

*Monosyllabic nye* [ɲɛ] ‘sneak’ which forms disyllabic name *Nyenyne* [ɲɛɲɛ] ‘sneak’, *ti!* [tʰi] ‘swift run’ forms the name *Titi* [tʰitʰi] ‘swift run’.

*Disyllabic* reflects in different syllabic forms:

- their original feature such as in: *Shoeshoe* [ʃwɛʃwɛ] ‘chrysanthemum’, *Thoethoe* [tʰwɛtʰwɛ] ‘sharp at hearing with comprehension’;
- those formed from the monosyllabic forms as in *Nyenyne* ‘sneak’ from *Nye* ‘sneak’;
- disyllabic structures form quadrisyllabic – for instance, *phola* [pʰɔla] ‘search (for something) in darkness and in vain (groping)’ becomes *Pholaphola* > ‘search (for something) in darkness and in vain with frustration’;

*Trisyllabic*: a monosyllabic form such as: *Tšō* [tsʰō] ‘black’ develops into a trisyllabic which breeds *Tšōtšōtšō* [tsʰōtsʰōtsʰō] ‘pitch black’. This process was initially observed by Mokhathi-Mbhele (2018, p.39) as a complement to Ekanjime-Ilomgo’s (2013) claim that “Sesotho words are repeated only once”, thus implying that monosyllabic reduplication cannot occur beyond two syllables. The repetition of the same morpheme exceeds doubling as it triplicates the monosyllabic ideophone into a complete cohesive structure. Because the monosyllable trebles the repetition, this process may be a breed of a newly christened term ‘triplication’ in Sesotho description. According to Wikipedia (2019) syllable triplication exists in the repetition system of some languages and Sesotho adds to those already recorded.

*Quadrisyllabic* may form from complete disyllabic reduplication as in *Habuhabu* ‘cumbersome’ or ‘oversize’ borne from *habu* [habu] ‘cumbersome’ or ‘clumsy walk’ and *pae* [pae] ‘flagging of a light weight material’ forms *Paepae* [paepae] ‘extremely light weight’.

Reiterating Halliday and Hasan’s (1978, P.2) view that in reduplication “... repetition [is] accompanied by an anaphoric reference (the second pointing back to the first element)” this anaphoric reference is noted in Sesotho names as in the name *Habuhabu* the terminal *habu* acts in anaphoric reference to the initial *Habu*. This process confirms Ilomgo’s (2013) claim that in reduplication there is a concomitant relationship of Morphology and Syntax. Such Morphology-Syntax reciprocation in complete reduplication of Sesotho names is unearthed from various syntactic categories that complement Guma’s (1971, p.78 and p.229) confinement of reduplication to the noun and the ideophone in Sesotho syntax. An example may be the ideophone *phola* [pʰɔla] ‘groping in the dark or where there is nothing to find for use’ which when reduplicated into *Pholaphola* [pʰɔla pʰɔla] adds the frustration caused by the groping. From the noun there is *Bathobatho* [batʰɔ] ‘numerous or multitude of people. The morphological feature resides in the word form and it becomes syntactic when reduplicated. It forwards an ellipsed message of someone groping in ill-faith when attempting to bear offspring. *Pholaphola* and *Bathobatho* are deployed from ideophone and noun respectively and this oozes the researcher’s appetite to establish other possible word classes deployed as off-shoots that build complete reduplication Sesotho names.

Morphology-Syntax relationship noted unearths a new observation in the description of Sesotho onomastica that with complete reduplication Sesotho names the new name such as *Pholaphola* [pʰɔla pʰɔla] is telegraphically used as a complete message and this reflects that cohesive tie claimed by Halliday and Hasan (1978, p.4) when they note that cohesion produces a ‘unified whole’ in a structure from the speakers’ perspective. It further adds to Mokhathi-Mbhele’s (2014 and 2020) view that a single name forms cohesion and in this era, even when using reduplication tie. These different syntactic categories introduce that the building of complete reduplication of Sesotho names employs derivation process from various word classes. The higher frequency lies with the ideophone. That ideophone names use reduplication as a cohesive tie was initially noted by Mokhathi-Mbhele, (2014) as a new observation in the description of Sesotho names as independent clauses and extended the view’s detail to ideophone as Sesotho onomastica (2018). Examples of observed word classes deployed to form complete reduplication Sesotho names comprise:

**Ideophone** in *Nyenyne* [ɲɛɲɛ] ‘sneaky movement’ from *nye* [ɲɛ] ‘sneak’, An ideophone displays the function of ‘glossing’ the main verb as in *bata (v) po!* (*ideo*) [bata pɔ ] ‘freezing (cold)’ thus repetitive of the verb expressed. The ideophone can be used alone to concomitantly accomplish the function of both that verb and the

ideophone. In Mokhathi-Mbhele's (2019, p.7) words, "the ideophone tends to give a more glossy finish of the features mentioned or intended to be a verb". Other cases employ ideophone without verb as in the name *Thoethoe* [t<sup>h</sup>wét<sup>h</sup>wé] 'sharp at hearing'.

**Noun** is noted in *Shoeshoe* [ʃwéʃwé] 'chrysanthemum' and *Koekoe* [kwékwé] 'speckled bird'. The noun *batho* [bathð] 'people' breeds *Bathobatho* [bathðbathð] 'people' and it is articulated aesthetically to show appreciation normally shown in baby play. A further observation that could arguably be noted as new is that some of the bases for complete reduplication names are complete nouns such as *nko* [ŋkɔ] 'nose' which when reduplicated results in *Nkonko* [ŋkɔŋkɔ] 'big nose', and *ntho* [nt<sup>h</sup>ɔ] 'thing' which builds *Nthontho* [nt<sup>h</sup>ɔnt<sup>h</sup>ɔ] 'Thing (with aesthetic articulation)'. It is new because though Guma (1971, p.67) presents that noun can be reduplicated. Some are ellipsed as in *Paepae* 'extremely light weight' which is originally *lepae* [lepae] 'light-weighted blanket' or 'baby receiver' and the prefix *le-* is ellipsed. *Pae* is a prop for the noun *lepae* and it is acceptable in discourse to opt for *Pae* without the prefix. This is why these morphemes are acceptably reduplicated to form quadrisyllabic *Paepae*.

The given names are complete reduplicated nouns *nko*, *ntho* and *pae*. Note that a Phonetic-Morphology interdependency surfaces in these names because the *N-* assumes different places of articulation as influenced by the immediate sound adjacent to it in these words. In *Nthontho* [nt<sup>h</sup>ɔnt<sup>h</sup>ɔ] the *N-* remains an alveolar nasal [n] whereas in *Nkonko* the *N-* is articulated as a velarized nasal [ŋ] which produces [ŋkɔŋkɔ]. From the noun *Ntja* [ntja] 'dog' is bred *Ntjantja* [ntjantja] 'one born after the child who passed on' and it extends the phonetic realization to the initial palatalized nasal represented as *N-*. The phonetic-morpho-syntactic reciprocation noted is legitimized by these names and it carries along an aesthetic function.

**Verb** is identified in *Hatahata* [hatahata] 'take a light step more than once', from *hata* [hata] 'take a step'. *Hatahata* [hatahata] as a name reciprocates the verbal group and the nominal group because it is originally an imperative verb deployed as a personal name.

**Adjective** is observed in *Tšotšotšo* [ts<sup>h</sup>ɔts<sup>h</sup>ɔts<sup>h</sup>ɔ] 'pitch black' from *tšo* [ts<sup>h</sup>ɔ] 'pitch black'.

*Tšotšotšo* as a name hybridizes the nominal group and the adjectival modifier as from the same adjective *Tšö* [ts<sup>h</sup>ɔ] 'black' thrusts *Tšotšotšo* as a personal name.

**Qualificative stem** is noted in *Motšömotšö* [mɔts<sup>h</sup>ɔmɔts<sup>h</sup>ɔ] 'pitch black' and it also hybridizes adjective of colour with the nominal group. It originates from *Tšö* [ts<sup>h</sup>ɔ] 'black'.

**Interjection** displays itself in *Halahala* phalahala] 'a jeer' which may be contextually polarized as either positive or negative jeer. There is *Kenekene* [kenekene] which is just a 'cuddling' address to an appreciated baby. This phonetic-morpho-syntactic reciprocation is a new observation in onomastica-grammar description in either formalist or systemic grammar/linguistics of Sesotho.

Nonetheless, that prosodic feature of being syllabic still magnifies in these Sesotho names and this explicates that complete reduplication bears the Phonetic supra-segmental feature of being syllabic. The moras ascend numerically as the monosyllabic *nye* [nɛ] 'sneak' forms disyllabic *Nyenyene* and monosyllabic *tšö* [ts<sup>h</sup>ɔ] 'black' forms the trisyllabic *Tšotšotšo* [ts<sup>h</sup>ɔts<sup>h</sup>ɔts<sup>h</sup>ɔ]. This syllable-ascending feature is a conviction in complete reduplication and a new observation displayed in Sesotho onomastica and grammar. Nonetheless, as noted, other names that exceed monosyllabic such as *Shoeshoe* [ʃwéʃwé] 'chrysanthemum' and *Thoethoe* [t<sup>h</sup>wét<sup>h</sup>wé] 'sharp at hearing with comprehension' are originally disyllabic.

*Shoeshoe* and *Thoethoe* further pose an interesting observation that both have employed the marker noted as the Passive /-o-/ [w] in Sesotho syntax and thus display that complete reduplication encapsulates passivity in its structure formation. This passivity in complete reduplication occurs within the noun in its original form as noted in *Shoeshoe*, *Koekoe*, and ideophone *Thoethoe*. It is an additional new observation because it has not been noted by earlier formalist or systemic analysts. Further, passivity in systemic linguistics exclusively operates on nominal group but *Thoethoe* redirects passivity to the verbal group as it clarifies sharpness in hearing and as an ideophone. Note that though ideophones have an element of being verbal, in Mokhathi-Mbhele's (2018) words, they reflect as "sophisticated" expression of verbs hence why they are classified differently as ideophones not verbs. *Soasoa* 'crack a joke' or 'pull one's leg' adds to the verbal group passivity. The name *Soasoa* 'to crack a joke' or 'pull one's leg' adds original passivity infusion used as a verb and it is a new observation as well. An additional new observation from *Shoeshoe*, *Koekoe*, *Thoethoe*, *Soasoa* is that passivity takes part in building cohesion as reduplication is a cohesive tie as the awardee and the audience create a "unified whole" from each name. Note however, that passivity concept is not a new concept in Sesotho onomastica and systemic grammar because Mokhathi-Mbhele (2016) redirected systemic linguistics passivity to describe deictic Sesotho onomastica without reduplication and observed that it applies competently.



The passive marker is primarily a verb extension significant in the grammar of Sesotho because Guma (1971, p.139) explains that it “indicates that the subject of the predicate is acted upon or brought about by some external force or agency” as exemplified by the verb *betsa* [betsa] ‘throw’ which could be made passive to *betsoa* [betswa] ‘be thrown’. The contrary view is that in these names, a new observation not noted by formalists or functionalists in relation to Sesotho names is that the feature of the passive noting ‘being acted upon’ does not refer because the /-o-/ is in-built in the original forms of these (verbal) ideophones such as *koe* [kwɛ] ‘chirp’ and not an indicator that the subject of the predicate is acted upon or brought about by some external force or agency. The passive marker in *koe* [kwɛ] ‘chirp’ does not connect the subject to the predicate but it is the chirping movement approximated or imitated in words.

The observation of /-o-/ [w] not necessarily being a passive verbal extension in all linguistic contexts says that passivity in complete reduplication Sesotho names extends reduplicated ideophones with a different structural detail, reference and meaning because the names *Koekoe* [kwɛkwɛ] (LH toneme pair) ‘speckled bird’, *Shoeshoe* [ʃwɛʃwɛ] ‘chrysanthemum’, *Thoethoe* [tʰwɛtʰwɛ] ‘listening with a sharp ear’ as well as the base verb *Soasoa* [swaswa] ‘pulling one’s leg or joking (with LH toneme pair)’ bear this passive verbal extension marker but do not reflect the claimed syntactic function of passivity from formalists view. It is newly noted in onomastica. A further new observation is that *Shoeshoe* [ʃwɛʃwɛ] and *Thoethoe* [tʰwɛtʰwɛ] are names of Lesotho princesses and together with the name of the founder and King of Basotho nation, King *Moshoeshoe* [mɔʃwɛʃwɛ] as historical figures reflect preference of passivity in their structure as complete reduplication forms (and partial reduplication). These names present passivity as one of the favoured royal family’s identity character in Lesotho and this observation entices the researcher to establish this preference of the passive marker /-o-/ in the naming of the royal family. This conviction explicates a historical-socio-cultural-linguistic character detected from complete reduplication Sesotho names.

These passivity ideophones [kwɛ], [swa], [ʃwɛ], [tʰwɛ], denote, as another new observation with Sesotho names, movement and sound and these confirm functions of ideophone that Guma (1971, p.228) avers. He says *Koe* [kwɛ] (L) denotes a walking style and with (H) it would be either ‘a hearty laughter (with uncountable repetition)’ or ‘a sound from farting’, *thoe* (H) ‘sharp hearing’ but (L) would be ‘a graceful walking style (chirping of birds)’, *shoeshoe* (HL) as ‘chrysanthemum’ but *shoe* [ʃwɛ] (L) would be ‘the sound of a shaving razor’. This description proposes a complementary use of the passive extension in verbs because these ideophones bear a syntactic function of a verb. This observation needs to be incorporated in the pedagogy or andragogy of Sesotho grammar content. These observations on the passive build cohesive significance of complete reduplication to specifically display that the passive /-o-/ be regarded as an originally in-built element as in these names and not only as a verbal extension. It complements Sesotho analysts’ oversight and newly contributes the reduplication ideophonic effect in Sesotho grammar and onomastica.

*Shoe* [ʃwɛ] and *Thoe* [tʰwɛ] further introduce passivity into the Phonetic realm as they also form reduplicated minimal pairs from the initial disyllabic morphemes in *Shoe* and *Thoe*. A minimal pair forms when a pair of words with identical elements or letters that differs with one letter in the same position in either word. Mokhathi-Mbhele (2018) notes this feature in Sesotho names and it is extended by complete reduplication Sesotho names. Reduplicated passivity monosyllables *thoe* [tʰwɛ] ‘sharp listening’ vs *shoe* [ʃwɛ] ‘chrysanthemum’ are contrasted by initial elements /t/ and /s/. This feature encompasses monosyllabic ideophones *ti!* [ti] ‘swift run’ which breeds the name *Titi* [titi] ‘swift running’ and *tu!* [tu] ‘finished’ which breeds the name *Tutu* [tutu] ‘the beloved (probably last born)’ and the distinction is now terminal. The distinctive sounds are called phonemes. An interesting observation with *Titi* and *Tutu* is that as names they are aesthetic as they refer to people who are appreciated. An interesting observation arises with *Koekoe* [kwɛkwɛ] ‘speckled bird’ because it is awarded to a male baby adored as beautiful and the interest is that aesthetic complete reduplication with passivity entertains the male sex as well.

When undergoing complete reduplication *thoe* [tʰwɛ] and *shoe* [ʃwɛ] produce *Thoethoe* vs *Shoeshoe* respectively while [ti] produces *Titi* and [tu] produces *Tutu*. Thus each monosyllabic form is reduplicated in its original form to build a personal name. More examples of ideophones that are originally disyllabic minimal pairs comprise *tlai* [tlai] and *tlau* [tlau] which result in *Tlailai* ‘burning fire at the end of a tunnel’ vs *Tlautlau* ‘swift move’. *haba* ‘pull in (tommy)’ or ‘nearest to (place or minute/hour)’ which forms *Habahaba* ‘vast size area’ and *habu* [habu] ‘cumbersome’ which forms *Habuhabu* ‘cumbersome’ is another example and *hata* [hata] ‘step on...’ which forms *Hatahata* ‘take a light (careful) step’ paired with *hala* [hala] which forms *Halahala* [halahala] ‘a jeer’ are yet another minimal pair.

Note further that *haba* ‘pull in (tommy)’ or ‘nearest to (place or minute/hour)’ which forms *Habahaba* ‘vast size area’; and *hata* [hata] ‘step on...’ which forms *Hatahata* ‘take a light (careful) step’ and *hala* [hala] which forms *Halahala* [halahala] ‘a jeer’ have exceeded a pair and thus they form a minimal set because a minimal set comprises words beyond a pair, words that are identical in all respects but have one contrasting sound (known as ‘phoneme’) in the same position in these words. Thus the set comprises complete reduplication in *Habahaba Hatahata vs Halahala*. The phonemes or contrastive sounds are [b], [t] and [l]. In these minimal pairs and set a further new observation is the interdependency of word classes deployed to form complete reduplication minimal pair as well as minimal set onomastica. That claimed derivation feature explicates these names as the nominal group derived from other grammatical groups. The interdependency reflects in *hata* and *haba* which originate from the verbal group and derived into the complete reduplication nominal group *Hatahata* and *Habahaba* as personal names. So, there is verb-noun derivation. The nominal *Habuhabu* and *Halahala* are derived from the interjection class.

These quadrisyllabic ideophone names formed from reduplicated disyllabic ideophones, distinctive by one phoneme in the same position reflect what could be noted as ‘double-compact’ minimal pairs or minimal set as a new term in the description of minimal pairs and minimal sets and this would be for reduplicated Sesotho onomastica. This description recurs in and expands Mokhathi-Mbhele’s (2018) initial observation that a minimal pair feature reflects in Sesotho names. Expansion mirrors in the complete reduplication of varied disyllabic word classes reaching beyond minimal pair form and mounting into quadrisyllabic minimal pairs and sets. These names propose that complete reduplication has bred new labels of ‘complete reduplication minimal pair’ and ‘complete reduplication minimal set’ in the Phonetics discipline and they function exclusively to complete reduplication as they cannot occur with partial reduplication in Sesotho onomastica. The reduplicated minimal pair and minimal set proposes an interdisciplinary feature or interdependency of Phonetics/Phonology/Morphology/Syntax.

A further new observation is that in these names the awarders explicate the systemic view that speakers have the potential to extend language (Eggs 1996, p.119) using minimal pair and minimal set feature. This potential further advertises a Semantics-Phonetics interdependency as reduplication is a cohesive tie that functions as a semantic unit through the minimal pair and minimal set functions which are Phonetic features. Their interdependency further reveals the tenor that reflects how participants (different awarders) use names to create discourse that enfolds their relationships and their purposes. The minimal pair/set features optimize the interpersonal function as individuals and awarders are made distinct and relevant to different experiences. The mode or selected language and their arrangement for each name is contrastive by sounds and possibly by social and cultural contexts as well.

As observed ideophone names have features of the ideophone entangled in them. Such features are cited by Mokhathi-Mbhele (2018, p.7) reiterating prior analysts of Sesotho such as Guma (1971, p.224) and subsequent grammarians that “Ideophones form a word class found in the grouping of Sesotho words and it is used normally to reflect action, movement, colour, sound, manner and many more.” These features reflect in complete reduplication names because there is an effect of movement in *Koekoe* ‘speckled bird’. Its movement is described using the ideophone *thoe-thoe* [t<sup>h</sup>wet<sup>h</sup>wɛ] (LL) ‘chirping of birds’. *Koekoe* (LH) is the bird that is described specifically with the movement of *thoena* [t<sup>h</sup>wɛna] ‘chirp gracefully’ because with other birds such graceful movement is not that obvious and attractive. Sound is noted in *Shoeshoe* [ʃwɛʃwɛ] LL ‘shaving sound’ (which builds the name of the founder of Basotho nation *Moshoeshoe* ‘the shaver’), manner is also caved in *Thoethoe* [t<sup>h</sup>wɛt<sup>h</sup>wɛ] (HH) ‘sharp listening’ and [ʃwɛʃwɛ] LL ‘shaving sound’. That these passivity names bear contrastive articulation processes hence resulting in different reference ventures adds another new observation. *Shoeshoe* [ʃwɛʃwɛ] (HH) ‘wild beautiful chrysanthemum flower’ vs [ʃwɛʃwɛ] (LL) ‘shaving sound’ and *Thoethoe* [t<sup>h</sup>wɛt<sup>h</sup>wɛ] (HH) - ‘sharp sense of hearing’ vs [t<sup>h</sup>wet<sup>h</sup>wɛ] (LL)- ‘chirping of birds’ bear these contrastive morphemes as /s/, /t/.

The HH pattern forms personal names whereas the LL pattern is used to denote ideophone hued action verbs. This awareness contributes that the complete reduplication Sesotho names embrace a phonetic feature of Tone and it is encompassed in the phonological category in their formation. Tone as another supra-segmental feature besides syllable breeds different meanings from the same complete reduplication name forms. For instance, *Shoeshoe* [ʃwɛʃwɛ] (HH) refers to chrysanthemum but with [ʃwɛʃwɛ] (LL) it is a shave sound. Tone in these names has a semantic effect that features them as homographs. Note that homographs arise when a pair of words has the same spelling but different pronunciation and meanings.

Additional homographs include *Nakanaka* which employs (LHLH) as an action but (HHHH) as a name; *Pholaphola* with (LLLL) as an action but (LLHL) as a personal name. *Pholaphola* [p<sup>h</sup>ɔlap<sup>h</sup>ɔla] takes (LLLL) to

'search (for something) in darkness and in vain with frustration' but opt for (LLHL) for a name. The complete reduplicated verb name *Soasoa* [swaswa] 'pull somebody's leg or 'to crack a joke' or 'everyone from a group disappearing in a twinkle' adds to the categories. As a name *Soasoa* takes (LH). *Tšotšotšo* as colour adjective reflects as (LLL) whereas as a name it becomes (LHL). Note that the name tonemes do not bear a distinct or contextual meaning and this could be one of the causes for taking names for granted or as ancestral resemblances with no significance. Others depict size ideophone as in *Bekebeke* [bekebeke] 'oversize'. The ideophone of size is advocated by the Sesotho Academy (1985) to complement Guma's (1971) presentation of the Sesotho ideophone. The homograph effect in *Bekebeke* may reflect both vowel configuration noted in [bekebeke] 'enormous body size / oversize' and [bəkɛbɛkɛ] 'glittering' as well as in tone noted in (LLHL) and (LLL) respectively. The latter is further discussed in partial reduplication. Thus tone has a changing effect on the original form of complete reduplication words to make them personal names.

An extended homograph discovery depicted in *Korokoro* [kɔrɔkɔrɔ] (LLLL) 'sound of water falling into a ditch' or 'grumbling tummy' is that either as a personal name or toponym the tonemes remain (HLHH). The higher tonemes decode its toponym character as a place with lots of wheat, although it would not make acceptable sense without context. Another example, *Motšōmotšō* 'pitch black' depicts complexion (colour) from the colour ideophone *tšō* [tʃhō] 'black'. This colour ideophone forms an ellipsed qualificative stem formed from partial concord (-*mo-*) + stem *tšō* to build *motšō* [mōtʃhō] 'very dark or black' noted as a qualificative stem in formalist description of Sesotho grammar. It forms *Motšōmotšō* 'pitch black' (LLLL) as an adjective or a name. Note that its orthography as a word is a hyphenated compound as in *motšō-motšō* but as a name it employs omission of the hyphen and reflects as *Motšōmotšō*.

This effect of homographic feature reveals that Sesotho names with complete reduplication also pay tribute to Semantics and this is a new observation. These homographs extend the syntactic categories' interdependency and, as a new observation complete reduplication has built a cluster which intercepts Phonetics/Morphology/Syntax/Semantics (PMSS) disciplines because homographs form a Semantics concept. Phonetics is relevant because of the vowels' configurations in these names. Therefore, complete reduplication as a cohesive tie intertwines the basic Linguistic disciplines into a PMSS cluster. Complete reduplication names display an interpersonal function in which the awarders portray their modality. They narrate their experiences and their affect through PMSS in names such as *Motšo-motšo*. In this way mood effects become obligatory. Halliday (2001, p.45) asserts that "Every clause displays mood" and these names are used with interpersonal function as clauses or complete structures with complete messages. These meanings were embedded in the structures and Eggins (1996:119) says embedding occurs when a clause constituent seems to be a complex in itself and Sesotho grammar analysts refer to reduplicated nouns as complex nouns (Guma, 1971, p. ).

The embedding makes it possible for different meanings to occur simultaneously. (cf. Eggins 1996, p.122). Mokhathi-Mbhele (2014, p.55) noticed with independent clause Sesotho names that meanings were also identified with a feature of simultaneity. In Eggins' (1996, p.122) words, "simultaneity allows us to mean more than one thing at a time. It allows inventing [of] new signs and arranging existing signs in different ways" This was possible, as she alerts, because there were different kinds of simultaneous grammatical structures working in a clause. She clarifies that, "We can separate out each type of meaning by varying the clause in only one respect at a time".

*Motšo-motšo* is an exclamation that demeans and discriminates a person by complexion and may be racist if inter-locuters originate differently. The awarder presents the modality of an exclamation because the name bears emotion with contempt and cynic. Eggins (1996, p.177) explains that modality reflects that 'something is or something is not' and in this case the message says the addressed is 'contemptuously' pitch black. A direct originally reduplicated exclamation name is *Halahala* 'a jeer' which normally has a negative impact that says to someone who misbehaved 'serves you right'. However, as a regional register, some speakers use the same jeer with a positive attitude that says the addressee has been successful beyond odds. Mokhathi-Mbhele (2018) complements further with a combination of features such as uncertainty-movement in *Nakanaka* [nakanaka] 'darting here and there in uncertainty but intending to get away from a dangerous place', The exclamation mood further encapsulates the nick-names with a 'baby-talk' structure that eventually function as complete reduplication Sesotho names. Examples include *Nana* [nana] 'baby'(child language for *ngoana* [ŋwana] 'baby/child'; *Nono* [nɔnɔ] 'asthetic address to the favoured next of kin'; *Nunu* [nunu] 'asthetic address to the favoured next of kin'. These are sometimes family names and that says they are awarded even to males.

Other complete reduplication Sesotho names display the declarative mood and these bear the feature of ellipsed Sesotho copulative that bears the structure of the first person Subject concord *Ke* [ke] 'I am...' or third

person singular [ké] ‘it is ...’. An example is (*ke*) *Bekebeke* [ke bekebeke] ‘I am or [ké bekebeke] ‘he/she is an oversize’ differentiated by Low and High tonemes respectively. Guma (1971, p.193) presents both forms of *Ke* as copulative prefixes and the word that follows as the copulative bases. In his words, “Copulatives are formed from other parts of speech by means of prefixal morpheme which is affixed to the particular part of speech which may be called a Copulative Base....they serve to identify the subject ... and these are ordinarily found for the first and second persons, singular or plural.” He explains further that the subject prefix may be personal and there would also be the impersonal subject marked as “It is...”

Note that the difference made explicit by the tone difference displays the ‘personal’ form with (L) to say “I am...” whereas the ‘impersonal’ form takes the (H) toneme to say “It is...” and it also takes the third person singular subject. With [ke] (L) the awarder is cynically using Rimmone-Kenan’s (2003, p.115) ‘tint’. In a ‘tint’ the narrator uses the language of the represented as though he or she is the represented. The second ‘effect’ is done through the tinting of the narrator’s speech with the character’s language or experience. In this case [ke] is a ‘tint’ because the awarder is part of the concern that is raised by the name as he/she puts words in the baby’s mouth. According to Rimmon-Kenan (2003:115) a ‘tint’ may promote an empathetic identification on the reader and in this name it is on the awarder. If awarded with a negative attitude, the awarder may be jeering at the irresponsible male parent and if positive the awarder may be impressed by the baby’s acceptable heavy weight and appearance. With [ke] (H) ‘he/she is...’ the awarder is appreciative of the recommended baby weight and size. More examples record *Thoethoe* which denotes the character of a person who has sharp listening skills and *Shoeshoe* is an aesthetic expression of beauty.

Added to ideophones is noted the name *Hatahata* [hatahata] ‘make a stronger step’ which is a result of a reduplicated finite predicator *hata* ‘step (on it)’ and it is an imperative. Eggins (1996, p.161) explains that “Predicator is the lexical or content part of the verbal group and it is sometimes yoked to the Finite to complete MOOD.” Eggins (1996, p.155) asserts that MOOD carries “the nub of the clause”. In Halliday’s words, MOOD “carries the burden of the clause as an interactive event”. Eggins (1996, p.155) clarifies that its components are Subject and Finite. Subject is the nominal type element while Finite is the verbal type element. As is the case with the imperative, the subject is normally understood as *Uena* [wena] ‘you’ which should be followed by the predicator which in this case is *Hatahata*. It is a movement predicator. Guma (1971,p.78) confines the reduplication process to nouns whereas this name extends reduplication to the verbal group. It encourages the addressee to develop confidence to do what he/she thought was impossible.

*Hatahata* reflects the awarder’s self-empowerment or self-exhortation by making a ‘tint’ of the baby’s empowerment. Eggins (2004, p.276) explains that a ‘tint’ in Rimmone-Kenan’s (2003, p.115) view, occurs when the speaker uses language as though the speaking is done by the concerned- in this case the awarder utters a word as though it is the baby empowering self. This name is also a ‘tint’ clause because it reflects Rimmone-Kenan’s (ibid) view that a clause is a ‘tint’ when the narrator is not distinct from the character or desired action described. Mokhathi-Mbhele (2014, p. 253) makes this observation in relation to *Hatahata* name and thus notes that reduplication tie can function as a ‘tint’ because the awarded name is structured as though the awarder is self-empowering yet the name is directed at the baby.

*Hatahata* is not only uttered aesthetically but also to entice the addressee (name owner) to act favourably and in this way the aesthetic feature may be expressed as a plea or polite request using the addressee’s name. Such a plea in the grammar of Sesotho is said to be hortative. Guma (1971, p. 184-5) proposes that hortative is “...used to indicate suggestions of what should or should not be done.” He further posits that the hortative normally uses the prefix *ha-* to express the polite command ‘let us...’ or ‘please (do this)’. The polite command could address the singular addressee with *A k’u...* [a kɔ] ‘please do ...’ which in full is *A ke u...*[a ké ō] or for plural addressees it would be *A ke le...*[a ké le]. Sesotho Academy adds that the hortative feature may also be a direct plea. They refer to such as *qekisi* [qékisi] ‘a plea’. This use of the hortative applies in (*a k’u*) *hatahate* ‘[(a kɔ) hatahaté] ‘(please) take a light step’ and the hortative has influenced the terminal verb element /-a/ in *Hatahata* to change to /-e/. Guma (1971, p.182) refers to this mood as a Subjunctive mood. He explains that “The Subjunctive is a secondary mood” and it displays the present, past and exhortative and they function with the subordinate clauses whose verb has /-e/ as the terminal element. He notes that “With the subject of the second person, singular or plural it expresses polite commands which may be positive or negative.” This name is a positive message.

Note further that as an explicit command *Hatahata* enfolds exhortation to the addressee (awarder) and in Guma’s (1971, p.182) terms it is subjunctive. The subjunctive feature in Sesotho names portrays a sense of pleading with the audience addressed in the name. Guma (1971, p.183) clarifies that the hortative prefix / A-/



expresses polite commands directed at oneself but conveyed to the second person and this feature reflects in [a ké ō hatahaté]. On this basis, Mokhathi-Mbhele (2014, p.261) raises awareness that this function also corresponds to the systemic speech function of giving orders. Note again that this feature resuscitates Rimmone's 'tint' feature. In this name, such an order is presented in the simple present tense and this view about tense amplifies Guma's (1971, p.184) note that the "Exhortative Tense is used to indicate suggestions of what should or should not be done to indicate admonition, reproof, strong obligation and it is completely timeless." *Hatahata* supports this view because of its imprecise time of self-empowering.

*Hatahata* as a proposition that says 'do take a step' says 'something is (taking place) and it adds new observation that in Sesotho complete reduplication contributes to the propositions formation. As noted the reduplication bears cohesion which in turn breeds complete enacted message in this name. Note further that though imperatives such as *Hatahata* 'take a light step' are expressed as verbs they further present an ellipsis of the inviting hortative prefix that represent the invitation marker in the singular, that being *A ke u hatahate* [a ké ō hatahaté] 'may you please take a light step'. The imperative actually says *hata* [take a step] *hata hape* 'take a step again'. Instead of 'again' the speaker prefers to use the polite command expression *A ke u ...* 'may you please ...'. The *U* [ō] is the subject 'you'. The spoken form of *A ke u* is *A k'u...*[a kɔ:]. Further, because it is an imperative, the Subject 'you' is still ellipsed and only the verb is uttered. *Hatahata* may be deemed as an ellipsed reduplicated polite instruction because of that ellipsed *A k'u...* and this leads us to note the interdependency of ellipsis and reduplication as cohesive ties.

That *Hatahata* is ellipsed polite command was noted by Mokhathi-Mbhele (2014, p. 246) who presented that reduplication in Sesotho names largely bears the imperative discourse. She posited that *Hatahata* is a reduplicated finite predicator *hata* 'step (on it)'. She asserted that Guma (1971, p.78) confines the reduplication process to nouns and ideophones whereas this name extends it to verbs. The name encourages the addressee to develop confidence to do what he/she thinks is impossible. In this case that addressee is not conspicuous. In describing the function enfolded in *Hatahata* using systemic linguistics theory. Mokhathi-Mbhele (2014, p.246) avers that "sometimes that self-empowerment or self-exhortation arises from a bitter pain and thus is described with bitter words in a direct and explicit negative attitude". This view is exemplified by *Pholaphola* [p<sup>h</sup>ōlap<sup>h</sup>ōla] takes (LLLL) to 'search (for something) in darkness and in vain with frustration'. As a polite command the parent may be exhorted by *Ak'u re pholaphola u bone na ha u tsoase* [[a kɔ re p<sup>h</sup>ōlap<sup>h</sup>ōla ō bɔnɛ na ha δ ts<sup>h</sup>wase]] 'search further to see if you cannot solicit a catch'. In this case the baby was sought from all angles (groping) and parents did not want to give up till this particular baby was born.

The awarders direct these polite commands to their audience as second person *u* [δ] 'you (singular)' in an intra-communicative (self-talk) style. The awarder is talking to self in the shadow of the name awarded to the baby. He/she builds a permanent reminder of the experiences around this baby's birth. Mokhathi-Mbhele (2014, p.243) claimed that they use Rimmone's 'tint' to create social discourse. Note again that because polite commands actually present a demand to the second person despite the attitude of humility that applies in a polite command representative of interpretations on imperative that are advocated by Halliday (2001, p.45) are retained simultaneously and in this case in complete reduplication Sesotho names.

A further new note is that *Nkonko* 'big nose' and *Nthontho* 'Thing' and *Ntjantja* '(pain alleviating) dog' interestingly present a complementary syntactic function as exhortative structures that do not bear that inviting subjunctive feature but are vocative and still display pleasure. The speaker portrays pleading attitude using the person's name and this is a norm with Basotho. The function is noted as complementary because the exhortative function is not explicit but enfolded in the complete reduplication of the nominal morphemes. The enfolded character is evident when using the names to call the owners. The 'calls' function in systemic linguistics is noted in English (Halliday 2001, p.95) and Sesotho (2020, p.8) minor clauses but a new observation is that it harbours and expands with the complete reduplication Sesotho names.

Mokhathi-Mbhele (2020, p.8) explains that *Calls* in systemic functional linguistics refer to "the speaker calling to attention another person or other entity treated as capable of being addressed and such include deity, spirit, animal or inanimate objects." (Halliday, 2001,p.95). Halliday explains that these elements relate to the clause as exchange and the structural function is that of Vocative. He does not explicitly explain Vocative but forwards examples such as *Charlie, you there, Our Heavenly Father!*. Thus the politeness is embedded in the manner used to 'call' the name owner. To make the names exhortative the N- displays a tripartite representation of [n] in *Nthontho* and [ŋ] in *Nkonko* and [ɲ] in *Ntjantja* yet it is described in Sesotho grammar as a marker of the objective case as the speaker. The texts are taken to be humble or polite and to borrow from Martin and Rose

(2007, p.38) words, in order “to maintain the fabric of social relations”. Note again that though a command the name is uttered as though an exclamation thus making the name an imperative-exclamative.

Additional mood combination displays the declarative-exclamative in *Nakanaka* [nakanaka] ‘darting here and there in uncertainty but intending to get away from a dangerous place’ and *Pholaphola* [p<sup>h</sup>olap<sup>h</sup>ola] ‘search (for something) in darkness and in vain with frustration’. The declarative mood reflects because in discourse these words would be preceded by *Ka re* [ka re p<sup>h</sup>olap<sup>h</sup>ola] ‘I searched (for something) in darkness and in vain with frustration’, [ka re nakanaka]; ‘I darted here and there in uncertainty but intending to get away from a dangerous place’. The names are more of information sharing but they would be uttered with exclamative mood. Note further, that this complete reduplication hues the aesthetic feature onto the declarative-exclamative in these names. The declarative-exclamative further reflects aesthetically in

A complete nominal reduplication or tautonym is noted in name-surname structures as exemplified in *Litšoane Litšoane* [dits<sup>h</sup>wane dits<sup>h</sup>wane which when articulated without this overwhelming tone would be [dits<sup>h</sup>wané dits<sup>h</sup>wané] ‘they must be the same | they must be the same’. Tautonym refers to a repeated personal name in its original feature and this label is new in the description of Sesotho onomastica. In Wikipedia (2019) verbatim, tautonym is noted “ “. This structure is a clause complex and it is a common practice among Basotho but a new observation in the description of Sesotho onomastica. According to Eggins (2004, p. 254) a clause complex is formed from sequenced simplexes that maintain the original meaning of each simplex linked in a particular way. Eggins (2004,p.254) views clause complex as “The grammar of logical meaning.” The logic dwells in the repetition of the first name which guarantees intensity in the polite command of sameness desired. The awarder is firm about this desire of sameness. Another new observation is that the initial clause requires the probe “what?” to establish the name as a proposition in a dialogue and this probe calls for inter-dependency theory advocated by Halliday and Hasan (1978:4) to form cohesion. Eggins (1996, p.177) says a proposition is something that can be argued in a particular way and it can be affirmed or denied.

This emphatic nature is also elliptic thus revealing a correlation and co-existence of reduplication and ellipsis as cohesive ties. The clause complexes with the imperative function mainly reflect what Guma (1971, p.183) refers to as the Subjunctive mood. This mood presents exhortative and polite commands and requests mainly in the positive or negative polarity but these have been used with a positive connotation in these names. A new note here is that positive temperament can be used negatively in some contexts because this clause complex may be uttered with a negative attitude positive though the structure is. That subjunctive exhortative may also appear as a polite command emphasized by the reduplication of the same structure as in *Mohapi Mohapi* [mōhapi | mōhapi] ‘one who conquers’ is more of a claim by the awarder that he/she is a conqueror. In this sequence they display an emphatic function and this has not been noted earlier with reduplication. Note that the complex has a hue of an ellipsis that omitted the initial part of the structure.

In discourse complete reduplication name such as *Mohapi Mohapi* structure would draw attention of the audience to be aware of the conqueror and the ellipted part which should initiate the discourse would be a base verb that calls for attention. It could also be ‘self-talk’ which would have intentionally omitted the first person pronoun ‘I’. The message in this case would be that of self-praise, it strengthens self-esteem. That complete reduplication makes a personal name discourse is a new observation in both formalist and systemic grammars. A further new observation is that complete reduplication in Sesotho names may be lexical as the surname duplicates the first name. At times the reduplicant and its base are made to sound as one name when uttered and an example is from the royal family member *Peete Peete* [pɛété pɛété] These would be uttered as [pɛétépete] with the tonemes being changed from (LHH LHH) to (LHLL) and the latter is uttered with a demeaning negative attitude. These clause complex names display a para-tactic feature as the base and reduplicant share a cohesive ‘unified whole’ rank to present form-meaning completeness. In Eggins’ (2004, p.261) view, in parataxis clauses are equal and independent. To these adjectives is an additional feature of elevation of emphasis in these paratactic complete reduplication names. This view expands Mokhathi-Mbhele’s (2014, p.256) observation with independent clause Sesotho names that the paratactic name co-ordinates the structure into a compounded form that has both simplexes meaningful on their own. These views add a new observation that complete reduplication in Sesotho names forms clause complexes as portrayed in the first and last name presented as base and reduplicant.

More revelation is that complete reduplication Sesotho names generally need to be classified as members of class 1a and assume a zero morpheme as their prefix. Zero morpheme is noted as a prefix in Sesotho because Sesotho analysts such as Guma (1971, p.5) and the subsequent Sesotho analysts agree that a zero morpheme “... is a type of morpheme used to refer to the significant absence of a morpheme in a given

linguistic form.” He notes further that nouns of class 1a that specifically includes personal names do not have a prefix at all and are therefore, prefixed with a zero-morpheme. In his words, the zero-morpheme “... is significantly absent. It is then said to be zero and represented by the sign /ø-/.” He notes among his examples, personal names, and this justifies the choice of the prefix /ø-/ for these reduplicated personal names. Zero-morpheme prefix for noun class 1a was co-opted from Meinhof, (1977) Bantu nouns classification. Guma (1971, p.5) continues to explain that the significance of the zero morpheme says “once upon a time it [the prefix] was there... but changes took place... and it is useful to know”. This observation advocates that Sesotho names with a complete reduplication submit to being prefixed with zero-morpheme.

An additional new observation is that there is an onomatopoeic feature in complete reduplication of Sesotho names. The zero-morpheme may be followed by *Shasha* [ʃaʃa] as an onomatopoeic name that originates from the sound *shh!* of flipped or shuffled papers or cards; *Titi* [titi] ‘sound of swiftly running footsteps’. These complete reduplication features confirm Mokhathi-Mbhele’s (2014, p. 241) claim that Sesotho names are social discourse because their features adhere to functional-semantic approach. As Eggins (1996, p.2) argues, it is essential to use functional-semantic approach to language description because it helps us establish “how people use language” and “how language is structured for use”.

The functional-semantic feature befits this description of reduplication because as personal names are social entities, complete reduplication displays the functional view of these names. They are repeated in their pure form to present the modality or situation evaluation of the awarders successfully. In this way their social functions are made explicit or can be inferred. As examples, there is *Bekebeke* which derogatively presents a big sized body that has lost turgidity – a ramp. It is a direct reference. *Tlailai* is an ‘expression of a burning wet shrub which fades in a short time’ and it displays a discouraged speaker. *Tlailai* is an ideophone commonly used when citing folktales that involve cannibals to create awareness of discouragement to listeners. It may indicate the awarder’s distant faint hope in being blessed with a baby which is actualized now after various trials to get one. *Tlautlau* [tlaulau] is an expression of agility in an action and it says the awarder compliments swiftness to bear this baby. The aesthetic feature is noted in *Nthontho* ‘Thing’ as indicated earlier. *Motšomotšo* ‘pitch black’ is a demeaning word sourced from the complexion of an individual but it is not racist as it is used by members within the same community. There would normally address each other saying *U motšo-motšo* [δ mōts<sup>h</sup>δ mōts<sup>h</sup>δ] ‘pitch black as you are!’ It enfolds power relations because it is normally uttered by one who deems self as mightier, physically and sometimes socially, than the addressee. The addressee would give positive feedback by not accepting the intended chastising. This reaction is more evident with friends. This reduplication feature confirms Mokhathi-Mbhele’s (2014, p. 241) claim that Sesotho names are social discourse because their features adhere to functional-semantic approach. As Eggins (1996, .2) argues, it is essential to use functional-semantic approach to language description because it helps us establish “how people use language” and “how language is structured for use”. These social functions reiterate the view by Sampson-Akpan and Mokhathi-Mbhele (2002) when they note that African personal names enfold African culture and are a representation of various forms of temperament such as pain, joy, sorrow, and more.

Some of these names project as response moves as they mostly bear the character of explaining a situation. The triplicated ideophonic adjective *Tšotšotšo* though a colour descriptive declares the condition of the blackness described as a response. As with ideophones in use, it is presented elliptically because the initial part would be a subject concord followed by the verb *re* [re] such as *O/E re ...Tšotšotšo* ‘It/He/She looks pitch black’ Thus it extends the function of a modifier which is to describe a noun or its concord to form a name. Furthermore, baby talk is employed as family names and examples comprise *Nana* [nana], *Nene* [nɛnɛ], *Nono* [nɔnɔ]. *Nana* is a direct baby talk replacement of *ngoana* [ŋwana] ‘baby’ or ‘child’. *Mama* [mama] directly refers to ‘mother’, *Tutu* [tutu] is a prop name for *Moratuoa* ‘loved one’ and *Titi* [titi] is a prop name for *Timeletso* ‘banish’ (an object) or ‘completely get rid of ...’ or prop for *titima* [titima] ‘swift run’. Ota (2019) in consensus with Linguists at Edinburgh University, claim that reduplication is frequently found in baby talk across many different languages and these facilitate vocabulary development. This view is employed to understand the development of baby talk with complete reduplication into personal names of Basotho. To establish why baby talk is deployed as personal and family names should be another study to pursue.

It is worthy to note that reduplication tie has implications for media advertising because it has been noticed that in advertising, especially in African languages, names of items are repeated to intensify the significance of the item and that repeated sound or morpheme breeds a specific meaning. For instance, *Titi* (LL) with its ideophone tag *pote!* [pôté] in daily use, an equivalent to the English expression “Don’t go away!” is normally used by Sesotho broadcasters when indicating their move to business adverts within a programme and they utter it to request listeners not to switch off or change stations/channels because they will return to progress

with the programme in a short time. This expression *ti! ti pote!* 'just going round the corner' normally presented as 'back soon' on the screen or 'don't go away' on the radio is commonly used on Lesedi radio on SABC. It has a clear impact of a quick or fast run to do something and return in a short space of time. *Titi* is a personal name that portrays the swiftness of child bearing, especially of a girl child.

Another interesting observation is that complete reduplication in Sesotho names is significant even in pidgins because it has been noted that pidgin speakers would use reduplication to show emphasis and size as they would express it as 'big big' instead of the adjectives such as enormous, huge or adverbs such as extremely. The Chinese in Lesotho excitedly use *Phangphang* [p<sup>h</sup>anp<sup>h</sup>an] 'enormous' normally uttered and written as [p<sup>h</sup>amp<sup>h</sup>an] to refer to a big body person. This reference is also employed as a personal name but best preferred in the Sesotho-Chinese pidgin in Lesotho. This reduplicated discourse is deployed as Sesotho names.

Note that though the described names belong to the nominal group as they are proper nouns (specific labels) a broad spectrum does not conform to the qualities considered legitimate to the formation of the nominal group. Halliday (2001, p.192) claims that the legitimately accepted order displays the modification of the group. His assertion is that when a logical structure of a nominal group is 'disturbed' that causes sub-modifications. These have an effect on the natural ordering of elements in the group and it accounts for additional elements occurring for displaced elements. Such 'disturbances' are expressed in various ways in these Sesotho names. They maintain or change meanings thus maintain or change the awarders' modality. The derivation of these complete reduplication Sesotho names reflects them as sub-modification because they were not anticipated to be names of persons. Further, that complete reduplication fathoms interdependency with the ideophone as in *Nyenyene* 'sneak', verb as in *Hatahata* 'take a light step', adjective as in *Tšotšotšo* 'pitch black' qualificative stem as in *Motšomotšo* 'pitch black complexion' and the interjection as in *Halahala* 'a jeer' as prime factors in creating complete reduplication as noted in Sesotho onomastica is another sub-modification. Passivity in complete reduplication of Sesotho names adds to these sub-modifications as the described interpretation does not conform to the observations on passivity considered in the consensus of the analysts of Sesotho grammar and the systemic grammarians. Also, that baby talk form complete reduplication personal names in Sesotho language is yet another sub-modification.

## II. CONCLUSION

The personal names described magnify and extend the semantic character of Reduplication and explicate that required form-meaning description of onomastica. The names explicate Tauren's (1987) claim that reduplication is a limitless resource of individual creativity. The SFL-onomastica relation through reduplication extends the need to unearth hidden content in order to complement the existing formalist description and enable academic, linguistic, social, professional development by harnessing data such as the reduplicated name forms. Interdependency of Linguistics disciplines is inevitable. SFL-Onomastica Literature is expanding thus proving that the newly observed SFL-Onomastica advent is a language resource orientation to reflect interpersonal meta-function using form-meaning description. These purposeful names were designed by 'un-schooled' clientele to achieve the purpose of recording experiences as personal names. Their cohesive power entangles social functions and social members and this can be extended to social development.

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