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| RESEARCH ARTICLE

Examining Ideophone in the Jita Bird Names: Communicative Perspectives

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| Abstract
This study examines the use of ideophones in Jita bird names from a communicative perspective. No study of this nature has been conducted in Jita; hence, it attracts investigation into birds, reflected in their names under the Iconicity theory of sound Symbolism. Unstructured interviews, observation, and documentary analysis were the data collection methods. The study used purposive sampling to select six Jita native informants from Bunda Rural District, aged 40 to 50 years. The study revealed that most Jita bird names are idiophonic, reflecting the songs or calls they make and their names. These names serve important communicative functions by facilitating identification, description, memory, and cultural transmission of knowledge about their ecology and the environment. It is recommended that additional studies on human and animal ideophones be conducted to broaden awareness of ideophonic sound Symbolism. Also, it should undertake more documentation of ideophones to preserve indigenous linguistic knowledge for future generations of Jita and Bantu speakers.

| Keywords:
Jita, Bird names, Ideophones, Iconicity theory, communication

| ARTICLE INFORMATION

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1. Introduction

Ideophone is a term used in linguistics and phonetics for any vivid (ideophonic) representation of an idea in sound, such as occurs through onomatopoeia (Crystal 2008). Dingemanse (2013) defines ideophones as marked words that depict sensory imagery. That is, their meanings lie in the domain of sensory imagery, evoking a range of perceptions and inner sensations. In linguistics and communication literature, it has been argued that Ideophones are *marked* in the sense that they stand out from other words (Newman 1968; Childs 1988).

The study of ideophones has attracted considerable attention in African linguistics because of their expressive and communicative functions in language (Nuckolls 1996). Semantically, Ideophones are words that imitate sounds, movements, sensations, or visual experiences and are commonly associated with sound Symbolism and iconicity (Samarin 1971). Another Ideophone linguist is Nuckolls (1995; 1999), who has drawn attention to the importance of the ideophonic performance. Nuckolls has described how ideophones in Pastaza Quechua performatively express aspectual phenomena like durativity and perfectivity. Newman, Childs, and Nuckolls share a similar point of view on markedness; that is, the argument for markedness would hold water in the current investigation of bird ideophones, because birds communicate through songs and other phenomena, but not words.

2. Literature review

In the linguistic literature, it has been argued that Ideophones are not like ordinary words to which meanings are readily assigned. They are sounds used in conveying a vivid impression (Okpewho 1992). This aligns with the current study, as it articulates bird ideophones, which, in turn, are not words. Beck (2008) investigated the issue of ideophones in the Upper Necaxa Totonac language spoken in the Democratic Republic of Congo (DRC) and argued that ideophones in this language constitute a subset of one of the major word classes. Moreover, Kanu (2008) found that ideophones in the Temne language have several distinctive phonological, morphological, semantic, and syntactic properties. To be specific to phonology, for example, "ideophones are pronounced on a higher or lower pitch than other words and are more susceptible to individual manipulation". Valuable as these studies are, the current investigation, based on human speech ideophones, claims to provide insights into bird ideophones that would contribute to linguistic discussion on the matter.

Kulemeka (1997) investigated ideophones in Chichewa and offered a useful comparison of the African and Asian subtraditions in ideophone studies (Cf. Kulemeka 1995). The author noted that in Africa, the focus has been predominantly on the word-class status of ideophones, while in Asia, the focus has been more on iconic patterns in ideophones. This is to inform about what has been done regarding ideophones, but not on birds like Jita birds or on how they communicate ideophonically.

Sabrina (2013) investigated the types of onomatopoeia and their contextual meaning in selected poems by Edgar Allan Poe. The author reported the presence of onomatopoeia in Edgar Allan Poe's selected poems, namely "The Bells" and "The Raven," under Ullman's theory, which classifies ideophones into two groups: primary (PO) and secondary (SO). Sabrina's research yielded 26 words: 15 from "The Bells" and 11 from "The Raven". The results of the analysis of onomatopoeia types are 17 words, including primary onomatopoeia, and 9 words, including secondary onomatopoeia. Analysis of the meaning in the Bells' Poem, all the words are produced from the sound of objects (Bells). In the Raven's poem, human and animal (raven) voices, as well as the sounds of other objects, are found. However, Sabrina's research is useful to the current investigation because ideophones are a central topic of the current work, though the current study does not investigate them.

Moses (2025) investigated ideophones in the Edo and Yoruba communities of Nigeria within the theory of Autosegmental morphology as propounded by Welmer (1981) and Marrantz (1982). This theory proposes that reduplication is essential affixation, but what is affixed is a prosodic template, that is, a syllable foot or even a phonological word, which is the affixation of a consonant- vowel (CV) skeleton, which is itself a morpheme to a stem. This investigation aimed to examine the features of the selected ideophones and to determine whether there are syntactic, semantic, or pragmatic features of these groups of words in Edo and Yoruba ideophones. The study revealed that there is an avalanche of ideophones in the two selected languages and that they form a category that can be differentiated by specific sets of parameters, such as phonetic, phonological, morphological, and semantic, all of which can be used to determine their status as linguistic entities. The current investigation does not address human forms of communication via ideophones, but rather bird ideophones and how they communicate.

Childs (1998) studied ideophones across a range of African languages, focusing on their phonology and morphology in Kisi (an Atlantic language of Guinea and Sierra Leone) and on their fate in urban settings and in cases of language contact in southern Africa. The author identified two important findings from Childs' work are (1) that ideophones in southern African Bantu languages tend to be tied to rural identities, leading to their loss in urban varieties, and, related to this, (2) that ideophonic systems are found in some contact languages, but only if the substrate language has ideophones and the new variety does not symbolise urbanity (Childs 1994b). However, while most studies focus on language ideophones, the current study extends to birds' ideophones to develop and modify linguistic theories.

3. Statement of the problem

Several linguists have investigated the ideophones of African languages, including their phonology, morphology, and syntactic and semantic features in Nigerian languages (Cf. Moses 2025) and in the Democratic Republic of Congo (Beck, 2008). However, studies of ideophones pertinent to birds have not been investigated. This raises the question of whether birds' ideophones are also categorised in the same way as human language ideophones. For this reason, Booth, Colomb and Williams (2003) argue that a research problem is motivated not by palpable unhappiness, but by incomplete knowledge or flawed understanding. From this base, you solve it not by changing the world but by understanding it better. In other words, incomplete knowledge in technical and non-technical literature is one among the sources of the research problem (Strauss and Corbin, 2008). Thus, the justification for the study on which the current paper is based.

4. Theory Underpinned the Stud*y*.

I. **Iconicity Theory** is the theory whose origins can be traced back to Ancient Greece (4th-century Plato). The tool has been used and expanded by various linguists, e.g., Jakobson (1950s), the modern originator of Iconicity Theory. Iconicity Theory claims

that ideophones are forms in which the shape of language resembles what they describe. In other words, Diffloth (1976) added that, according to this iconicity theory, the meanings of ideophones belong to an "expressive" mode of meaning, opposed to the "cognitive" mode. Thus, a central figure in developing the theory of sound–meaning relationships in language. According to him, phonological features (like vowel quality, pitch, or consonant type) can carry iconic or symbolic meaning**,** not just arbitrary distinctions. The key tenets of Iconicity Theory include form–meaning resemblance, as in sounds imitating or mirroring sensory experience; prosodic prominence, as in ideophones often being sung or spoken louder, faster, or with special rhythm; and phonetic exaggeration, as in ideophones often using lengthened vowels (e.g., "loooong") and dramatic intonation.

Iconicity Theory is an important linguistic approach that explains the relationship between language forms and the meanings they represent. The theory argues that certain birds' sounds or calls resemble the names of certain birds in the Jita speech community (Nuckolls 2004). In the study of ideophones in Jita bird names, Iconicity Theory helps explain how bird names are formed to reflect the natural qualities of birds and enhance communication within the Jita community (Dingemanse 2011).

5. Methodology

5.1 Research Design

Punch (2005) argued that almost anything can serve as a case, including individuals, a role or occupation, an organisation, a policy, a community, or even a country. Thus, the study employed a case study design in which Jita birds were the case from Bunda rural district. The study used a qualitative research approach to investigate ideophones in Jita bird names from a communicative perspective. The researcher selected a qualitative approach because only descriptions, interpretations, and explanations of primary data from the forms of communication or sound systems used by birds in the Jita speech community were collected. In other words, the approach was chosen because it allows an in-depth exploration of linguistic expressions, meanings, cultural interpretations, and communicative functions associated with Jita bird names. The design enabled the researcher to collect detailed information from native speakers regarding the use and significance of ideophonic expressions in everyday communication.

5.2 Target Population

Population refers to a complete set of individuals, cases, or objects that share common observable characteristics (Mugenda & Mugenda, 2003). Population can also be defined as the large group of individuals, objects or items from which samples are taken for measurement (Tromp & Kombo, 2006, p. 76). The target population included the Jita speech community in Bunda rural district, where Jita native speakers, traditional elders, hunters, farmers, storytellers, and individuals with knowledge of Birds are found. These participants were considered appropriate because they possess indigenous knowledge concerning Bird identification, naming practices, and the communicative use of ideophones. This follows from the fact that they managed to explain how birds communicate in their kingdoms.

5.3 Sampling and sample size

A sample is a small group drawn from an accessible population, while sampling is the process of selecting several individuals for a study so that the individuals selected represent a larger group from which they were selected (Mugenda & Mugenda, 2003). Sampling procedures are of two types: probability and non-probability. The former involves selecting random samples of subjects from a given population, and the latter refers to the purposive selection of informants. The study used purposive sampling to select six native speakers over 40 years old, all of whom were knowledgeable about Jita bird names. Purposive sampling enabled the researcher to obtain reliable, information-rich data relevant to the study's objectives (Grey, 2004). A sample size sufficient to achieve data saturation was selected, ensuring that no significant new information emerged during data collection.

5.4 Sample Size

Sample size refers to the number of participants in a study. Very importantly, Bryman (2008) points out that larger samples should not be seen as better or necessary for representativeness in reporting all issues related to the research design. From this base, sample size depends on several factors, including the research design, methods of data analysis, the nature of the population, and the type and purpose of the research (Mugenda & Mugenda, 200). It is also suggested that 30 participants are sufficient for statistical research and 10% are sufficient for descriptive studies (Bryman 2004). For this description, the study used purposive sampling to select six Jita natives of the Echijita dialect of the Jita language from Bunda Rural District in the Mara region.

5.5 Methods of Data Collection

Research methods refer to 'techniques and procedures used in the process of data collection' (Bryman & Bell, 2007). The current investigation used three data collection techniques: documentary reviews, unstructured interviews, observation, and critical document analysis. Structured interviews were used to collect primary data from native Jita speakers regarding Jita Birds and their communication. The interviews allowed participants to explain how Jita birds make calls and songs when communicating about happiness or kingdoms.

Observation method: the researcher used non-participant observation, observing the sounds Jita birds make and their interactions. The researcher paid attention to both sound and movement. This was done through audio recordings, which the researcher used to capture the Jita birds' patterns of ideophones and their songs and calls. This helped the researcher see contexts in which the birds use together, along with accompanying behaviours that might reflect their social structures or interactions. This exercise took place for five (5) months. The third method involved reviewing written documents such as books, e.g., Acoustic Communication in Birds Differences in Songs and Calls, their Production and Biological Significance (Kumar 2003), *Sounds Like Life: Sound-Symbolic Grammar, Performance, and Cognition in Pastaza Quechua (*Nuckolls, 1996) and Field procedures in ideophones research (Samarin 1970) were reviewed. The documentary review provided background information and supported the interpretation of the collected data.

The collected data were analysed using thematic analysis. The researcher categorised bird names according to their ideophonic features, meanings, sound Symbolism, and communicative functions. Linguistic interpretation was then applied to explain how the ideophones reflect bird sounds and characteristics. The findings were interpreted within the framework of Iconicity Theory to demonstrate the relationship between birds' sounds or calls and their names.

In relation to ethical considerations, the research obtained informed consent from the informants to participate in the study. Informants were asked to be free to discuss, and when they became tired, they should inform the researcher. Native Jita informants permitted the researcher to use a voice recorder during the field interview.

6. Discussion of the findings

This subsection presents and discusses the findings pertinent to Jita birds' ideophones and their names. The paper establishes how Jita culture names birds and how these birds reflect those names. During data collection, birds were classified into two groups based on their anatomical basis of phonation (Kumar, 2003). Following the basis of structural differences of the 'voice-box' or syrinx, birds can be classified into songbirds and non-songbirds. The next subsection starts with songbirds, which reflect idiophonic communication among them:

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These are birds that communicate through songs. According to Kumar (2003, p. 47), the tympaniform membranes of the syrinx are responsible for phonation, especially when tensed by associated muscles. To him, the muscles can be extrinsic, originating and inserting on the trachea, or intrinsic, at any rate inserting on the syrinx, and originating either on the trachea or on the syrinx itself. The songbirds in the Jita community are Injibha/Gùgú, Ing'anga, Gung'gu ng'oma, Ng'ulu, Nyawáwa Ng'wæle, and Zunzu, to mention a few.

**Gùgú/ Injibha:** This is one of the birds found in the African continent, specifically Tanzania. These species communicate and socialise through a complex interplay of vocalisations, and this communicative style is expressed through mimicry songs to maintain their kingdom and peculiarities. The Jita speech community enjoys having this kind of bird because it has sweet beef and is gentle. This bird has a black and grey colour and a black, rounded line on its neck. See the figure in 1 below:
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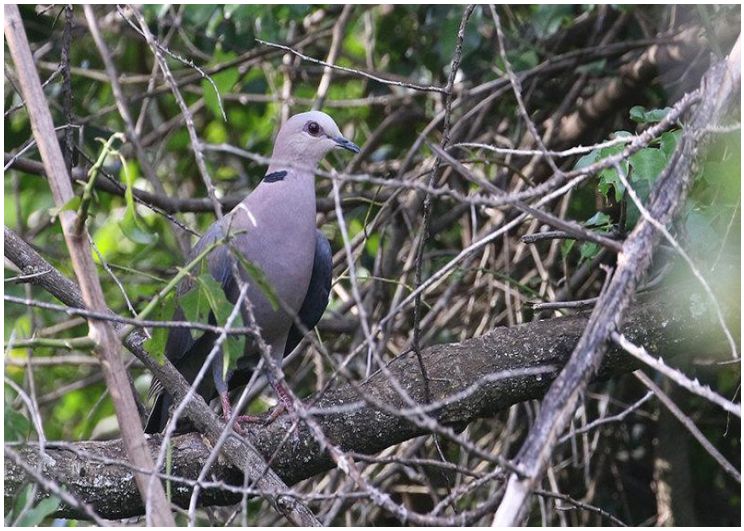


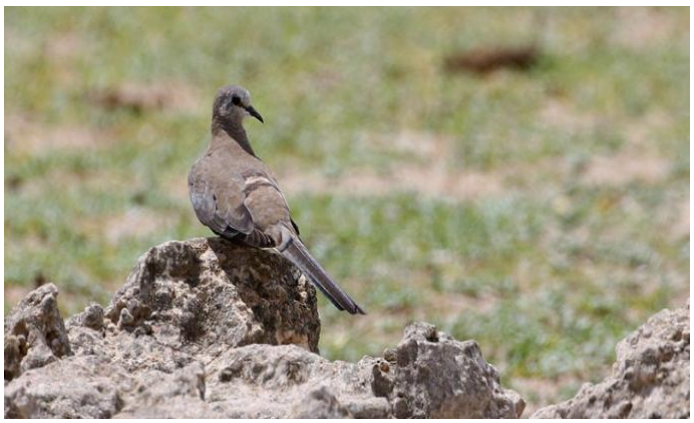
F_1 gùgú

The figure in one (1) above (Gùgú) is known as *the red-eyed dove in English*. It must be noted that *Gùgú* is ideophonic in nature, as it is similar to the sounds they make to communicate. As stated by Diffloth (1980), the meanings of ideophones belong to an "expressive" mode of meaning; this means that when Gùgú makes a sound, they express emotion, *not until they call other fellows*. Consider the following sounds in example one, henceforth E1 below:

E_1	***gùgú….gùgùgùgù…gùgú….gùgùgùgù…gùgú….gùgùgùgù…gùgú…gùgùgùgù..gugú!***

The data E_1 above indicates the way the bird known as *gùgú* calls or produces sound when calling others or communicating with their fellow birds or *gùgú*. The first *gù* has a low tone while the second syllable has a high tone, as in *gú*. After the first call, the next call or rhythm is at a low tone, as in gùgù *gùgù*. When calling, it spends more than 3 minutes at a time. The sound this bird produces, like other birds, reflects the claim of the iconicity theory of sound-meaning relationships. From this base, Hinton et al (1994, p. 12) argued that ideophones are strongly linked to iconicity theory, which explains the resemblance between linguistic forms and meanings, or the way people view. In other words, ideophones are iconic because their sounds often symbolise the actual characteristics of the bird or sound action they describe. This relationship between sound and meaning is particularly evident in the naming of Jita birds, where bird calls influence naming patterns. Therefore, the ***gùgú*** sound implies its name.

Ng'ulu: This is the bird that is likely *gùgú,* but this is thin in its structure compared to *gùgú*. ng'*hulu* is known as *'namaqua dov*' *in English*. The other difference between *ng'hulu* and *gùgú is that the former* produces many more eggs than the latter, with examples of 5-7 eggs, whereas gùgú does not exceed 5 eggs, according to native speakers. Consider the figure in 2 below:



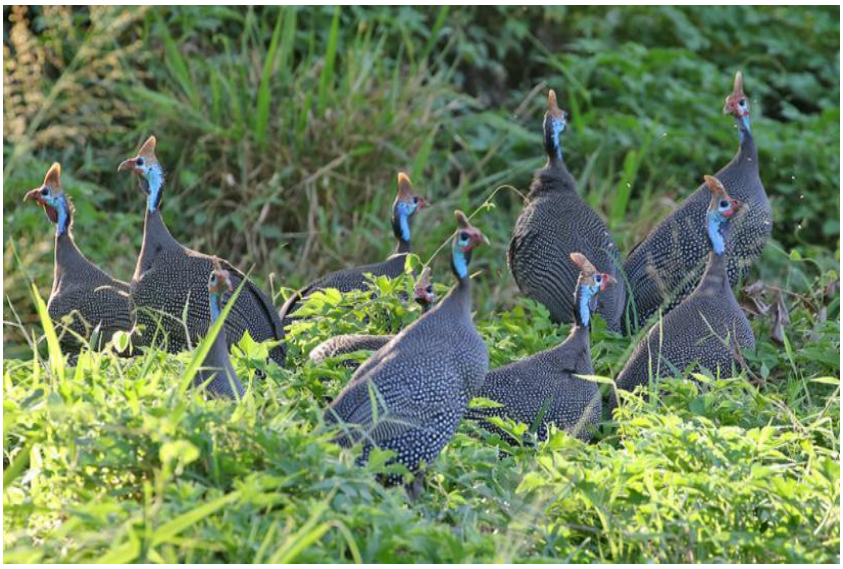
F_2: *ng'hulu*

The figure in two (2) above shows ng'hulu, whose tail is taller than gùgú's. However, the name *ng'hulu* reflects the sound or rhythm it makes. Consider the following rhythmical sound in E_2, which *ng'hulu* makes:

E_2	***ng'hunguulu, ng'hunguulu, ng'hunguulu, ng'hunguulu,ng'hunguulu! gwhwa!***

The data in E_2 above show the idiophonic sound the ng'hulu bird makes when calling its fellow. As observed above, it ends with a rhythmic gwhwa sound, indicating that its call has ended. The iconicity theory expresses the state and meaning of the sound *ng'hulu* makes. Commenting on this phenomenon, Childs (1994, p. 185) states that repeated or prolonged ideophones generally possess an iconic component, in that the elongation represents extension in time depending on the need to look at their fellow. The author adds that bird names (Cf. Jita bird names) are derived from sounds produced by birds or from their observable behaviours. Kulemeka (1995) argued that such naming practices reflect indigenous ecological knowledge and close interaction between communities and nature. Very importantly, bird names are crucial for communication because they facilitate identification, memorisation, and the cultural transmission of knowledge about birds and the environment. From this corner, *gùgú* and *ng'hulu* have the same appearance when fighting for their kingdom or ownership. When fighting, their feathers are sleek, which occurs in the context of aggressive displays and high arousal, along with an incorporated camouflage posture of the twany frogmouth (Cf. Rogers & Caplain 2002).

(J)Ing'anga: This is one of the birds found in Africa, and in Tanzania in particular; it is a big bird like a hen. The Jita *Ing'anga* is known as *the helmeted guinea fowl in English*. This type of bird is sometimes kept at home and has a sweet, beefy flavour like a hen. See the figure (F_3) below:



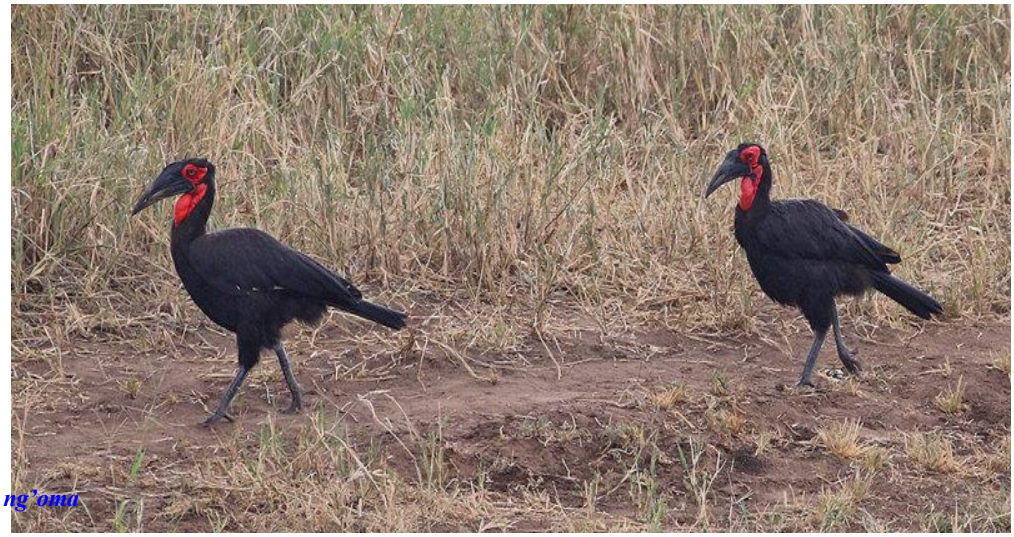
*F_3: **ng'hanga***

The F_3 above refers to the Jita birds known as ing'anga, which are *helmeted guinea fowl. The name ing'anga* is given because of the sound they make when communicating. Let us consider the way ing'*anga* communicates in E_3 below:

E_3	***gáágagagaga! gáágagagaga! gáágagagaga! gáágagagaga! gáágagagaga! gáágagaga!!***

It must be noted that most of the time, *ing'anga* communicate when they are in trouble, such as when they are looking for their fellow, or when men or dogs chase them. Theoretically, Iconicity theory shows a direct correlation between a conceptual notion or distinction and its linguistic representation (Trask, 1993, p. 131). Thus, with reference to *ing'anga* bird sounds or noises, iconicity is realised as an expression of lengthening vowels as in ***gáá.*** The intonation or high toneless sound of ing'anga *depends on the events they* have met. With this valuable explanation, *Samarin* (1979a, p. 165) argued that ideophony, in the wider context of expressive communication, involves linguistic phenomena such as expressive intonation for insistence. In his works, '*Redrawing the Margins of Language: Lessons from Research on Ideophones*, Dingemanse (2018) insisted that ideophones contribute significantly to the understanding of iconicity, sound Symbolism, and Communication in human language. Like other Jita birds, *ing'anga* often imitate sensory experiences, making them communicatively effective. From this base, the theory is relevant to Jita bird names because many names imitate bird sounds and behaviours, helping speakers identify birds through sound Symbolism.

Gung'u ng'oma: This is an African bird name found in Africa, and its English name is the *Southern ground hornbill.* The Southern ground hornbill is also found in the Jita speech community and is known as *gung'u ng'oma*. The Jita speech community nominates this bird based on how it calls or produces sounds. See Figure two below.



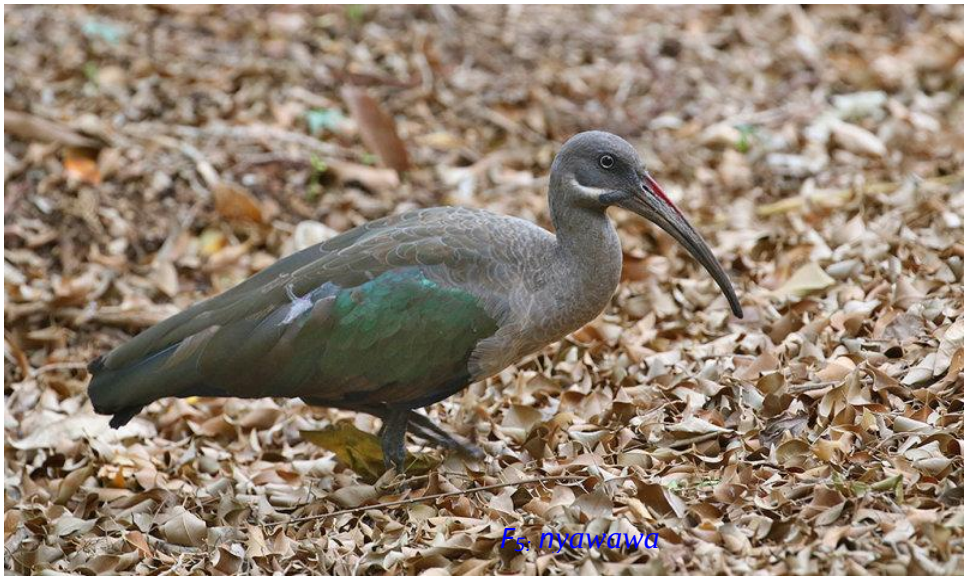
F4: ***gúng'ú ng'oma***

F_4 above indicates what *gun'gung'oma* looks like. It has no feathers on its neck; the place without feathers has red skin. These birds have long, thick beaks for making eating easier. Gung'ung'*oma* is purely onomatopoeic because the name reflects the sound made by this bird.

E_4	***gúng'ú gúng'ú! gùng'ù gùng'ù!gúng'ú gúng'ú! gùng'ù gùng'ù!***

Traditionally, it is believed that *gung'u ng'oma* calls rain; in other words, they produce sound rhythm with high tone (H H) and low tone (L L). When calling, they indicate or symbolise the context in which the rain is near. The way these birds make sound, values the idea that ideophones of this form evoke a sensory perception (auditory, visual, tactile, gustative, or olfactive (Alexandre 1966). This is the way gung'u *ng'oma* birds do. This reflects in the iconicity theory, whose implication is sound Symbolism (Kulemeka, 1995). Very importantly, Kulemeka's explanation is crucial to the study of Jita bird names because many Jita names represent bird sounds and behaviours in vivid, expressive ways. The theory supports the idea that ideophones are communicative tools that convey meaning more effectively to both humans and animals.

Nyawáwa is the bird name used in the Jita speech community of Tanzania, and its scientific name is the hadada *ibis*. The bird has a long mouth and is mostly found in groups. *Nyáwawa*'s structure has black long tails, short legs, a long mouth with round eyes. See the way it looks in Figure 9 below:



F5: nyawawa

F_5 shows the physical form of nyáwawa. Most of these birds eat mud, and their feathers smell of mud. Traditionally, these birds were not eaten by the Jita speech community because of their beefy smell, which made them unpalatable. However, they are

now being eaten due to a lack of beef in the community. The name reflects the sound these birds communicate. See example 5 below:

E_5	***Wàa wáwáwà wáwáwà!wáwáwà Wàa wáwáwà Wàa wáwáwà Wàa wáwáwà***

This is the way *nyáwawa* communicate. The intensity of the sound they produce depends on the problems they face; e.g., if they are chased, they produce high-intensity sound. This is in line with Doke (1935), who argued that an ideophone is a vivid representation of an idea in sound that describes manner, colour, smell, action, state, or intensity. This reflects the semantic property of the theory, given that the high speed of noise is a vivid means of expressing one's emotions or perception of a state or event.

Ng'wæle: This is another Jita bird, known scientifically as the *necked francolin*. *Ng'wæle* bears many eggs compared to Ing'anga; their eggs range from 10 to 15. They have sweet beef to eat. These birds have different colours, such as the red-necked francolin (Cf. F6), and others are yellow-necked francolins. Consider the figure in

From the angle of sound Symbolism, Ng'wæle's name is nominated depending on the song they make when communicating. Ng'wæle represents how Jita bird names imitate bird calls and natural sounds, thereby making communication vivid and culturally meaningful in the way that Jita people identify them (Diffloth 1972). Consider the rhythmical song below, showing the way they communicate in E_6 below:

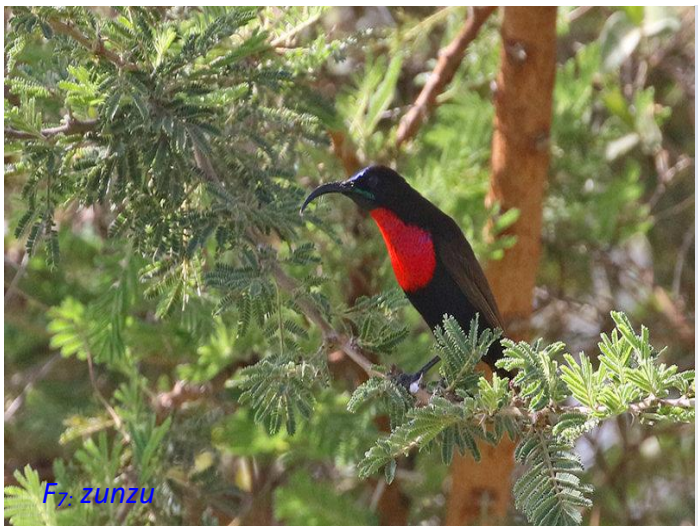
E_6	***Gwagwale gwagwale gwagwale gwagwale gwalegwaleg walegwale gwalegwale***

Therefore, this bird is called *ng'wæle* by Jita natives because of the habit of producing such sounds. The song in E_6 above demonstrates remarkable adaptability in *Ng'wæle's* communication methods. It must be noted that learning and mimicry play a pivotal role in their interaction within their social structure. *Ng'wæle, like other songbirds (cf. F1, 2, 3, 4, &5), has a specific pathway and some centres in its brain that* play an important role in the production of songs (Kumar, 2003). These centres are complex pathways composed of clusters of neurons called nuclei or centres, and their axons project to other nuclei. There are as many as nine separate nuclei, most of which are in the forebrain (Kumar, 2003, p. 47).

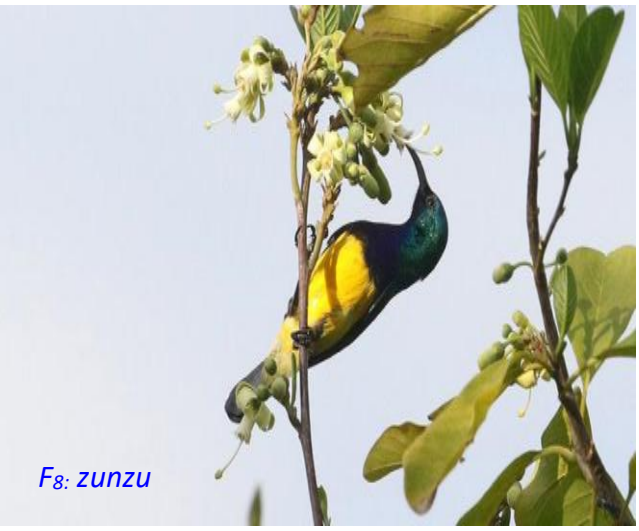
Non songbirds

These are birds that communicate not by song; they produce relatively simple, repetitive, and low-frequency vocalisations (usually in the 0.5 to 2.0 kHz frequency range) for mate acquisition (Kumar, 2003). The vocalisations of these birds cannot be treated as true songs like those of songbirds. Kumar 2003 provided some birds found in india like barbets, night jars and cuckoos, that provide calls which are not songs. The current investigation revealed that Zunzu, Dede, Solwe, Nyamasele, Jiji and Kongotolo are idiophonic birds in their communication but do not produce songs.

Zunzu: This is another Jita bird name found in the African continent, and its scientific name is the scarlet-chested sunbird. Zunzu is thin in morphology and has a long, thin mouth, which is used to simplify the process of taking some gradients from the fruit flowers. See Figure (F_7) seven below:



F_7: zunzu



F_8: zunzu

Zunzu (Cf. F_7) has red feathers on its neck with a long mouth, but it must be noted that it possesses different colours. Not that the female *zunzu* is thinner than the male *zunzu. The name comes from the sound they make when communicating, see* example ten (E_7) below showing the way they communicate:

E_7	***zúnzú zúnzú! zúnzú zúnzú! zúnzú zúnzú!zúnzú zúnzú!zúnzú zúnzú!zúnzú zúnzú!***

E_7 indicates Zunzu communicates through non-song calls. As has been argued elsewhere, these species differ in size and colour, as in F_8 above. The figure 8 above shows zunzu in a cream or sometimes green colour. The difference between F_7 and F8 is that the former is a male zunzu and the latter is a female zunzu. Female *zunzu* are thinner; the male *zunzu* are fatter. As in other birds, such as Gugu, ng'hulu, and ng'hanga (to mention just a few), automatic urination and defecation occur when Zunzu fight themselves, especially in high-arousal contexts evoked by frightening stimuli.

Dede: This is another Jita name bird, with a thin, small body. Dede is thin in nature and has a sharp, thin mouth. Some Jita personal names are nominated as *'dede,' meaning 'cleaver.'* Dede is very clever, and it is not easily caught. They know how to escape from weapons, which is why personal names are nominated by this feature. See figure three (3) below, hence F_3:

F_9: dede

The name *dede* denotes its call sound when looking for its fellow or when in trouble. The difference between dede and other birds is that, when in trouble, it produces a frequent dede-like sound. Consider the below ideophonic sound produced by *dede* in example three, henceforth E_8 below:

E_8	***dedededе, dede, dededed, dede, dee, dedededе, dede dee! dedede, dede, dede, dee!***

The data in E_3 above indicate the style in which the *dede* bird makes. The frequency of crying or calling depends on the nature of the problem in the given context. The scientific name of the dede is *Hunter's sisticola.*

Solwe, Nyamasole and Jisole. These are African birds that are very clever, so taking their photos becomes difficult. *Solwe* is found in the Jita speech community; it is a bird with yellow and green colours. The scientific name for *the Solwe i*s African-fronted bush shrike. These birds are often found in groups, especially when the rice crops are mature, because they are interested in eating rice. Solwe, like other Jita birds, makes its sound reflecting its name as indicated in the E_9 data below:

E_9	***solwee solwee! solwee solwee! solwee solwee! solwee solwee! solwee solwee! solwee!***

The mimic vocal sound produced by *the Solwe* bird in E_7 above reflects its name. Solwe disturbs much when the rice is mature; this makes most rice crop farmers seek traditional medicine to deter these birds from their crops. **Nyamasole:** This is another bird found in Tanzania, specifically in the Jita speech community. The body structure of the Nyamasele bird is white, with a black mouth. Nyamasele has sociocultural significance to the Jita speech community, as it seems that when killed, the killer gets cast. *Nyamasel*e communicates as follows in E_{10} below:

E_{10}	***Syaselee seleee, selee syaseleee seleee selee syaseleee seleee seleee syaselee selee sya!***

The name *Nyamasole* is nominated based on the way the bird communicates, as shown in E_{10} above. The Jita people do not eat this bird because it is used in rituals and other traditional beliefs within the Jita speech community in Tanzania. Example: when they gather on the roof, they imply the coming of rain, even if it has not been raining for a long time. In accordance with iconicity theory and, specifically, the semantic property, ideophones in Nyamasole, especially noises, express emotions or states of events in progress, e.g., to be caught. This aligns with Kabuta (2001), who argued that expressivity is the primary motivation for the use of ideophones. *Nyamasol*e differs from Jiiji because Jiiji is a small, thin bird with a black mouth and a white neck; that is, its neck has white feathers with dots. The name *Jiiji* relates to the mimic sound it makes when it is caught, calling or crying. Consider the following idiophonic sound in E_{11} below:

E_{11}	***jiji jiji, jiji jiji, jiji jiji, jiji jiji, jiji jiji, jiji jiji, jiji, jiji, jiji jiji, jiji jij, jiji jiji, jiji jiji jiji jiji!***

The data in E_{11} above indicate that the bird Jiiji calls, or sometimes provides a mimic sound, as an adjective when sexing with fellow birds. Kumar (2003) added that the major functions of the call are the prevention of polygyny, the attraction of males or females, and the coordination of breeding activities. These birds are small and short in morphology, and they give the same sound when calling chicks to food. Jita bird names are ideophonic because they are created through sound imitation or symbolic representation of bird behaviours. For example, some bird names (Cf. Gugu, ng'hulu) imitate the actual sounds produced by birds, while others (Cf. Zunzu, dede) reflect their flying and physical appearances. In this regard, Iconicity Theory reflects descriptions of iconic signs because there is a direct resemblance between the linguistic form and the experience or feature being described (Nckolls 2024).

7. Conclusion

In general speaking, the study on ideophones in Jita bird names from a communicative perspective demonstrates that Jita naming practices are not arbitrary but are deeply rooted in their sound symbolic connection as birds make call to communicate among them in their natural environment. the paper has revealed idiophonic discussion of Jita birds and their names, very importantly the paper revealed that many bird names are formed through imitation of the sounds, movements, or behaviors of birds, showing how speakers use sound Symbolism to create meaningful and memorable names. The idiophonic relationship between birds and their names not only enriches birds' communication systems but also preserves indigenous knowledge about birds and their characteristics.

Jita bird names serve as communication tools, enabling speakers to easily identify, describe, and share knowledge of birds within the community. This means that the communicative value of ideophones in Jita bird names reflects the importance of indigenous languages in documenting environmental knowledge and sustaining cultural heritage in the Jita speech community and the contemporary world in general. The study recommends that more studies be conducted on ideophones in other fields within the Jita language, such as animal names and human language, to broaden awareness of their communicative functions. Moreover, researchers, linguists, practitioners, and cultural institutions should

continue researching and documenting Jita language ideophones to preserve indigenous linguistic knowledge for future Jita and Bantu generations.

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