

**AN EVALUATION OF TSHIVENDĀ ORTHOGRAPHY WITH SPECIAL  
REFERENCE TO PAN SOUTH AFRICAN LANGUAGE BOARD  
SPELLING RULES**

by

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## DECLARATION

I, the undersigned, hereby declare that the thesis ***An Evaluation of Tshivenda Orthography with Special Reference to Pan South African Language Board Spelling Rules*** hereby submitted to the University of Limpopo for the degree Doctor of Philosophy in the Faculty of Humanities, has not previously been submitted by me for a degree at this or any other University; that it is my work in design and in execution; and that all material contained herein has been duly acknowledged.

.....  
**Shumani Leonard Tshikota (Mr)**

**Date:** .....

## DEDICATION

I dedicate this thesis to my wife, Nthatheni Norah Tshikota; our four children, Mukundi (late), Thendo, Nduvho and Mukhethwa; my siblings, Khamusi John Tshikota (late), Tshikota Sarah Tshikota (late), Tshavhumbwa Peter Tshikota (late), Mashudu Esther (Mavis) Tshisamphiri, Tendani Patrick Tshikota and the lines of my Great granfathers, Nyadembe Tshirundu, Tshisevhe Tshirundu, Makhado Tshilwavhusiku tsha Ramabulana, Alilali Tshilamulela 'Befula' Mphephu Ramabulana, and my late parents. Sipholi Samson Tshikota and Nndweleni Elisabeth Singo. Lastly my grandmothers Khakhu Mauḁa, Denga Muvhulawa Tshiozwi (Nwatshirundu) Tshirundu and Mushiḁwa Tshikota.

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## ABSTRACT

This study sought to identify problems concerning Pan South African Language Board spelling rules in respect of Tshivenda orthography. A qualitative descriptive research method was chosen. The study population consisted of Pan South African Language Board spelling rules. The rules dealt with nine indigenous languages that were Tshivenda, isiZulu, Siswati, Sesotho, Setswana, Xitsonga, isiXhosa, isiNdebele and Sesotho sa Leboa. Each of the nine indigenous languages had between 12 and 56 rules. Altogether there were 255 rules which constituted the study population of this project. A small but sufficient sample of about twenty rules in Tshivenda orthography was selected.

Data were collected by means of unstructured interviews with forty-four purposely selected participants which include linguists as well as document analysis. Ethical considerations were ensured in order to protect participants from any harm or discomfort that might arise from being involved in an investigation. The researcher explained the aim and nature of the study to respondents, to get their informed consent before the interviews.

Several strategies to prevent defects, challenges and problems in Tshivenda orthography were recommended based on the results. The strategies focused on aspects which deal with spelling and orthography rules.

**Key concepts: orthography, indigenous languages, rules, writing systems.**

## TABLE OF CONTENTS

	PAGE
<b>CHAPTER ONE 1</b>	
<b>INTRODUCTION.....</b>	<b>1</b>
<b>1.1 INTRODUCTION.....</b>	<b>1</b>
<b>1.2 BACKGROUND TO THE STUDY.....</b>	<b>2</b>
<b>1.3 STATEMENT OF THE PROBLEM .....</b>	<b>14</b>
<b>1.4 THEORETICAL FRAMEWORK.....</b>	<b>14</b>
<b>1.5 PURPOSE OF THE STUDY .....</b>	<b>15</b>
<b>1.5.1 Aim .....</b>	<b>15</b>
<b>1.5.2 Objectives .....</b>	<b>15</b>
<b>1.6 RESEARCH METHODOLOGY.....</b>	<b>16</b>
<b>1.6.1 Research Design .....</b>	<b>16</b>
<b>1.6.2 Sampling.....</b>	<b>16</b>
<b>1.6.3 Data Collection .....</b>	<b>17</b>
<b>1.6.4 Data analysis .....</b>	<b>18</b>
<b>1.6.5 Ensuring Trustworthiness during Data Analysis .....</b>	<b>19</b>
<b>1.7 SIGNIFICANCE OF THE STUDY .....</b>	<b>19</b>
<b>1.8 RATIONALE .....</b>	<b>20</b>
<b>1.9 OUTLINE OF CHAPTERS.....</b>	<b>20</b>
<b>CHAPTER TWO.....</b>	<b>21</b>
<b>LITERATURE REVIEW .....</b>	<b>21</b>
<b>2.1 INTRODUCTION.....</b>	<b>21</b>
<b>2.2 THE HISTORY OF TSHIVENḌA ORTHOGRAPHY .....</b>	<b>21</b>
<b>2.3 THE WORK OF AFRICAN SCHOLARS IN ORTHOGRAPHY .....</b>	<b>25</b>

2.3.1	SCHOLARS BEYOND SOUTH AFRICAN BORDERS .....	25
2.3.2.1	Explanation of Terms.....	28
2.3.2.2	Aspects of Orthography .....	36
<b>CHAPTER THREE.....</b>		<b>77</b>
<b>RESEARCH METHODOLOGY.....</b>		<b>77</b>
3.1	INTRODUCTION.....	77
3.2	RESEARCH METHODS .....	78
3.3	RESEARCH DESIGN .....	81
3.4	SAMPLING .....	83
3.4.1	Study Population.....	84
3.4.2	Sampling Design .....	85
3.4.3	Sample Size .....	85
3.5	DATA COLLECTION .....	86
3.5.1	Document Analysis.....	87
3.5.2	Interviews.....	87
3.5.2.1	Face-to-face Interviews .....	88
3.5.2.2	Telephone Interviews.....	89
3.6	RESEARCH SETTING .....	89
3.7	RELIABILITY AND VALIDITY .....	90
3.7.1	Reliability .....	90
3.7.2	Validity .....	90
3.8	TRIANGULATION .....	91
3.9	ETHICAL CONSIDERATIONS .....	91
<b>CHAPTER FOUR.....</b>		<b>93</b>
<b>DATA ANALYSIS .....</b>		<b>93</b>
4.1	INTRODUCTION.....	93
4.2	DOCUMENT ANALYSIS .....	93
4.2.1	DATA FROM PANSALB SPELLING RULES .....	94
4.2.1.1	Front Matter Guidance.....	94

4.2.1.2	Introduction .....	95
4.2.1.3	Foreword / Preface .....	96
4.2.1.4	The Omitted Subsections .....	97
4.2.1.5	Spelling and Orthography Rules .....	100
4.2.1.5.1	The Arrangement of Rules .....	101
4.2.1.5.2	The Listed Rules .....	102
4.2.1.5.3	Haphazardly Presented Rules.....	131
4.2.1.6	Back Matter .....	142
4.2.1.7	Other Technical Aspects of PanSALB Spelling Rules .....	142
4.3	DATA FROM LITERARY BOOKS.....	156
4.3.1	The Evaluation of Rules for Diacritic Marks .....	158
4.3.2	The Evaluation of Rules for Negative Aspects .....	159
4.3.3	The Evaluation of Rules for the use of Apostrophes .....	160
4.3.4	The Evaluation of Rules for Hyphens.....	160
4.3.5	The Evaluation of Rules for Capital letters .....	162
4.3.6	The Evaluation of Rules for Word Division.....	163
4.3.7	The Evaluation of Rules for Affixes .....	163
4.3.8	The Evaluation of Rules for the Word Categories.....	165
4.3.9	The Evaluation of Rules for Apostrophes.....	166
4.3.10	The Evaluation of Rules for letters C, J and Q .....	166
4.3.11	The Evaluation of Rules for Borrowed or Loaned Words.....	166
4.4	DATA FROM PARTICIPANTS .....	167
4.4.1	Theme 1: The System of Writing Currently Used in Tshivenda .	168
4.4.2	Theme 2: A Design Suitable for Writing Tshivenda .....	172
4.4.3	Theme 3: Difficult Words to Write and Spell in Tshivenda .....	175
4.4.4	Theme 4: Rules to Make Tshivenda Easy to Write .....	181
4.4.5	Theme 5: The Use of Hyphens in Tshivenda .....	184
4.4.6	Theme 6: The Use of Apostrophes in Tshivenda .....	187
4.4.7	Theme 7: The Use of Diacritic Marks in Tshivenda.....	190
4.4.8	Theme 8: The Use of the Letter C, J and Q .....	193

4.4.9	Theme 9: Those in Charge of Introducing Tshivenda hy orthography .....	196
4.4.10	Theme 10: The Role of Tshivenda Orthography.....	199
4.5	CONCLUSION .....	202
CHAPTER FIVE.....		203
CONCLUSION, FINDINGS AND RECOMMENDATIONS .....		203
5.1	INTRODUCTION.....	203
5.2	SUMMARY OF THE STUDY .....	203
5.2.1	Chapter One.....	203
5.2.2	Chapter Two .....	205
5.2.3	Chapter Three.....	206
5.2.4	Chapter Four.....	208
5.2.5	Chapter Five .....	209
5.3	FINDINGS AND RECOMMENDATIONS .....	209
5.3.1	FINDINGS DEALING WITH RULES AND THE SYSTEM OF WRITING.....	210
5.3.1.1	Rules to Assist in Making Orthography Easy to Use .....	210
5.3.1.2	The Design Suitable for Writing Tshivenda .....	211
5.3.1.3	The Role of Tshivenda Orthography .....	212
5.3.1.4	The System of Writing Currently used in Tshivenda .....	214
5.3.1.5	The Use of Diacritic Marks in Tshivenda Orthography.....	214
5.3.1.6	The Use of the Counting System .....	216
5.3.1.7	The use of the letter c, j and q.....	218
5.3.1.8	Those in charge of introducing Orthographic Rules .....	219
5.3.2	FINDINGS DEALING WITH PUNCTUATION MARKS.....	220
5.3.2.1	The Use of Abbreviations.....	220
5.3.2.2	The Use of Apostrophes in Tshivenda.....	222
5.3.2.3	The use of hyphens in Tshivenda.....	223
5.3.2.4	The Use of Capitals.....	225
5.3.2.5	The Use of the Plural Forms.....	228

5.3.2.6	The Use of Numbers, Figures and Symbols .....	229
5.3.2.7	The Use of the Accent and Diphthongs .....	229
5.3.3	FINDINGS DEALING WITH WORD CATEGORIES.....	230
5.3.3.1	The Use of other Word Categories .....	230
5.3.3.2	Difficult Words to Write and Spell in Tshivenda.....	241
5.3.3.3	The use of loan words .....	248
5.3.4	FINDINGS DEALING WITH OTHER TECHNICAL MATTERS ...	251
5.4	CONCLUSION .....	254
	REFERENCES .....	255
	ANNEXURE A: ENGLISH INTERVIEW SCHEDULE .....	269
	ANNEXURE B: TSHIVENDA MBEKANYAMAITELE YA MBUDZISAVHATHU..	270
	ANNEXURE C: ENGLISH CONSENT FORM.....	271
	ANNEXURE D: DATA FROM PARTICIPANTS.....	272
	RESPONDENT: RO1 .....	272
	RESPONDENT: RO2.....	275
	RESPONDENT: RO3.....	277
	RESPONDENT: RO4.....	279
	RESPONDENT: RO5.....	280
	RESPONDENT: RO6.....	282
	RESPONDENT: RO7.....	284
	RESPONDENT: RO8.....	285
	RESPONDENT: RO9.....	287
	RESPONDENT: RO10.....	289
	RESPONDENT: RO11 .....	291
	RESPONDENT: RO12.....	292
	RESPONDENT: RO13.....	294
	RESPONDENT: RO14.....	296
	RESPONDENT: RO15.....	298
	RESPONDENT: RO16.....	303
	RESPONDENT: RO17.....	307

<b>RESPONDENT: RO18.....</b>	<b>310</b>
<b>RESPONDENT: RO19.....</b>	<b>312</b>
<b>RESPONDENT: RO20.....</b>	<b>314</b>
<b>RESPONDENT: RO21.....</b>	<b>317</b>
<b>RESPONDENT: RO22.....</b>	<b>319</b>
<b>RESPONDENT: RO23.....</b>	<b>320</b>
<b>RESPONDENT: RO24.....</b>	<b>322</b>
<b>RESPONDENT: RO25.....</b>	<b>324</b>
<b>RESPONDENT: RO26.....</b>	<b>325</b>
<b>RESPONDENT: RO27.....</b>	<b>327</b>
<b>RESPONDENT: RO28.....</b>	<b>329</b>
<b>RESPONDENT: RO29.....</b>	<b>330</b>
<b>RESPONDENT: RO30.....</b>	<b>332</b>
<b>RESPONDENT: RO31.....</b>	<b>334</b>
<b>RESPONDENT: RO32.....</b>	<b>335</b>
<b>RESPONDENT: RO33.....</b>	<b>337</b>
<b>RESPONDENT: RO34.....</b>	<b>339</b>
<b>RESPONDENT: RO35.....</b>	<b>341</b>
<b>RESPONDENT: RO36.....</b>	<b>342</b>
<b>RESPONDENT: RO37.....</b>	<b>344</b>
<b>RESPONDENT: RO38.....</b>	<b>345</b>
<b>RESPONDENT: RO39.....</b>	<b>347</b>
<b>RESPONDENT: RO40.....</b>	<b>349</b>
<b>RESPONDENT: RO41.....</b>	<b>350</b>
<b>RESPONDENT: RO42.....</b>	<b>352</b>
<b>RESPONDENT: RO43.....</b>	<b>353</b>
<b>RESPONDENT: RO44.....</b>	<b>355</b>
<b>ANNEXURE E: DATA FROM LITERARY BOOKS.....</b>	<b>357</b>
<b>ANNEXURE F: DATA FROM TSHIVENḐA ORTHOGRAPHY DOCUMENT.....</b>	<b>403</b>
<b>ANNEXURE G: TSHIVENḐA FOMO YA U TENDA.....</b>	<b>429</b>

<b>ANNEXURE H: DEPARTEMENTAL ETHICS CLEARANCE LETTER .....</b>	<b>430</b>
<b>ANNEXURE I(A): UNIVERSITY OF VENDA RESEARCH GRANT LETTER .....</b>	<b>431</b>
<b>ANNEXURE I(B): UNIVERSITY OF VENDA RESEARCH GRANT LETTER .....</b>	<b>432</b>
<b>ANNEXURE J : UNIVERSITY OF LIMPOPO AWARD LETTER</b>	<b>Error! Bookmark not defined.</b>
<b>ANNEXURE K: EDITOR’S DECLARATION LETTER...</b>	<b>Error! Bookmark not defined.</b>

## TABLE PAGE

<b>Table 1: Affricate</b> .....	<b>51</b>
<b>Table 2: Plosives</b> .....	<b>54</b>
<b>Table 3: Fricatives</b> .....	<b>55</b>
<b>Table 4: Sonorants / Nasals</b> .....	<b>56</b>
<b>Table 5: Responses on the current system of writing</b> .....	<b>170</b>
<b>Table 6: Responses on the Design Suitable for Writing Tshivenda Language</b> ...	<b>174</b>
<b>Table 7: Responses on Difficult Words</b> .....	<b>180</b>
<b>Table 8: Responses on Rules to Make Tshivenda Easy to Write</b> .....	<b>183</b>
<b>Table 9: Responses on the Use of Hyphens</b> .....	<b>186</b>
<b>Table 10: Responses on the Use of Apostrophes</b> .....	<b>189</b>
<b>Table 11: Responses on the Use of Diacritic Marks</b> .....	<b>192</b>
<b>Table 12: Responses on the use of letters C, J and Q</b> .....	<b>195</b>
<b>Table 14: Responses on the Role of Orthography</b> .....	<b>201</b>

## CHAPTER ONE

### INTRODUCTION

#### 1.1 INTRODUCTION

The discussion on Tshivenda orthography is best summarised by Finegan (1994), who states that all written languages have their own orthographies. These orthographies are known as the writing systems. The writing systems are used to reflect the different unique features of these orthographies (Finegan, 1994).

This reflection led to the origin of what is today known as the three main orthographies of languages, namely the syllabary, logography, and the alphabet.

What causes the orthographies of languages to be different is the system of writing they use. A syllabic orthography uses a syllable that is “a sound that forms a word or part of a word, containing one vowel sound, with or without a consonant or consonants, and uttered at a single effort or vocal impulse; the least expression or particle to a speech” (*Cassell Concise English Dictionary*, 1984:1973). This system is used by Egyptian, Tamil and Arabic languages.

In contrast to the syllabary, a logographic orthography uses a method of printing in that a type represents a word instead of a letter (*Cassell Concise English Dictionary*, 1984). This system of writing is used by the Chinese and the Vietnamese languages (Finegan, 1994). Lastly, there is the alphabetic orthography that uses the letters of the Roman alphabet. This system of writing is used by, among others, Tshivenda, Afrikaans, Xitsonga, Nguni, English and Sotho languages (Bailey, 1995).

Each writing system has rules for writing the languages that make use of that particular system. These rules are grouped into spelling and rules of orthography. Spelling rules deal with hyphens, apostrophes, capital letters and word division (Alberts, 2013). It is not so with rules of orthography that deal with rules that for spelling, capitalisation, word breaks, emphasis, and punctuation (*Oxford Advanced Learner’s Dictionary of Current English*, 2005).

Together rules of spelling and orthography lead to the development of a standard orthography of the language. Most often the standard orthography of the language is based on a standard variety of the language (Finegan, 2008).

The standard orthography of a language has to be accepted and standardised by the language authorities concerned to make it to be user-friendly. The standardisation of the orthography of languages is the responsibility of language authorities, who in South Africa include the National Language Bodies (NLBs). These NLBs fall under the Pan South African Language Board (PanSALB) (South Africa, 1996).

The role of the NLBs is to establish guiding principles and procedures to which orthographies of the different languages must adhere. This is also applicable to Tshivenda orthography, which has its own language authority, known as Tshivenda National Language Body (TNLB). Its work is to look at challenges facing the Tshivenda language. Unfortunately, today Tshivenda orthography is affected by many challenges. One of these challenges is that writers of Tshivenda language find it extremely hard to follow the guiding principles proposed by the Tshivenda National Language Body (TNLB). These principles are found in the document entitled '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a).

In light of the challenges affecting Tshivenda orthography, a study that investigates and highlights the causes of these challenges and also advance suggestions to resolve them, is essential.

## **1.2 BACKGROUND TO THE STUDY**

The dawn of democracy in South Africa brought with it changes, that driven by the constitution. One of these changes was the establishment of a language board called the Pan South African Language Board (PanSALB) in terms of national legislation (South Africa, 1996). The establishment of PanSALB culminated in the formation of National Language Bodies (NLBs) for 13 South African languages (Alberts, 2013).

The formation of these statutory bodies resulted in the work that saw the revision of the orthography documents for nine indigenous South African languages. What influenced the revision was the fact that for many years the documents were part of the initiatives of missionaries. This was no exception in the case of Tshivenda orthography that was originally designed by German missionaries (Nemudzivhadi, 2006).

The German missionaries, by the names of Karl Beuster, Erdman Schwellnus and Klaas Koen, took the initiative to design Tshivenda orthography according to the Meinhof-Lepsius system (Giesekke, 2004; PanSALB, 2008a). As a result, the German missionaries designed Tshivenda orthography according to the principles that applied to the German language, not Tshivenda as such. Bailey (1995) states that the orthographies of languages such as Tshivenda and Sesotho betray the preferences of the missionaries who invented them, probably to make easier their own learning and reading of texts. This is why Doke (1954:48) laments that “students of Bantu languages have experienced the difficulty of trying to use unaltered moulds of classical and modern European grammatical systems and foreign nomenclatures upon Bantu structures”.

The principles of Tshivenda orthography that were designed to suit German learners and users resulted in several challenges. These challenges were brought about by the use of letters of the Roman alphabet. Doke (1954) states that the guiding orthography in Tshivenda is the Lepsius alphabet. This is supported by Bailey (1995), who states that the German influence in early Tshivenda literacy could be seen from the rigid application of Lepsius’s alphabetic principles and the use of unlikely <dz> for [dʒ].

Moreover, the orthography designed with the principles of the German language in mind dealt a blow to Tshivenda orthography when it brought with it a system of word division that is confusing. This type of word division brought full conjunctive writing to isiZulu and Chishona, and an almost full conjunctive form to isiXhosa; but the three literary forms for both Sesotho and Xitsonga, as well as Tshivenda, all still adhere to disjunctive writing (Doke, 1954). This is why the current Tshivenda orthography is regarded as disjunctive in nature as it uses the writing of certain prefixes as separate

words for what is grammatically not separated (Bailey, 1995 & Van Wyk, 1995). However, Bailey (1995) argues that the biggest divergence between the different orthographies lies, in the division of words that grammatical forms applicable to the European languages were used to divide native languages according to a disjunctive method, without realising the great difference in that how words form 'parts of speech' and that are non-isolatable formatives

This disjunctive writing system tends to prefer the arrangement where each word category appears on its own, without taking into account that Tshivenda words should be written in terms of the morphological relationship they share.

According to the disjunctive system, Tshivenda words appear as follows in a sentence:

*Muthu u ḁo ḁa ngauri u ḁoḁa thuso ya vhathu.*

(A person will come because he/she needs help from other people).

The sentence that appears above has been written in a disjunctive manner because the word categories appear on their own. According to Poulos (1990) and Milubi (2004), in Tshivenda language the following main word categories are found:

- a) The noun 'Dzina'.
- b) The pronoun 'Lisala'.
- c) The demonstrative 'Lisumbi'.
- d) The qualificative 'Vhuḁaluli'.
- e) The verb 'Liiti'.
- f) The copulative 'Livhofhi'.
- g) The adverb 'Liḁadzisi'.
- h) The ideophone 'Linyanyu'.
- i) The conjunction 'Liḁanganyi'.
- j) The interjection 'Liaravhi'.

The above main categories do not include other subcategories such as the concord, possessive, complementiser and tenses.

	<b>WORD</b>	<b>CATEGORY</b>
a)	<i>Muthu (person)</i>	Noun
b)	<i>u (he/she)</i>	Concord
c)	<i>ḡo (will)</i>	Future tense morpheme
d)	<i>ḡa (come)</i>	Verb
e)	<i>ngauri (because)</i>	Complementiser
f)	<i>u (he/she)</i>	Concord
g)	<i>ḡoḡa (wants)</i>	Verb
h)	<i>thuso (help)</i>	Noun
i)	<i>ya (of)</i>	Possessive
j)	<i>vhathu (people)</i>	Noun

Had Tshivenda been written conjunctively from the onset, the example above would have looked as follows:

*Muthu uḡoḡa ngauri uḡoḡa thuso yavhathu.*

(A person will come because he / she needs help from other people)

In fact, other South African and Southern African languages that belong to the same language family (Niger Congo) as Tshivenda, such as isiZulu, isiXhosa, and Chishona, have adopted the conjunctive way of writing. They have done so to meet the morphological structure of their respective languages, for example:

	<b>LANGUAGE</b>	<b>SENTENCE</b>
a)	IsiZulu	<i>Izwibela ladla indlovu</i> (Doke & Cole, 1990) (The splinter devoured the elephant)
b)	IsiXhosa	<i>Ndinatwenti ye munyaka</i> (Pahl, 1989) (I am twenty years old)
c)	Chishona	<i>Ndanga ndisiri kudya</i> (Hannan, 1984) (I was not eating)

At present, Tshivenda orthography poses problems to writers because there are no clear-cut rules as to where the disjunctive or the conjunctive method must be applied. In Tshivenda certain words are written disjunctively and others are written conjunctively.

In general, the current Tshivenda orthography is disjunctive in nature, but within it instances of conjunctive methods that have been applied. These often lead to uncertainty as to that manner of writing one should choose, either disjunctive or conjunctive. Below are examples of challenges affecting the disjunctive system of writing in Tshivenda:

	<b>Conjunctive Writing</b>	<b>Disjunctive Writing</b>
a)	<i>uri</i> (that)	<i>u ri</i> (he/she says)
b)	<i>tshiri</i> (small tree)	<i>tshi ri</i> (it says)
c)	<i>zwa uri</i> (so that)	<i>zwa uri</i> (so that)
d)	<i>yavhuḍi</i> (good)	<i>ya vhuḍi</i> (good character)
e)	<i>songo</i> (do not)	<i>so ngo</i> (do not)

The revised document on Tshivenda orthography states that *ri* can be written either separately or as one word (PanSALB, 2008a). It is written separately as in *a ri*, *who ri*, and *tshi ri*, but as one word as in *zwa uri* and in *tsha uri*. Again, the same revised document states that *vhuḍi* can be written either separately or as one word, as in *vhuḍi ha nnḍu* and *yavhuḍi*. Further, it states that *ngo* can be written separately or as one word, as in *a tho ngo ya* but jointly as in *a songo ḍa*. There are no reasons provided as to why the foregoing words should be written in suggested manner.

Another challenge is brought about the use of diacritic marks in Tshivenda orthography. In Tshivenda there are words that require diacritic signs because of their dental and velaric nature.

In this instance, diacritic marks are employed for dental and velar sounds, but are not put on consecutive characters, only on the last one. Van Warmelo (1989) ranked letters with diacritic marks, as separate letters in the alphabet. Here, letters with diacritic marks are not treated as spoken but as written. For example:

	<b>SPOKEN</b>	<b>WRITTEN</b>
a)	<i>n̄n̄walela</i>	<i>n̄n̄walela</i> ( write for)
b)	<i>n̄kanda</i>	<i>nkanda</i> ( tread upon me)
c)	<i>n̄n̄du</i>	<i>n̄n̄du</i> (house)

The example given above at (a) to (c) shows that spoken words with diacritic marks are written differently from how they are spoken.

The same applies to borrowed words from English and Afrikaans. The challenge is whether to write or not to write diacritic marks with words borrowed from either English or Afrikaans. For Example:

	<b>WITHOUT DIACRITICS</b>	<b>WITH DIACRITICS</b>
a)	<i>thekhinolodzhi</i> (technology)	<i>thekhinołodzhi</i> (technology)
b)	<i>sipikitere</i> (inspector)	<i>sipikiřere</i> (inspector)

With regard to examples given above at (a) and (b), Tshivenda orthography is silent on what should be done. This poses further challenges for the learners and users of Tshivenda orthography, especially when dealing with borrowed words that require diacritic marks.

Not only are borrowed words problematic when dealing with diacritic marks, certain words in Tshivenda are just as confusing as those words borrowed from English and Afrikaans. For example:

	WITHOUT DIACRITICS	WITH DIACRITICS
a)	<i>khwine</i> (better)	<i>khwiṅe</i> (better)
b)	<i>Lara</i> (November)	<i>Ḳara</i> (November)

The above Tshivenda words at (a) and (b) are difficult to write in Tshivenda language. These words are examples of pure Tshivenda words, which should be easy to write and spell. However, the Tshivenda prescriptive document on orthography, ‘*Milayo ya Kupelelele na Kuḥwalele kwa Tshivenda* (PanSALB, 2008a), ‘does not indicate whether *khwine* and *Lara* should be written with or without diacritic marks.

Furthermore, the revised document states that diacritic signs in Tshivenda should not be written in consecutive letters, or where the nasal denotes the first person singular (me) when it precedes certain sounds (PanSALB, 2008a). As a result, the following Tshivenda words pose a problem with respect to the placement of the diacritic signs because writers are not certain whether to use them or not.

	WITHOUT DIACRITICS	WITH DIACRITICS
a)	<i>nkanda</i>	<i>ḥkanda</i> (tread upon me)
b)	<i>nnduma</i>	<i>ḥnduma</i> (bite me)

The examples of ***ḥkanda*** and ***ḥnduma*** given above at (a) and (b), are what is supposed to be written according to Tshivenda orthography. However, the rule dictates otherwise, since it says diacritic marks should not be written in instances where the nasal denotes the first person singular (me) when it precedes certain sounds. So, the preferred spelling forms will be ***nkanda*** and ***nnduma*** without diacritic marks.

Bailey (1995) laments that “the use of diacritics is a legacy of the outmoded nineteenth-century approach of Lepsius to orthographic design”. In his view, diacritic signs should not have been used.

Similarly, the use of hyphens brought with it several challenges in Tshivenda orthography. Tshivenda National Language Body felt that hyphens are no longer needed in Tshivenda orthography and they were dropped (PanSALB, 2008a). The dropping of the use of hyphens in Tshivenda poses a problem for the users. In the past, hyphens were needed when words in Tshivenda were written as compounds or in reduplicated forms. There are also phrases in Tshivenda that express concepts, ideas and intentions that in the past were distinguished by hyphens. This is no longer the case, and the result is uncertainty about when to use the hyphens. Should we agree with Bailey's (1995) statement that it causes "more confusion to hyphenate words than adopting conjunctive writing once and for all"? In his opinion, hyphenation is a writing form that shows that words should be written conjunctively.

Below are some of the examples of problems regarding the hyphenation of words in Tshivenda:

	<b>NEW ORTHOGRAPHY</b>	<b>OLD ORTHOGRAPHY</b>
a)	<i>Tshimbatshimbila</i> (walk walk)	<i>Tshimbila-tshimbila</i>
b)	<i>Gidimagidima</i> (run run)	<i>Gidima-gidima</i>
c)	<i>Nyamuṭwawolala</i> (always asleep)	<i>Nyamuṭwa-wo-lala</i>
d)	<i>Nyamutsangadavhi</i> (descent by the branch)	<i>Nyamutsa-nga-davhi</i>
e)	<i>Mukhwaḡe</i> (what behaviour is this)	<i>Mukhwa-ḡe</i>
f)	<i>Tshimbatavho</i> (also walk)	<i>Tshimbila-vho</i>

The problem is that words that were initially written with hyphens to show that they are compounds, reduplicated, phrases or indicate one concept, are now written without hyphens. This orthographic change, has been suggested by TNLB members (PanSALB, 2008a). Can this orthographic change be accepted in Tshivenda language as indicated by TNLB members?

Adding to these challenges is the discarding of an apostrophe from the list of punctuation marks found in Tshivenda orthography. This is the reason why the recent revision of the Tshivenda orthography discarded them from the language and spelling document (PanSALB, 2008a). The apostrophe that was usually used to indicate elision, was not deemed necessary by TNLB members (PanSALB, 2008a), as there are standard forms that according to the revision did not need an apostrophe. The examples of standard forms that should now be written without apostrophes were indicated as follows:

- a) *yo* 'they'
- b) *khayo* 'in it'
- c) *ngayo* 'by it'
- d) *navho* 'with it'
- e) *nwananga* 'my child'
- f) *naho* 'even though'
- g) *dzani* 'though'
- h) *dzou* 'though'

There are still challenges affecting the use of the apostrophe in Tshivenda, for example:

CONTRACTED FORMS			FULL FORM
	Old	New (Revision: PanSALB, 2008b)	
a)	<i>ndi'we</i> (it is you)	<i>Ndiwe</i>	<i>Ndi iwe</i>
b)	<i>ndi 'nwi</i> (it is you)	<i>Ndinwi</i>	<i>Ndi inwi</i>
c)	<i>nga'ni</i> (by what)	<i>Ngani</i>	<i>Nga mini</i>
d)	<i>ḽelwa'fhi</i> (eaten where)	<i>ḽelwafhi</i>	<i>ḽelwa ngafhi</i>
e)	<i>bva'fhi</i> (come from where)	<i>Bvafhi</i>	<i>Bva ngafhi</i>

However, confusion still reigns because the same revised document indicates that contractions, such as those in (a) to (9e) above are unwarranted, and only the full form is permissible (PanSALB, 2008a). Moreover, the above indication on the use of the apostrophe, that shows three different ways of treating it in Tshivenda language, does not say why *bvafhi* and *bva ngafhi* in (9e) above cannot be used as alternative forms.

Capital letters also became part of the list of challenges in Tshivenda orthography. Tshivenda uses capital letters when writing proper locatives and honorific terms. In the recent orthography there are no clearly stated guidelines for writing them, whether they are written disjunctively or conjunctively.

The revised document states that for the sake of clarity, capital letters should be written to mark the following uses: the beginning of a sentence, proper name, and honorific prefixes, and titles (PanSALB, 2008a). Below are some examples of difficulties with the use of capital letters in Tshivenda:

<b>CAPITAL LETTERS</b>			
	<b>USE</b>	<b>NEW</b> (Revision, PanSALB 2008b)	<b>OLD</b>
a)	Sentence	<i>ǀdani ri ǀtuwe</i> (Let's go)	<i>ǀdani ri ǀtuwe</i>
b)	Proper name	<i>Hamakuya</i> (at the place called Makuya)	<i>Ha-Makuya</i>
c)	Honorific prefixes	<i>Vho Tshikota</i> (Mr Tshikota)	<i>Vho-Tshikota</i>
d)	Plural	<i>Vhomakhadzi</i> (Makhadzi and others)	<i>Vhomakhadzi</i>
e)	Title	Phrofesa Vho T.M. Sengani (Professor T.M. Sengani)	Prof T.M. Sengani
f)	Title	<i>Vho Phrofesa T.M. Sengani</i> (Mr Professor T.M. Sengani)	Prof T.M. Sengani

The challenges in using capital letters indicated above at (a) to (f) are not good for learners and users as they disturb them when they write Tshivenda.

Another crucial discussion is the one on how negatives should be written in Tshivenda orthography. The Tshivenda orthography uses rules that require that negatives should be written separately. In a surprise move, there are other negatives that are written as one word, consequently causing learners and users to write even those negatives that are supposed to be written separately as one word.

	<b>FORMATIVES</b>	<b>EXAMPLE SENTENCES</b>
a)	<b>a</b>	<b>a ri ṭuwi/a hu na tshithu</b> (we are not going/there is nothing)
b)	<b>athu</b>	<b>ha athu ri fha/a ri athu swika</b> (he/she not yet given us /we are not yet arrived)
c)	<b>si</b>	<b>a si muthu</b> (He is not a person)
d)	<b>thi</b>	<b>a thi ʃi mashonzha</b> (I don't eat Mopani worms)
e)	<b>tho</b>	<b>a tho ngo ya mulamboni</b> (I didn't go to the river)
f)	<b>so</b>	<b>Vha so ngo ɖa</b> (Do not come)
g)	<b>ho</b>	<b>ho ngo amba</b> (He/she did not say anything)
h)	<b>songo</b>	<b>Vha songo ɖa</b> (Do not come)

In example (h) above, *songo* is not written separately, but conjunctively. This is similar to the approach used by the Nguni languages (Doke, 1954).

Challenges are also experienced when dealing with the writing of certain word categories such as demonstratives and copulative demonstratives. In the orthography document '*Milayo ya Kupeleṭele na Kuṅwalele kwa Tshivenda*

(PanSALB, 2008a)', demonstratives and copulative demonstratives are the only categories that were said to be written as single words. For example:

- a) *khouno* (here he/she is)
- b) *khoyu* (here he/she is)
- c) *khoyo* (there he/she is)
- d) *khouḽa* (yonder he/she is)

These categories in (a) to (d) are treated conjunctively and not as separate words. The question then is why only demonstratives and copulative demonstratives, what about other word categories, such as nouns, adjectives and adverbs? Indeed these show that there is a problem with word division in Tshivenda orthography. Comparing other Nguni languages such as isiZulu, Doke (1990) states that the new orthography rules in isiZulu write demonstratives as separate words. For example:

<b>ISIZULU ORTHOGRAPHY IN DEMONSTRATIVES</b>		
	<b>Old orthography</b>	<b>New orthography</b>
a)	<i>Lomuntu</i> (this person)	<i>Lo muntu/lowo muntu</i>
b)	<i>Lenyato</i> (this thing)	<i>Leyo nto</i>
c)	<i>Lezo-zinto</i> (those things)	<i>Lezo zinto</i>

This practice is similar to the system used by languages such as Tshivenda, Xitsonga, Setswana, Sesotho and Sesotho sa Leboa, that employ the disjunctive system of writing. Van Wyk (1995) states that the difference between conjunctivism and disjunctivism concern the status of certain linguistic elements, which are joined to the following elements in Nguni languages, but written separately in the other languages.

The phonological structures of the languages that use either conjunctive or disjunctive writings are to a certain extent predisposing factors, and are purely a matter of orthographical convention (Van Wyk, 1995). The orthographies of most of

the South African languages are fairly recent and are based on the Latin alphabet, but, like most languages written using the Latin alphabet, they do not use all the letters. In addition, several digraphs and trigraphs are used to represent single sounds (Alberts, 2013).

The foregoing discussion has highlighted some of the problems affecting Tshivenda orthography. Currently, the disadvantage is that it would be extremely difficult to redesign Tshivenda orthography, that is, to change it from a full disjunctive orthography to a full conjunctive orthography. Nevertheless, a study on it is necessary to suggest rules that are consistent and that would make it a little simpler to use on a daily basis.

### **1.3 STATEMENT OF THE PROBLEM**

It has always been taken for granted that orthography has a role to play in the development, standardisation and promotion and preservation of the language. For Tshivenda, this cannot be achieved easily, as the orthography is muddled with challenges.

The problem of challenges in Tshivenda orthography has given rise to a number of research questions among them the following:

- a) Should we stop using hyphens in Tshivenda or not?
- b) Should we stop using an apostrophe in Tshivenda or not?
- c) Should we use diacritics in Tshivenda or not?
- d) Should we use the letters C, J and Q as part of Tshivenda orthography?

### **1.4 THEORETICAL FRAMEWORK**

This study will be based on the theory of lexeme-morpheme morphology. It is a “theory of morphology that distinguishes lexemes from morphemes” (Du Plessis, 1997:9). The lexemes, that are nouns, verbs and adjectives, have a phonological, grammatical, and semantic representation, and are found in the lexicon (Du Plessis & Mağadzhe, 1999). Bound grammatical morphemes are morphological spelling operations, and they change the phonological form of lexemes. When a bound

grammatical morpheme is added to a lexeme, it will change the phonological form (Du Plessis & Maḡadzhe, 1999).

Again, bound morphology, deals with derivation and morphological spelling. Derivation has two types, namely, lexical and inflectional derivations. Lexical derivation is found in the lexicon while inflectional derivation is found in the syntax. Both of them deal with grammatical features only. In lexical derivation, a verb may become a noun if it is provided with noun class and human features, while the inflectional derivation provides various categories such as tense, negative, and mood (Du Plessis & Maḡadzhe, 1999).

Within this theory of morphology, the following three things are therefore distinguished:

- a) The lexemes are treated as the minimal grammatical elements of the language.
- b) A lexeme has three operations, namely phonological, grammatical, and semantic.
- c) A lexeme allows four types of operations only, namely lexical, inflectional, spelling, and semantic.

## **1.5 PURPOSE OF THE STUDY**

### **1.5.1 Aim**

The aim of this study is to evaluate Tshivenḡa orthography with special reference to Pan South African Language Board spelling rules.

### **1.5.2 Objectives**

The objectives of this study are as follows:

- a) To identify problems concerning Pan South African Language Board spelling rules with respect to Tshivenda orthography.
- b) To determine the differences between conjunctive and disjunctive systems of writing in so far as they relate to Tshivenda orthography.
- c) To propose strategies that would make Tshivenda orthography easy to use.

## **1.6 RESEARCH METHODOLOGY**

### **1.6.1 Research Design**

This study used descriptive survey design within a qualitative research approach. The researcher has chosen this approach because it ensures credible and reliable results (De Vos, Strydom, Fouché, & Delpont, 2005). Above all, the researcher's focus was on understanding the spelling and orthography rules that have been invoked by the authorities pertaining to Tshivenda orthography. This is endorsed by McMillan and Schumacher (1993) when they maintain that qualitative researchers are interested in the world as defined, experienced, and constituted by the subjects, as long as that world forms part of the problem they are studying.

### **1.6.2 Sampling**

This study used purposive sampling, as it "gives every member of the population an equal chance of being selected" (Crowther and Lancaster, 2009:239). This small distinct group of participants were interviewed to get the relevant information on Tshivenda orthography. Forty four respondents were selected. The researcher divided all the respondents into the following nine categories:

- a) Four Tshivenda curriculum advisors (i.e. one per region) from different regions in the Vhembe district, namely, the Musina, Mutale, Thulamela, and Makhado municipalities.
- b) Five Tshivenda National Language Body (NLB) members.
- c) Five Matric Tshivenda examiners.

- d) Four Tshivenda teachers (i.e. one per region) from different regions in the Vhembe district, namely, the Musina, Mutale, Thulamela, and Makhado municipalities.
- e) Six Tshivenda University students.
- f) Four Tshivenda language practitioners.
- g) Four Tshivenda National Lexicography Unit (NLU) Board members.
- h) Six Tshivenda Writers Association members.
- i) Six Tshivenda lecturers.

The relevance of the selected categories is that all of them, in particular TNLB members, TNLU members, curriculum advisors, and language practitioners, are regarded as custodians of the Tshivenda language. The writers, examiners, teachers, lecturers, and students also belong here because they are knowledgeable about Tshivenda orthography.

### **1.6.3 Data Collection**

Data collection was based on primary sources (interviews) and secondary sources (written data). Maree (2007:87) states that “an interview is a two-way conversation in that the interviewer asks the participant questions to collect data and to learn about the ideas, beliefs, views, opinions and behaviours of the participant’ on a particular topic”. This view is supported by Bless and Smith (2001) who state that an interview is the process of data gathering where a respondent is engaged in a talk. This study used structured interviews (see the attached interview guide) as an integral part of the study for collecting data from the relevant respondents, in that case the respondents transmitted information, or knowledge, about what they know, or have experienced in their language regarding Tshivenda orthography.

Data were also collected from secondary sources such as *Tshivenda Spelling and Orthography Rules* (PanSALB, 2005), *‘Milayo ya Kupeletele na Kunwalele kwa Tshivenda’* (PanSALB, 2008a) (these books are specifically mentioned because they indicate the spelling rules for Tshivenda as determined by PanSALB), library books, journal articles, dissertations, prescribed manuals for schools, and the Internet. This

is also known as "document analysis" as published documents in this case were analysed (Creswell, 2009:230).

#### **1.6.4 Data analysis**

Data analysis was descriptive in nature and the model used relied on content analysis that involved, among others, theme induction, coding, elaboration, interpretation and checking (Terre Blanche & Durrheim, 1999). In this way, the researcher organised and identified relevant data for interpretation (Leedy & Ormrod, 2005). The researcher used steps for data analysis that are recommended by O'Connor and Gibson (2003), which are as follows:

##### **Step 1: Organising data**

While organising data, the researcher wrote all the responses given by the participants in the interview. Questions based on the guidelines given in the interview schedule were asked to elicit the necessary information.

In turn, this assisted the researcher to identify concepts and themes that are relevant to the study.

##### **Step 2: Finding and Organising Ideas and Concepts**

The researcher sifted through a variety of answers provided for one specific question, to detect particular words or ideas that keep on coming up. Such words and ideas were written down as the different responses are highlighted. The researcher then organised the main ideas and concepts generated by these words and phrases into categories and sub-categories.

##### **Step 3: Building Themes from the Data**

In order to build themes from the data, the researcher collapsed responses that had one or more associated themes into one main overarching theme. Only themes that

gave deeper insight into the data and different categories could be collapsed under one theme.

#### **Step 4: Writing Report**

The report on the research does not only include the results, but also how the entire research process was carried out. The final report covers summary of the findings, implications of those findings, recommendations, and the strategies and areas of future research that were identified.

#### **1.6.5 Ensuring Trustworthiness during Data Analysis**

In order to create trustworthiness in this study, the researcher adopted the procedures proposed by Guba and Lincoln (1989) as quoted by Bitsch (2005). These procedures are as follows: prolonged engagement, persistent observation, peer debriefing, progressive subjectivity, member checks, and so forth.

For this study, the most relevant techniques were prolonged engagement and persistent observation. Prolonged engagement required the researcher to spend adequate time on research activities and to establish trust between himself or herself and the respondents, as they represent the cultural setting in that the research took place.

On the other hand, persistent observation required the researcher to be deeply involved in research activities so as to generate results that are deemed to be scholarly sound. This is only possible if there is persistent engagement in research activities.

### **1.7 SIGNIFICANCE OF THE STUDY**

This study has been designed to provide the reader with knowledge and an understanding of the orthography of Tshivenda and to contribute to an existing body of knowledge. Knowledge of the orthography of Tshivenda itself in turn contributes to the acquisition of knowledge about the role orthography plays in Tshivenda.

Moreover, this study serves to encourage Vhavenda speakers to protect their cultural heritage in the form of the language, and to fight for it when it is corrupted or destroyed. More importantly, the study recommends new spelling rules for African Languages to ameliorate problems that currently afflict the orthography of African Languages.

## **1.8 RATIONALE**

Orthography has always been regarded as part of languages. The literature review reveals that orthography has been described as part of the writing systems of the languages; the origin and the development of the rules and the writing systems such as the syllabary, logography and the alphabet. This study brings to light defects, challenges and problems affecting Tshivenda orthography and what can be done to make it user-friendly for learners and other users of the language.

## **1.9 OUTLINE OF CHAPTERS**

**Chapter One** gives an outline of the introduction, background and problem statement. It also gives a cursory overview of the theoretical framework, purpose of the study, research plan and methodology. It concludes with the significance of the study, rationale and definition of terms.

**Chapter Two** focuses on a literature review on orthography, definitions systems of writing and what scholars say about aspects of orthography that should be treated with care.

**Chapter Three** deals with aspects of research methodology such as research design, population, sampling, data collection, research setting, reliability and validity, triangulation and ethical consideration.

**Chapter Four** deals with data presentation and analysis.

**Chapter Five** presents the conclusion, findings and recommendations.

The bibliography contains a list of the sources that were consulted.

The appendix contains the interview schedules and document analysis.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.1 INTRODUCTION**

The previous chapter introduced the scope of the study, the research problem, background, a cursory literature review, aims and objectives, research questions and the significance of the study.

The the background section provides, a short description of orthography and the system of writing in African languages is discussed. The aims and objectives are discussed to find out what orthography is and to determine problems and challenges associated with it. The research questions are identified and explored to the extent to that they affect orthography in Tshivenda.

The present chapter discusses the views of the different scholars about orthography. In the study of Tshivenda orthography, a literature review is important as it provides background information on the research question and it empowers the researcher to look again at the literature of a related topic their own area of study (Nunan: 1992 & Leedy, 1993). The results of the analysis of the literature studied provide the researcher with knowledge as to how to proceed with the intended study (De Vos, *et. al*, 2002).

The reviewed literature provided the researcher with direction on how to evaluate Tshivenda orthography with special reference to the Pan South African Language Board spelling rules. It situates the r study, provides current research findings and guided the collection of data on for this study.

#### **2.2 THE HISTORY OF TSHIVENḌA ORTHOGRAPHY**

The history of Tshivenda orthography is intertwined with the history of the establishment of churches in South Africa by Dutch and German missionaries, and

the history of the National Party government (Lass, 1995, Dlamini, 1998, Giesecke, 2004 & PanSALB, 2008a). As Mtuze (2011) indicates, it was the White missionaries who wanted to communicate efficiently with their Bantu-speaking converts who devised basic alphabets and orthography rules for the indigenous South African languages. Similarly, in the case of Tshivenda, missionaries collected vocabulary that they used to build wordlists and to translate Bible texts and to prepare messages in Tshivenda (PanSALB, 2008a).

Examples of materials produced by missionaries in Tshivenda include:

- a) *Ndede ya Luambo* by Theodor Schwellnus in 1913 (PanSALB, 2008a)
- b) Venda Bible by Paul Erdmann Schwellnus in 1936 (PanSALB, 2008a)
- c) *Ndendedzi* by Paul Erdmann Schwellnus (PanSALB, 2008a)

Dutch and German missionary societies established churches that doubled as schools within the Tshivenda-speaking communities. This further interlinked the history of the church and the development of schools.

What caused the need for Tshivenda orthography was the desire to communicate with Bantu-speaking people. The missionaries were faced with the challenge of learning the language. Most of the problem stems from the fact that missionaries had limited knowledge of the Tshivenda language. This challenge resulted in words being written differently from the way they are pronounced. The challenges were even observed in the recordings of the orthographies of the languages. An attempt was made to correct these challenges in 1928 by the Union Government and in 1948 by the National Party Government's language boards established by the Department of Education (Alberts, 2013).

The missionary societies arrived in South Africa to preach the gospel to the native people, they formed the Dutch Reformed Church and the Lutheran Church in and around Venda (Lass, 1995, Dlamini, 1998 & Giesecke, 2004).

The work of the missionary societies resulted in the formation of language committees established for each of the South African languages. These language committees were placed under the Department of Education. They were responsible for the compilation and revision of the orthography and the terminology lists of the languages of native speakers (Dlamini, 1998 & Alberts, 2013).

For Tshivenda, Beuster collected a few Tshivenda words for his vocabulary book and drew up a liturgy and compiled the first reader in Tshivenda (Giesekke, 2004). When Theodor Schwelnus wrote *Ndede ya Luambo Iwa Tshivenda* that appeared in 1913, little did he know that it would be considered the foundation of the orthography of the language of Tshivenda. The orthography was based on the Meinhof-Lepsius system, using the Roman alphabet (PanSALB, 2008a).

The work of the missionaries laid the foundation for a new dispensation. The Constitution, Act 108 of 1996, established by national legislation a Pan South African Language Board (PanSALB), to promote and create conditions for the development and use of all official languages, the Khoi, Nama and San languages, and Sign language (The Constitution, 1996). The state established PanSALB, with Act 59 of 1995 as amended by Act 10 of 1999, that created the National Language Bodies (NLBs) and the National Lexicography Units (NLU) tasked with the duty of advising PanSALB concerning language standards, dictionaries, terminology, and literature where applicable (South Africa, 2000). The NLBs and its Technical Committees were tasked with the work of standardisation of the spelling and orthography rules for South African languages.

It was the *Suid-Afrikaanse Akademie vir Wetenskap en Kuns* (SAAWK) that was established when English and Dutch were the official languages of South Africa who started preliminary work on the Afrikaans spelling and orthographic rules (Alberts, 2013). At the same time orthographies for African languages were designed by missionaries, but the design was according to rigid use of the Meinhof-Lepsius system (Giesekke, 2004 & N̄emudzivhaḡi, 2006).

This system used the letters of the Roman alphabet to reduce Tshivenda into its written form. The use of the Roman alphabet in Tshivenda orthography brought challenges with regard to the use of diacritic signs, certain letters of the alphabet that were to be avoided in the language, the vowel system, the consonant system, the use of negative forms, the use of apostrophes, the use of the demonstrative and copulative demonstratives, the use of capitals, word division, the use of syllabic nasals, the counting system and the system of writing.

The advent of democracy brought with it the new Constitution of South Africa in 1996, that changed the role of the Language Boards by empowering the State to promote, develop and elevate the status of African languages by establishing PanSALB and its National Language Bodies (The Constitution, 1996 & Alberts, 2013). The National Language Bodies' task of revising spelling and orthographic rules of the African languages in collaboration with stakeholders brought with it new spelling and orthographic rules booklets, that were published in 2005 and in 2008 (PanSALB, 2005 & PanSALB, 2008a). Alberts (2013) states that:

Usually the basic spelling and orthographic policies and principles remain unchanged, but modernisation can have an effect on spelling and orthography. With modernisation new terms should be created based on a solid linguistic basis with proper word-forming principles as norm.

In addition, orthography shows aspects that should be included in the spelling and orthography rules document of the South African languages.

At present, Tshivenda orthography poses problems to writers because there are no clear-cut rules as to where the disjunctive or the conjunctive method must be applied. In Tshivenda certain words are written disjunctively and others are written conjunctively. This is why, at the time of conducting this study, the Tshivenda National Language was engaged in efforts to revise the Tshivenda orthography.

In general, the current Tshivenda orthography is disjunctive in nature, but within it there are instances of conjunctive methods that. These often lead to uncertainty as to that manner of writing one should choose, either disjunctive or conjunctive.

## **2.3 THE WORK OF AFRICAN SCHOLARS IN ORTHOGRAPHY**

It is important to take cognisance of African scholars' views about general issues and their insights into metalinguistics with regard to the orthography of selected African languages. The discussion below looks at views presented by African scholars beyond South African borders. and Tshivenda scholars inside South Africa.

### **2.3.1 SCHOLARS BEYOND SOUTH AFRICAN BORDERS**

Scholars from outside South Africa, such as Fortune (1972), Magwa (2002; 2008) and Sylod and Chivhanga (2014), discuss aspects that are important in the spelling and orthography rules of Chishona. These aspects include word division, borrowed words and established names, and the alphabet.

#### **(1) Word division**

Fortune (1972) provides several guiding principles for word division in written ChiShona that can also be applied to Tshivenda orthography. The first principle deals with a speech form which is written as a separate word if it can mean something by itself, but cannot be divided into smaller units which all make sense when spoken by themselves. He further argues that a speech form should not be written as a separate word if it is a monosyllable and is grammatically linked to a word just preceding or following it or if it is a constituent part of a word.

In cases where the speech form is a verb, an interjection, or an adverbial conjunctive, it should be written as a separate word even though it may not make sense. Similarly, if a speech form joins words, phrases or clauses and consists of more than one syllable, even though it may not make sense, it should be written as a separate word.

Furthermore, reduplicated verb stems are always separated by a hyphen if there are more than two syllables, but when new meaning is added it is written as one word if the meaning is changed it is written as two words (Fortune, 1972).

In contrast to Fortune's argument, Magwa (2008) states that the writing system currently being used by ChiShona speakers and writers is deficient because it does not cater for the broader issues of ChiShona dialectical variations. The system also does not allow speakers to write the language the way they speak it, because it uses a conjunctive system of word division (Magwa, 2008). Magwa (2008:62) further states that detailed word division and spelling rules found in Fortune's (1972) *A Guide to Shona Spelling (21-50)*, are over-elaborate and riddled with inconsistencies of both principle and application.

Magwa (2008) is of the view that conjunctive word division should be used to write Chishona, thus all affixes should be written together with their stems (nouns, verbs and adjectives) as single units; but adjectives, demonstratives, pronouns, selectors, quantitatives and enumeratives should be free standing.

## **(2) Borrowed Words and Established names**

Magwa (2008) argues that borrowed words should be written as they are pronounced in the local languages and that they should follow a clearly defined pattern of adoption and phonologization. Names of places such as villages and towns as well as names of languages should be written as pronounced except those that have not been phonologized, but personal names should be written as they are spelt in the source language (Magwa, 2008).

## **(3) Alphabet**

In the ChiShona alphabet, the Zezuru dialects presents a greater variety in the speech sounds used as a basis for a common alphabet; in which all the letters of the Roman alphabet save <l> and <q> were used (Magwa, 2008). The alphabet was designed with the principle of one sound, one letter in mind (Fortune, 1972:17). The

defect of the ChiShona orthography in 1955 was the fact that it did not reflect in writing the distinctions made in speaking (Magwa, 2008).

The other defect of the current ChiShona alphabet is that, it does not have symbols to represent all the significant sounds that are found in the various ChiShona dialects and the use of the glottal <h> as the representation of a breathy voice sound is misleading (Magwa, 2002; 2008; Sylod & Chivhanga, 2014).

### **2.3.2 TSHIVENḂA SCHOLARS**

Different scholars such as Doke (1929 & 1954), Tshithukhe (2009 & 2013), Musehane (2013 & 2015c), Alberts (2013), and Nyoni (2013 & 2015) explained terms and discussed aspects that are important in the spelling and orthography rules of a language.

These terms or concepts were explained to make easy the understanding of TshivenḂa orthography. Firstly literary writers discussed the terms such as orthography, spelling rules, orthography rules, typography, word division, disjunctive system, conjunctive system, language modernisation, revision, writing systems, terminology, word list, dictionary and standardisation.

In the second instance literary writers discussed aspects required for a good orthography. These aspects can be grouped under technical matters and aspects dealing with spelling and orthography rule. These aspects cover the following main themes:

- Capitals
- Common nouns
- Consonant system
- Demonstrative and copulative demonstrative
- Diacritic marks
- Letters c, j and q
- Negative forms
- The abbreviation

- The apostrophe
- The Counting System
- The syllabic Nasal
- Translation equivalents
- Velar sounds
- Vowel system
- Word division
- The technical aspects.
- Authorities

These sections that will cover aspects necessary for Tshivenda orthography will be organised as follows: front matter, rules, lists, back matter, and related activities and future developments.

### **2.3.2.1 Explanation of terms**

Scholars identified and explained several terms that ease the discussion on Tshivenda orthography. Crucial terms include compounding, conjunctive system, disjunctive system, language modernisation, language users, orthography, orthographic reform, orthography rules, reduplication, spelling rules, standard orthography, terminology list, topography, vowel, word division, wordlist and the writing system.

#### **(i) Compounding**

Compounding refers to the process of combining words to become nouns with different meanings altogether (Musehane, 2015a). Further, Musehane states that a compound word consists of two or more words from similar or different word categories, joined to form one word, whose structure will be similar to that of a noun in Tshivenda.

The definition of a compound should therefore make it easy for learners and other users of Tshivenda orthography to distinguish it from the process of reduplication.

## **(ii) Conjunctive System**

Van Wyk (1995:84) states that “conjunctive writing has given rise to the stem tradition in the Nguni languages”. The conjunctive convention has been accepted in African languages as the only method related to written words in isiZulu, Siswati, isiXhosa and isiNdebele. The conjunctive system is more of an orthographic concern than a system of writing (Van Wyk, 1993).

## **(iii) Disjunctive System**

Van Wyk (1995:84) states that “disjunctive writing has given rise to the word tradition” in Tshivenda, Xitsonga and Sotho languages. The disjunctive convention has been accepted in African languages as the only method related to written words in Tshivenda, Xitsonga, Sesotho sa Leboa, Setswana and Sesotho. The disjunctive system is more of an orthographic concern than a system of writing (Van Wyk, 1993).

## **(iv) Language Modernisation**

Language development is defined as “a complex and multi-dimensional endeavour to empower language for literacy and numeracy purposes, a process that has an effect on the spelling and orthography” of the language (Alberts 2013:3, citing Emananjo 1998:44).

Alberts (2013:11) describes revision of the spelling and orthography rules as “the modernisation of the existing rules”. When PanSALB is involved in the revision of the spelling and orthography rules it is making the old rules to become new.

## **(v) Language Users**

Language users are consumers of orthography document who are 'involved in any changes that may occur in the spelling and orthographic system' (Alberts, 2013). Language users may be defined as academics, teachers, writers' associations, students and media people.

## **(vi) Orthography**

The term orthography is defined as the 'correct or conventional way of spelling and the study or science of spelling' (Alberts, 2013:3).

Musehane (2015c) in his paper on '*Orthographic Errors of Written Tshivenda on Funeral Programmes of Vhembe District Municipality Funeral Undertakers*' explained orthography as the spelling that the language uses and the writing of words with proper letters according to standard usage.

The definition of orthography relates orthography to the writing of words and symbols in a language.

As Alberts (2013:4) puts it that orthography provides 'a solid linguistic basis and proper word forming principles as a norm for new terms, assist lexicographers and terminologists in compiling dictionaries, translators when translating, editors when verifying and publishers when publishing books and assist users of the language to spell and write in a correct way'.

Moreover, Alberts (2013) indicates that the role of orthography is to help with editing, assist in communication and documentation of language in dictionaries, and helps users to write and speak in a correct way.

### **(vii) Orthographic Reform**

It is a process of standardisation as modernisation of the existing rules (Alberts, 2013). An orthographic reform was announced by PanSALB on 19 March 2014 that resulted in Technical Committees meeting on 1 - 2 July 2014 to do the work (PanSALB, 2008a).

The revision provided a document that was printed in 2005 as a draft and in 2008 as a final Tshivenda orthography document.

### **(viii) Orthography Rules**

Orthography rules are defined as rules for vowels, consonants, constituents and clicks (Alberts, 2013). In Tshivenda orthography, the language employs a seven vowel systems, with only five characters issued. The consonants are made of 18 letters of the Roman alphabet, with five others used as phonemic letters.

It is further noted that as of current orthography, there is no clicks and implosives in Tshivenda language (PanSALB, 2008a).

### **(ix) Reduplication**

Musehane (2015a) defines reduplication as the repetition of words of the same category, resulting in a word that does not change its initial category. Accordingly, reduplication can take place when the whole word is repeated or when only a stem is repeated.

The reduplication of words involved word categories such as the following:

- a) adverbs as in ***lunzhi-lunzhi*** 'many times'
- b) Idiophones as in ***gudu-gudu*** 'overturn'
- c) locative nouns as in ***fhasi-fhasi*** 'very deep'
- d) nouns as in ***khuhu-khuhu*** 'real fowl'
- e) pronouns as in ***tshino-tshino*** 'this very one'
- f) Verbs as in ***amba-amba*** 'talk nonsense'

When the reduplication of complete word forms is done, a compound is formed. The compound word can be realised in one of the three ways, such as in (f) above, ***amba-amba***, ***ambaamba*** or as ***amba amba***. At stem level reduplication of words involves word categories such as the following:

- a) adjectives as in ***vhudala-dala*** ‘very green’
- b) Idiophones as in ***mahovho-hovho*** ‘waterfall’
- c) locative nouns as in ***murahu-rahuh*** ‘far back’
- d) nouns as in ***mavhulu-vhulu*** ‘small tadpoles’
- e) pronouns as in ***vhuhone-hone*** ‘good presence’
- f) verbs as in ***tshivhalo-vhalo*** ‘great number’

The reduplication of words, which is realised by duplicating only the stem of the word, causes the new word to be written conjunctively. The duplicated word is written as one word in Tshivenda orthography like in (b), (c) and (f) above, ***mahovhohovho***, ***murahurahu*** and ***tshivhalovhalo***.

Words duplicated in Tshivenda emphasise or give force to an expression, show repeated occurrence, provide a word with new meaning, express plurality, add the idea of distribution, change the tone to be an intimate tone, familiar and informal, convey a sense of wonder, denote diversity and disparity and indicate an increase in proximity or distance (Musehane, 2015a).

## (x) Spelling Rules

Spelling rules include the use of hyphens, apostrophes, capital letters and word division in the language (Alberts, 2013). With regard to spelling rules, Venezky (1999, reviewed by Cantrell, 2000) holds the view that the rules change due to sound changes, scribal changes and borrowings. Scribal change is what Musehane and Maṭhahi (2015) refer to when they look at errors committed by funeral undertakers when writing Tshivenda words. Scribal errors cause more challenges for orthography than variation. For example:

- a) *mutshimbidza mushumo* instead of *mutshimbudzamushumo* ‘Programme Director’
- b) *nganea vhutshilo* instead of *nganeavhutshilo* ‘life history’

Swearingen (1905:213) when writing about the orthography of the English words argues that there should be “uniformity in the spelling of single words”. Wolf and Kennedy (2003) argue that multiple spellings for a particular sound pattern have something to do with the morphophonemic nature of the orthography.

### **(xi) Standard Orthography**

Standard orthography is that orthography of the language that is based on standard dialect (Alberts, 2013). Moreover, Alberts’s view is that only standard orthography ‘should be used in the public domain for instance by educators, language practitioners, the media and government’ (Alberts, 2013:3).

### **(xii) Terminology List**

Alberts (2013:12) describes a terminology list as the list “explaining of the grammar terms being used when dealing with different rules or containing difficult words or words easily or usually misspelt”.

Terminology lists can be made up of new words, archaic terms, abbreviated terms and the vocabulary of a language.

### **(xiii) Topography**

Topography is defined as the physical features of an area of land, especially the position of its rivers, mountains and the study of these features (Hornby, 2005). However, in terms of orthography, Alberts (2013:12) describes topography as “the spelling and orthographic rules regarding place names, surnames, street names, month names, day names and names of geographical features”. It is evident that the writing of these names requires the correct spelling and orthography of the language.

#### (xiv) The Vowel

Scholars such as Tshithukhe (2009 & 2013), Musehane (2013 & 2015c) and Nyoni (2013 & 2015) describe vowels as speech sounds produced without occluding, diverging or obstructing the flow of air from the lungs. The importance of vowels in Tshivenda orthography is that they form elision and coalescence in words (Van Wyk, 1993 & Doke, 1954). Foreexample:

- a) **khufha** instead of **khuufha** 'if '
- b) **konou** instead of **kona u** 'can do'

#### (xv) Word Division

Word division deals with the joining and separation of words in a language. Alberts (2013:12) describes word division as "parts of speech, demonstrative pronouns, auxiliary formatives, abbreviated forms, numerals and abbreviations" found in the language. For example:

- a) **Muthu ho ngo swika tshikoloni**
- b) **Muthu hongoswika tshikoloni**  
(The person did not arrive at school)

The first sentence is written correctly as it follows Tshivenda orthography whereas the second sentence is incorrect because it does not adhere to Tshivenda orthography.

#### (xvi) The Word List

Alberts (2013:12) describes a word list as the list "containing difficult words or words easily or usually misspelt".

The criteria for adding words to the word list is the occurrence of spelling problems, neologisms, and complex words. Such lists illustrate word forming processes and show that words are recognised in the language (Alberts, 2013).

### **(xvii) The Writing System**

Alberts (2013) lists writing systems as including the cuneiform writing, hieroglyphs and the alphabets, amongst others. Hieroglyphic writing is said to be invented by the Egyptian god Thot himself (Griffith, 1900).

The writing systems are also known as the orthographies of the languages. They originated from the three main orthographies, namely that the syllabary, the logography and the alphabet (Shimamura, 1987 & Wolf & Kennedy, 2003).

Accordingly, a writing system reduces speech to writing, so that the thought, ideas, stories and history of the speakers can be depicted in written form (Alberts, 2013). Tshivenda orthography uses the alphabet as the writing system. This means that the 23 letters of the alphabet used in Tshivenda can be traced back to the syllabary through the logography.

What Wolf *et. al.* (2003) wrote about the Greek being closer to logography and promoting the logographic nature of the alphabets can be said of Tshivenda orthography. The Greeks borrowed letters from the Phoenicians' consonant-based script and speech sounds and compared with their language sound structure (Wolf *et. al.*, 2003). What was done by the Greeks can be done by any other language including Tshivenda.

The alphabet in Tshivenda orthography brought the disjunctive system to the language.

### 2.3.2.2 Aspects of orthography

Several scholars discuss the aspects of orthography that they feel are important to make the language user-friendly. Scholars present the following aspects; acute and grave accent, affixes, apostrophe, capital letters, circumflex, conjunctive system, consonant forms, contraction forms, diuresis, disjunctive system, diminutives, diphthongs, hyphens, list, loaned or borrowed words, negative aspects, numbers, figures and symbols, plural forms, tone and stress markings, technical aspects, vowel system, word categories, word division and authorities

#### (1) The Use of the Acute and Grave Accents

It is difficult to mark accent in African languages. Van Wyk (1993) states that the claim that words have in themselves main stress cannot be substantiated either. According to Van Wyk, the isiZulu and indeed the other languages 'do not have stress but rather length on the penultimate syllables of words' (Van Wyk, 1993:26). Van Wyk's view is supported by Van Warmelo (1989) who states that the kind of stress found in English is not found in Tshivenda, where emphasis is conveyed by other means, such as reduplication, pausing, hyphenation and duplication.

With exception of the idiophones, the general rule is to lengthen the penultimate syllable before a pause, a lengthening that moves forward with the addition of suffixes. For example:

- a) *māṭo* > *maṭōni* > *maṭonī-vho* 'in the eyes'
- b) *u ā pfa* > *u a zwi-pfa* > *u a zwi pfesesa* 'to understand'

The rule must indicate whether the acute accent in African languages is placed on vowels or diphthongs (Alberts, 2013). Tshivenda does not mark stress, tone and accent when writing its words.

The same thing is happening in Tshivenda than in Afrikaans orthography. Alberts (2013) states that the grave accent is used on vowels only in Afrikaans. The usage of the gravel accent ( ` ) in Afrikaans can serve as an example for other languages such as Tshivenda where vowels can be marked for emphasis as in (a) and (b) above.

## (2) The Use of Affixes

Affixes are used in Tshivenda to indicate *also*, the locative, inquiry, plural and honorific words. Musehane (2013), in discussing affixation in Tshivenda, indicated that there are two affixes, namely **-fhi** (that) and **-ni** (what) that are written conjunctively as they are attached to the word they qualify. For example:

- a) **O ya ngafhi?** 'Where did he/she go?'
- b) **O da ngani?** 'How did he/she come?'

The above two suffixes **-fhi** and **-ni** are written conjunctively when they are written after the preposition **nga** to form a question. This is strange since another form is available, where there is no contraction. For example:

- a) **O da nga mini?** 'How did he/she come?'
- b) **O da nga ngafhi?** 'From where did she/he come'

In the above examples, (a) and (b) the suffixes **-ni** and **-fhi**, are not written separately from the word. They are attached to the word they qualify.

Other suffixes that are attached to the words they qualify are **-ho**, **-ha**, **-vho**, and **-de** (Musehane, 2013). For example:

- a) **a daho** 'who is coming'
- b) **a daha** 'if he/she comes'
- c) **fhedziha** 'only if'
- d) **a devho** 'let him/her come'

- e) **Ndi muthude** ‘what a person’
- f) **a pfaha** ‘He/she listens’
- g) **a sa diho** ‘ who is not coming’

The discussion of the above suffixes in (a) to (g) above proves that they would not be written disjunctively in Tshivenda orthography. Extra care must be taken to make sure that the above formatives are always written conjunctively to the word they are qualifying.

The **affix -vho** is used as a verbal suffix indicating the meaning of *also* when it is attached to the verb (Musehane, 2013 & PanSALB, 2008a). For example:

- a) **swikavho** ‘arrive ’
- b) **vho itavho** ‘do’
- c) **vhañwevho** ‘others also’

When the affix **vho-** is used to show plurality, Musehane (2013) states that it should be written together with the word it qualifies. For example:

- a) **vho Masunda** ‘Masunda and others’
- b) **vho Maṭamela** ‘Maṭamela and others’

However, what Musehane (2013) indicates as the practice of writing the affix **vho-** together with the word it qualifies is confusing in the example given above in (a) and (b). What makes the examples confusing is the fact that, it is not clear whether the above examples of **Vho Masunda** and **Vho Maṭamela** are written together with their prefixes. Moreover, the examples above are said to denote plurality according to the Tshivenda noun class system. The change of the principle of how a noun is written in the noun class system does not make sense at all.

According to the principles communicated in the noun class system the two examples given by Musehane (2013) could be written together as follows:

- a) **Vho Masunda** ‘Masunda and others’
- b) **Vho Masunda** ‘Masunda and others’
- c) **Vho Maṭamela** ‘Maṭamela and others’
- d) **Vho Maṭamela** ‘Maṭamela and others’

The above examples at (a) to (d) show the correct usage of proper usage of proper names when expressing plurality, in other words a person and his/her companions or associates or referring to two people with similar names are indicated (Poulos, 1990). What Musehane (2013) did not want was to write the two proper names, **Vho Masunda** and **Vho Maṭamela** as according to either (a) and (c) or (b) and (d) above. What is strange is that the spelling forms of **Vho Masunda** and **Vho Maṭamela**, according to (b) and (d) have already been realised in other proper names. For example:

- a) **Nedambale** ‘Owner of the place called Dambale’
- b) **Nemukula** ‘Owner of the place called Mukula’

Accordingly, when **ne** is used as a name of a person or as a title, it is capitalised, but written without a hyphen. It shows the gender of the person who is addressed. Since **Dambale** and **Mukula** are proper names and can be written as common noun as in (a) and (b) above when they are attached to a prefix, similar spelling forms could be applied to other proper names.

The other nominal prefixes that indicate gender are **nwa-**, **nya** and **ra-**. Musehane (2013) states that these nominal prefixes should be written attached to the word they qualify. For example:

- a) **Nyamutshagole** ‘Mother of Mutshagole’
- b) **Nwasundani** ‘Daughter of Sundani’
- c) **Ramabulana** ‘Father of Mabulana’

Similarly, there are other suffixes such as **-kadzi**, **-lume** and **-nyana** that are used to indicate gender. Musehane (2013) states that these suffixes should be written attached to the word they qualify. For example:

- a) *nḁoukadzi* 'she elephant'
- b) *gukulume* 'cock'
- c) *n̄wananyana* 'girl'

The use of the suffix *-nyana* indicating gender above in (c) should not be confused with the role of the suffix *-nyana* in diminutives. Musehane (2013) states that diminutives can be formed by attaching suffixes to nominal stems. For example:

- a) *malofhanyana* 'little blood'
- b) *mutukana* 'small boy'

In the examples of diminutives formed by suffixes *-nyana* and *-ana* in (a) and (b) above, the suffixes are written attached to the nouns they qualify.

Musehane (2013) also presents the other form in that the prefix *vho-* could be written in Tshivenda orthography, in order to express respect. For example:

- a) *Vho ḽalumbe* 'Honourable ḽalumbe' or 'Mr/ Mrs ḽalumbe'
- b) *Vho Dzivhani* 'Honourable Dzivhani' or 'Mr/ Mrs Dzivhani'

Similarly, in his discussion Musehane (2013) indicates that when the affix *vho-* is used as a prefix of respect or honour, the affix *vho-* starts with a capital letter before a proper name, that is a complement.

In the examples above in (a) and (b), Musehane (2013) divides proper names *Vho ḽalumbe* and *Vho Dzivhani* by spaces. This practice is contrary to what Van Wyk (1993) indicates when he says that word division is primarily an orthographical concern and that it should be based exclusively on phonetic considerations. This is the claim that is neither reconcilable with the definition that the word constitutes a part of speech and therefore a grammatical unit (Van Wyk, 1993).

Musehane (2013) writes the affix *vho-* as a nominal prefix together with the common noun it qualifies. It is written as follows:

- a) **Vho dokotela** 'Honourable Doctor'
- b) **Vho khomishinari** 'Honourable Commissioner'
- c) **Vho makhadzi** 'Honourable Aunt'

The above examples in (a) to (c) are written together as one word. This shows that the affix **vho-** is written as prefix of respect before common nouns. The prefix vho- starts with a capital letter.

In presenting the discussion on the use of the affix **ka-**, Musehane (2013) indicates that it is attached to numerals. For example:

- a) **kavhili** 'twice'
- b) **kathihi** 'once'
- c) **kararu** 'thrice'
- d) **kanzhi** 'many times'
- e) **kangana** 'how many times'

The other nominal prefix that requires serious attention is the prefix **ɗi-**. This is the nominal prefix that is used with all nouns to express the meaning of *big*, *fearful* or *ugly* (Van Warmelo, 1989). For example:

- a) **ɗithu** 'ogre' or 'monster'
- b) **ɗitsi** 'huge ugly dense of smoke'

The above examples in (a) and (b) provide an explanation on how the nominal prefix **ɗi-** functions as compared to the verbal prefix **ɗi-**. The discussion above shows that the nominal prefix **ɗi-** functions only with nouns. This distinction is needed to help learners and users to differentiate between the nominal and the verbal prefixes **ɗi-**. Musehane (2013) states that the verbal prefix **ɗi-** is written attached to the word it qualifies. For example:

- a) **U ɗifulufhela** 'to trust oneself'
- b) **U ɗivhona** 'to see oneself'

In his discussion of affixation, Musehane (2013) points out that the system of writing used is that of conjunctive orthography. This is supported by Van Wyk (1995) who states that the writing of certain linguistic elements joined to the following elements constitute what is called conjunctive writing.

Affixation also plays an important role in sound changes in Tshivenda, due to prefixes and suffixes.

Prefixes result in occlusivation, fortisation, aspiration, de-aspiration and vocalisation. For example:

- a) occlusivation : **l** > **dz** [*malembe* > *dzembe*] ‘hand hoe’ or ‘plough’
- b) fortisation: **vh** > **v** [*mavhoho* > *voho*] foreleg’ or ‘ shoulder of an animal’
- c) vocalisation: **k** > **g** [*mukalaha* > *gala*] ‘ old man’
- d) aspiration: **l** > **th** [*lutanda* > *thanda*] ‘pole’
- e) de-aspiration: **kh** > **k** [*khula* > *likula*] ‘dry cob of maize’

Suffixes bring palatalisation, velarisation, labialisation, fortisation, aspiration, de-aspiration and vocalisation. For example:

- a) palatalisation: **r** > **sh** [*rambo* > *shambo*] ‘bone’
- b) velarisation: **mw** > **ñw** [*semwa* > *señwa*] ‘being rebuked’
- c) labialisation: **w** > **lw** [*liliwa* > *lilwa*] ‘be cried for’

### (3) The Use of the Apostrophe

In an intelligent move, Musehane (2013) avoids a discussion of the apostrophe in Tshivenda orthography. However, he indirectly presented examples that warrant a discussion of this punctuation mark. For example:

- a) **O ḡa ngani?** ‘How did he/she come?’
- b) **O ya ngafhi?** ‘Where did he /she go?’

Musehane (2013) states that the suffixes *ni-* and *fhi-* should be written attached to the preposition *nga* as in (a) and (b) above. What is not clearly stated is the etymology the words *ngani* and *ngafhi*. The words *ngani* and *ngafhi* originated from the following phrases:

- a) *nga mini?* 'by what?'
- b) *nga ngafhi?* 'where?'

The above two phrases, *nga mini* and *nga ngafhi*, indicate where the two suffixes *-ni* and *-fhi* in *ngani* and *ngafhi* can be traced from. When the suffixes *-ni* and *-fhi* are attached to the preposition *nga* to form *ngani* and *ngafhi* respectively, they do this activity through the following instances:

- a) *O ǀa nga mini > O ǀa nga'ni > O ǀa ngani* 'How did she/he come?'
- b) *O ya nga ngafhi > O ya nga'fhi > O ya ngafhi* 'Where did she/he go?'

The examples in a) and b) above, show that *ngani* and *ngafhi* were derived through the use of an apostrophe.

Alberts (2013) states that rules on the use of apostrophes in African Languages should be provided in the orthography document with some relevant examples. In Tshivenda, apostrophes are usually used to indicate elision, but contrary to this is the view held that says that apostrophes are not deemed necessary for Tshivenda language (PanSALB, 2008a). In contrast to this argument, scholars such as Schwellnus (2009) and Van Warmelo (1989) state that apostrophes are needed in Tshivenda to denote elision.

#### (4) The use of the capital letters

What are capital letters? In answering this question, Tshithukhe (2013) states that capital letters are distinguishing characters of the letters of an alphabet. They are used in Tshivenda orthography to give importance, distinction and emphasis in words (Tshithukhe, 2013 & Musehane, 2015b). Capital letters are distinguished from the small letters according to their forms and height (Tshithukhe, 2013). They are also known as upper case letters (Tshithukhe, 2013 & Musehane, 2015b).

In order to properly answer the question that deals with the role of capital letters in Tshivenda orthography, the approach is to describe how they are written in the language. Tshithukhe (2013) states that a capital letter is one of the punctuation marks that should be treated with care and diligence.

Both Tshithukhe (2013) and Musehane (2015b) agree that learners and users commit when they write capital letters in Tshivenda. Musehane (2015b) states that there are various conflicting rules for capitalisation in Tshivenda. For example:

- a) **Hamasia** 'at Masia's place'
- b) **Ha-Masia** 'at Masia's place'
- c) **ha-Masia** 'at Masia's place'
- d) **Ha Masia** 'at Masia's place'

According to Musehane (2015b), the above examples on the rules of capitalisation that involve the use of place names cause many problems for Tshivenda learners and language practitioners.

Similarly, Tshithukhe (2013) states that if a paragraph is written in Tshivenda with no capital letters, it would be problematic to understand.

Accordingly, capital letters are written in Tshivenda orthography to show the beginning of a sentence. For example:

- a) **Maemu u a tshimbila** ‘Maemu is walking’. (Musehane, 2015b).
- b) **Mvula yo tshinya Venda** ‘The rain has damaged an area in Venda’ (Tshithukhe, 2013).

Apart from showing the beginning of a sentence, Tshithukhe (2013), states that they also show that the next sentence is new.

Moreover capital letters are also written to indicate proper names for people, places, days of the week, months of the year, names of holy days and holidays and points of compass (Tshithukhe, 2013).

- a) **Duvha la Mvuwo** ‘Resurrection Day’
- b) **Lavhuraru** ‘Wednesday’
- c) **Muhasho wa zwa Pfunzo** ‘Department of Education’

Again, when the honorary prefix is written, a capital letter is used.

- a) **Vhomakhadzi** ‘Honourable Aunt’
- b) **Vhophirinsipala** ‘Mr Principal’
- c) **Vho Tshikota** ‘Honourable Tshikota’

When the affix **Vho-** is used as an honorific prefix, it is written with as a capital letter. When its complement is a proper name, the **Vho-** and the proper name are both capitalised. When its complement is a common noun only **Vho-** is capitalised and the complement joined to form one word without a hyphen as in (c) above (Tshithukhe, 2013).

Musehane (2015) states that capital letters are employed in the formal names of all types of organisations, businesses, political parties, and educational, religious and social institutions. For example;

- a) **Kereke ya Roma** ‘Roman Church’
- b) **Bannga ya Lifhasi**, ‘World Bank’
- c) **Vhuimamabufho ha Mphephu** ‘Mphephu Airport’
- d) **Ndangulo ya Vhuthihi ha Afrika** ‘Organisation of African Unity’

The above examples in (a) to (d) were often written with small letters in the past, but are now written with capital letters. This type of information on Tshivenda orthography should be communicated. A list of places where capital letters should be used are suggested by both Tshithukhe (2013) and Musehane (2015b) as follows:

- a) Proper and common nouns : ‘**maṭangari**’ (straw like trees)
- b) Nicknames and titles: ‘**Tshidumo**’ (for TV actor Joe Mafela)
- c) Agreement: **Ee!** (Yes) and **Hai!** (No)
- d) Personal names: **Maṭodzi** ‘Tears’
- e) Titles of Honour: **Ramaḍi** ‘Father of waters’
- f) Honorific prefix **vho-**: **Vho Edzisani Maṭhoma** ‘Mr/Mrs Edzisani Maṭhoma’
- g) Honorific prefix **vho-** with common noun: **Vhomakhadzi** ‘Honourable aunt’
- h) Organisations: **Yunevisithi ya Venda** ‘University of Venda’.
- i) Departments: **Muhasho wa Vhulimi** ‘Department of Agriculture’
- j) Political Parties: ‘African National Congress’
- k) Place Names: **Dzingahe** ‘A village at Dzingahe’
- l) Compass Points: **Tshipembe** ‘South’
- m) Academic courses: **Histori ya 300** ‘History 300’
- n) Days : **Ḳavhuraru** ‘Wednesday’
- o) Months: **Khubvumedzi** ‘September’
- p) Seasons: **Tshilimo** ‘Summer’
- q) Holidays: **Ḳuvha ja Mbofholowo** ‘Freedom Day’
- r) Religious Days: **Lufu Iwa Murena** ‘Good Friday’
- s) Cultural and geological period: **Tshifhingaive** ‘Stone Age’
- t) Races, nationalities and tribes: **Vhavenda** ‘Venda people’
- u) Supreme beings: **Ipfi** ‘the Word’
- v) Books or writings: **Bugu ya Tsiko** ‘the Book of Creation’

Alberts's (2013) view on the use of capital letters agrees with the views expressed by Tshithukhe (2013) and Musehane (2015b). Consequently, she advises that conventions for the use of upper and lower case letters must be laid down in Tshivenda orthography. These guidelines will have to deal with issues like the beginning of sentences, proper names, forms of address, names of animals and plants, appellative nouns which are used as proper nouns, language names and similar issues, geographical names, monetary units, geological names, derivations of proper names, fading of proper names and abbreviations (Alberts, 2013).

## **(5) The Use of the Conjunctive System**

In discussing the conjunctive system of writing, Doke (1929), states that the conjunctive word division of African languages is based on pronunciation. This view is supported by Van Wyk (1993), who mentions that word division in conjunctive writing is primarily an orthographical concern, that should be based exclusively on phonetic considerations.

Van Wyk (1993:29) argues that 'it may be possible to establish phonetic units corresponding to conjunctively written words but such units could not justifiably be used as the basis of grammatical description, just as it would be unjustified to base grammatical analyses on phonemes, syllables, rhythm groups or some other phonetic or phonological unit'.

When Doke tried to justify conjunctive writing on phonological grounds, linguists accepted it uncritically as the only linguistically correct method that can provide some correspondence between conjunctively written defined words on the one hand and grammatical words on the other (Van Wyk, 1995).

Van Wyk's (1995) discussion points out that the idea that adopting conjunctive writing for word division is not linguistically justified. The use of the conjunctive system of word division in Nguni languages gave rise to stem tradition. This gave false hope to linguists who believe that the stem tradition is linguistically justified (Van Wyk, 1995).

What distinguishes conjunctivism from disjunctivism? Van Wyk (1995) indicates that the difference between conjunctivism and disjunctivism concerns the status of certain linguistic elements, that are joined to the subsequent elements of the sentence in Nguni languages, but that are written separately in the other languages. For example:

- a) **umfazi ukhuluma nomntwana** 'The woman is speaking to the child'
- b) **mosadi abolela lengwana** 'The woman is speaking to the child'

In the two sentences above in (a) and (b), what makes them conjunctive is the addition of certain linguistic elements. These elements can be identified in isiZulu as follows:

- a) **umfazi** < **um.fazi** 'the woman'
- b) **ukhuluma** < **u.khuluma** 'is speaking'
- c) **nomntwana** < **nom.ntwana** 'the child'

It can be easily seen that what makes the above words in (a) to (c) conjunctive are **um**, **u** and **nom**. The question therefore to be asked is that 'what are these elements called?' All these elements are either called nominal or verbal prefixes.

Similarly if the sentence, **mosadi o bolela le ngwana**, in Sesotho sa Leboa is analysed, the following elements are identified: **mo**, **a** and **le**. These elements also make the sentence in Sesotho sa Leboa conjunctive.

This is the reason why Van Wyk (1995:83) indicates that the phonological structures of the languages that use conjunctive word division are to 'a certain extent predisposing factors' and are 'purely a matter of orthographical convention' (Van Wyk, 1995:83).

The issue of word division is not only problematic in the Indigenous South African languages but in Afrikaans (Alberts, 2013). What actually causes a conundrum is when African languages write like modern European languages, especially English, German, French and Portuguese.

## (6) The Use of the Consonant Sounds

In Tshivenda the way words are written differs from the way they are pronounced (Musehane, 2015c). This has an impact in Tshivenda orthography. The problem lies with the consonant sounds.

It is problematic when there is a speech sound that has two distinct pronunciations (Musehane, 2015c). For example:

- a) **tsh** in **kutshila** 'small tail'
- b) **tsh** in **mutshila** 'tail'

The other speech sound that has two pronunciations has been presented as follows:

- a) **ts** in **tsimbi** 'iron' or 'metal'
- b) **ts** in **kutsimbi** 'small iron'

According to Musehane (2015c) the problems in Tshivenda orthography are found in alveolar speech sounds, prepalatal sounds, denti-labial and labio-alveolars. Moreover, other problems are experienced in the use of dental and nasal sounds.

## (7) Alveolar sounds

The definition of an alveolar sound is given as the sound that is produced when the tip or in some cases, the blade of the tongue rises up towards or touches the alveolar ridge (Poulos, 1990). The alveolar sound is also defined as a sound produced in a place of active articulation of consonant sounds with the tip of the

tongue approximating the alveolus or the teeth ridge in complete occlusion as in **t** and **d**, and in partial closure as in **s** and **z** (Unisa, 1977). The challenges experienced by Musehane (2015c) with alveolar sounds can be illustrated as follows:

- a) **tsimbi** [tshimbi] 'iron', 'metals' or 'bell)
- b) **tsimu** [tshimu] 'field'
- c) **kutsimbi** [kutsimbi] 'small iron'
- d) **kutsimu** [kutsimu] 'small field'

The **ts** sounds in (a) to (d) examples above are not pronounced in the same way. The **ts** sounds in (a) and (b) are voiceless aspirated alveolar affricates. It is not the same with the **ts** sounds in (c) and (d) above, which are voiceless ejective alveolar affricates.

The suggestion forwarded by Musehane (2015c) is that the sound **ts** should assume the **tz** spelling in **kutsimbi** and **kutsimu** respectively.

What is surprising though is that Musehane (2015c) does not comment on the use of the sound **dzh** and its imminent variant **j**. Is he silent on this matter because he does not want to get involved in the tangle of whether the sound **j** should be used in Tshivenda orthography or not? His contribution could have made a significant difference to Tshivenda orthography with regard to the sound **j**.

## THE AFFRICATE

Sounds		Description	Examples
a)	Bv	denti-labial voiced affricate	<i>bva</i> [bva] go out
b)	Bw	labio-palatal voiced heterorganic affricate	<i>bwa</i> [bja] (dig a hole)
c)	Dy	alveolar lateral voiced affricate	<i>dyelo</i> [dheɔ] (crawl of bird)
d)	Dz	alveolar voiced affricate	<i>dzula</i> [dzuɹa] (sit; live)
e)	Dzh	pre-palatal voiced affricate	<i>dzhenā</i> [dzʰɛnā] (enter)
f)	Dzw	labio-alveolar voiced affricate	<i>dzwala</i> [dʒaɹa] (calve)
g)	Pf	denti-labial ejective affricate	<i>kupfɛ̃</i> [kupfene] (small baboon)
	Pf	denti-labial aspirated affricate	<i>pfɛ̃</i> [pfhɛ̃] (baboon)
h)	Phw	labio - palatal aspirated heterorganic affricate	<i>luphwaphwa</i> [[upkhapkhā] [[upjhapjha] (a young cob of a maize plant)
i)	Pw	labio-palatal ejective heterorganic affricate	<i>pwasha</i> [pjaʃa] (break into pieces)
j)	Ts	alveolar aspirated affricate	<i>tsimu</i> [tʃhimu] (ploughed field)
	Ts	alveolar ejective affricate	<i>kutsimu</i> [kutsimu] (small ploughed field)
k)	Tsh	a pre-palatal aspirated affricate	<i>tshithu</i> [tʃhitʰu] something
	Tsh	a pre-palatal ejective affricate	<i>tshipa</i> [tʃipa] strangle
l)	Tsw	labio-alveolar aspirated affricate	<i>tswa</i> [tʃʰa] (steal)
	Tsw	labio-alveolar ejective affricate	<i>tswipudza</i> [tʃipudza] (crack a whip).

**Table 1: Affricate**

Musehane (2015c) suggests the same in his discussion as is suggested in **Table 1** above.

The labio-palatal affricate have labio-velar variants such as *[pk]* or *[kw]* for *pw*, *[pkh]* or *[khw]* for *phw* and *[bg]* or *[gw]* for *bw* and these variants indicate the occurrence of the dialectical differences in Tshivenda (Unisa, 1977).

### Prepalatal Sounds

A prepalatal sound is a place of active articulation of consonant sounds with the front of the tongue approximating the front part of the hard palate in complete closure as in **tsh** and **dzh**, and in partial closure as in **sh** and **zh** (Unisa, 1977). The challenges experienced by Musehane (2013) with prepalatal sounds are indicated as follows:

- a) **mutshila** [*mutʃhila*] ‘tail’ or ‘suffix’
- b) **mutshimba** [*mutʃhimba*] ‘excretion’
- c) **tshipa** [*tʃhip’a*] ‘strangle’
- d) **kutshila** [*k’utʃila*] ‘small tail’ or ‘small suffix’
- e) **kutshimba** [*k’utʃimba*] ‘small excretion’

The **tsh** in (a) to (e) above is written in the same way in all instances, but the pronunciation is not the same. The **tsh** in (a) and (b) above, **mutshila** [*mutʃhila*] ‘tail’ or ‘suffix’ and **mutshimba** [*mutʃhimba*] ‘excretion’, is pronounced as a voiceless aspirated prepalatal affricate (Musehane, 2015c). However, another pronunciation of **tsh** is realised in examples (c) to (e) above, that is **tshipa** [*tʃhip’a*] ‘strangle’, **kutshila** [*k’utʃila*] ‘small tail’ or ‘small suffix’ and **kutshimba** [*k’utʃimba*] ‘small excretion’, as a voiceless, ejective prepalatal affricate.

Again, what Musehane (2015c) suggests in his discussion on prepalatal what has been suggested in Table 1 above.

## Denti-labial

The dentilabial is defined as the sound that is produced in a place of active articulation of consonant sounds with the lower lip approximating the upper front teeth as in complete closure of **pf** and **bv** and incomplete closure of **f** and **v** (Unisa, 1977). The challenges experienced by Musehane (2013) with dentilabial sounds are indicated as follows:

- a) **pfɛ̃** 'baboon'
- b) **pfa** 'hear'
- c) **kupfɛ̃** 'small baboon'

The **pf** sound in (a), (b) and (c) above is written in the same way in **pfɛ̃**, **pfa** and **kupfɛ̃**. Musehane (2015c) describes the sound **pf** as the aspirated equivalent of the sound **pfh**. This is not distinguished in the current orthography from the **pf** sound. It is pronounced similar to the voiceless ejective affricate sound.

Musehane (2015c) proposes that the ejected sound would be more properly presented by **pf** in **kupfɛ̃** and the aspirated sound in **pfɛ̃**.

## Labio-alveolars

Musehane (2015c) also discusses some problems faced with the labio-alveolar sounds that impact heavily on Tshivenda orthography. The challenges experienced with labio-alveolar sounds are indicated as follows:

- a) **tswa** [tsha] 'steal'
- b) **tswipudza** [tswipudza] 'strike'
- c) **tswina** [tswina] 'lizard'
- d) **kutswina** [kutswina] 'small lizard'

The challenge indicated by Musehane (2015c) is that the **tsw** sound is pronounced differently from the way it is written. In addressing the challenge Musehane (2015c) indicates that the sound **tsw** should be differentiated. This can be done by replacing the one sound with **tzw** and the other one with **tsw** as follows:

a) **tzw** [tzwipudza] ‘strike or crack’

b) **tsw** [tswa] ‘steal’

In Tshivenda, the orthographic representation of the plosive consonant sounds are represented as follows (Unisa, 1977, Milubi, 2004 and PanSALB, 2008):

## THE PLOSIVE

	<b>SOUNDS</b>	<b>DESCRIPTION</b>	<b>EXAMPLES</b>
a)	<b>B</b>	It is a bilabial voiced plosive	<i>bako</i> [bak'ɔ] (cave)
b)	<b>D</b>	It is an alveolar voiced plosive	<i>daha</i> [daɦa] (smoke)
c)	<b>ɖ</b>	It is a dental voiced plosive	<i>ɖo ɖa</i> [ɖɔ ɖa] (shall come)
d)	<b>Dy</b>	It is a palatal voiced plosive	<i>dyelo</i> [djelɔ] (crawl of bird)
e)	<b>G</b>	It is a velar voiced plosive	<i>gole</i> [gɔle] (cloud)
f)	<b>K</b>	It is a velar ejective plosive	<i>kule</i> [ku[e]] (far)
g)	<b>kh</b>	It is a velar aspirated plosive	<i>kholomo</i> [kɦɔɔmɔ] (cattle)
h)	<b>P</b>	It is a bilabial ejective plosive	<i>panda</i> [panda] (stamp)
i)	<b>ph</b>	It is a bilabial aspirated plosive	<i>phala</i> [pha[a]] (rooibok)
j)	<b>T</b>	It is an alveolar ejective plosive	<i>takala</i> [taka[a]] (be happy)
k)	<b>t̥</b>	It is a dental voiceless plosive	<i>t̥amba</i> [t̥amba] (bath)
l)	<b>th</b>	It is an alveolar aspirated plosive	<i>muthihi</i> [muthihi] (one person)
m)	<b>t̥h</b>	It is dental aspirated plosive	<i>t̥hoho</i> [t̥ɦɦɔ] (heads)
n)	<b>ty</b>	It is a palatal ejective plosive	<i>tyetyenyeya</i> [tjetjenjea] (laugh aloud)

**Table 2: Plosives**

In Tshivenda, the orthographic representation of the fricative consonant sounds are represented as follows (Unisa, 1977, Milubi, 2004 and PanSALB, 2008):

## THE FRICATIVE

	SOUNDS	DESCRIPTION	EXAMPLES
a)	<b>f</b>	It is a denti-labial voiceless fricative	<i>fola</i> [fɔ a] ( tobacco)
b)	<b>fh</b>	It is a bilabial voiceless fricative	<i>fhedza</i> [ φedza] ( finish)
c)	<b>h</b>	It is a glottal voiced fricative	<i>hulu</i> [ɦu u] (big)
d)	<b>h(w)</b>	It is a velar voiced fricative	<i>hwivha</i> [ɦʷiβa] (clean)
e)	<b>s</b>	It is an alveolar voiceless fricative	<i>sala</i> [sa a] (remain behind)
f)	<b>sh</b>	It is a pre-palatal voiceless fricative	<i>shavha</i> [ʃaβa] ( flee)
g)	<b>sw</b>	It is a labio-alveolar voiceless fricative	<i>swaswa</i> [ʃaʃa]
h)	<b>v</b>	It is a denti-labial voiced fricative	<i>mavu</i> [mavu] (soil)
i)	<b>vh</b>	It is a bilabial voiced fricative	<i>vhathu</i> [βaθu] (people)
j)	<b>x</b>	It is a velar voiceless fricative	<i>xela</i> [xɛɦa] (get lost)
k)	<b>z</b>	It is an alveolar voiced fricative	<i>zazamela</i> [zazame a] (itch)
l)	<b>zh</b>	It is a pre-palatal voiced fricative	<i>zhaka</i> [zɦaka] (trample)
m)	<b>zw</b>	It is a labio-alveolar voiced fricative	<i>zwino</i> [zʷino] (now)

**Table 3: Fricatives**

The sound **r (w)** only appears in combination with **w**, the variant form of **hw** in **hwala** [ ] or **[rwala]** for *to carry*.

In Tshivenda, the orthographic representation of the sonorant consonant sounds are represented as follows (Unisa, 1977, Milubi, 2004 and PanSALB, 2008):

## THE SONORANT (NASALS)

	SOUNDS	DESCRIPTION	EXAMPLES
a)	l	It is an alveolar lateral liquid sonorant	<i>hositele</i> [hositele] (hostel)
b)	ɭ	It is a dental lateral liquid sonorant	<i>ɭa</i> [ɭa] (eat)
c)	m	It is a bilabial nasal sonorant	<i>ima</i> [ima] (stand)
	m	or a denti-abial nasal sonorant	<i>mpfa</i> [mpfha] (hearing me)
d)	mw	It is a labio-palatal nasal sonorant	<i>rumwa</i> [rumja] (be sent)
	mw	or a labio-velar nasal sonorant	<i>rumwa</i> [rumɲa] (be sent)
e)	n	It is an alveolar nasal sonorant	<i>nona</i> [ɲɔɲa] (become fat)
f)	ɲ	It is a velar nasal sonorant	<i>ɲwana</i> [ɲwana] (child)
g)	ɳ	It is a dental nasal sonorant	<i>ɳama</i> [ɳama] (meat)
h)	ny	It is a pre-palatal nasal sonorant	<i>nyala</i> [ɲa a] (inyala)
i)	r	It is an alveolar rolled sonorant	<i>renga</i> [rɛŋga] (buy)
	r	It is an alveolar tapped sonorant	<i>renga</i> [reŋga] (buy)
j)	w	It is a bilabial glide sonorant	<i>wa</i> [wa] (fall)
k)	y	It is a pre-palatal glide sonorant	<i>ya</i> [ja] (go)

**Table 4: Sonorants /Nasals**

The alveolar-lateral liquid sonorant is used for loan words such as *hositele*. At some point it may become a dental lateral sound *ɭ* as in *malegere*. In Tshivenda the letters **c**, **j** and **q** are not used in words except in names such as *Johanna* (Van

Warmelo, 1989 & Schwellnus, 2009). In Siswati sounds such as r, x and q are not common (PanSALB, 2008b).

When writing the pre-palatal nasal sonorant sound **ny** before other pre-palatal sounds, it is written as *n* in practical orthography, **ntshutshedza**. Similarly, when writing a velar nasal sonorant sound **n** it is written as *n* as in **nkho**.

Further more a labio-palatal nasal sonorant sound **mw** is written with many labio-velar variants such as [*mn*] and [*nw*] but the practical orthography is [*nw*].

Consonant sounds that are articulated or that belong to the same phonetic boundary are grouped together as shown by the tables of consonants indicated above **Table 4**.

In Tshivenda the phonetic orthography provides the basis system for the scientific study of the language. Phonetic or practical orthography shows how the same speech sound is written with different symbols in different languages or how the same symbols refer to different sounds in different languages or how the same sound is indicated by different symbols in language and the same symbol is used in one language with different sound values. (Unisa, 1977).

Unisa (1977) states that to avoid these challenges of practical orthography, Tshivenda should adhere to the following guidelines:

- a) It is required that phonetic symbols must refer to one and only one speech sound or phonetic description. The symbol must as far as possible be singular.
- b) It is required that a given phonetic orthography be applied in the same way for all languages, giving it a universal character.
- c) It is required that the Roman alphabet be used as the basis for the different phonetic orthographies.
- d) It should deal with the deficiency of the 26 symbols of the Roman alphabet. Existing symbols should be modified by means of diacritics to cater for the symbols that are unavailable.

- e) The Roman alphabet should be enlarged by symbols from other languages, by using symbols in reverse position, altering existing letters, using capital letters, using punctuation marks and using specific double symbols and new symbols.
- f) The use of double symbols should be avoided as it clashes with the general rules for phonetic transcription as it is regarded as superfluous.
- g) Static diagrams should be drawn to indicate the position of the speech organs at a set moment during the production of a given speech sound.
- h) In the phonetic description of the speech sounds, all smaller details of the phonetic symbols used with diagraphs like [dʒ ] should be left out.
- i) All phonetic symbols should be written within square brackets, except in the table of consonants, but in continuous texts brackets must be used to distinguish phonetic script from practical orthography.

It is true indeed that one phonetic sound must refer to one speech sound as this will prevent confusion. One phonetic orthography must be used in Tshivenda. It would be difficult to redraw the new system of writing, so it would be better to continue with Roman letters as the system of writing.

### **(8) The Use of Contraction Forms**

The contracted forms of the verbs are written as one word. There is no need to repeat the infinitive formatives. We therefore write:

- a) *Ri ʔoʔou swika*, but not *ri ʔoʔou u swika* (We want to arrive)
- b) *Zwi tou vhavha*, but not *zwi tou u vhavha* (It is painful)
- c) *U ʔolou ri dina*, but not *u ʔolou u ri dina* (He/She troubles us)

### **(9) The Use of the Diacritic Marks**

There are challenges that Musehane (2015c) classifies as challenges in diacritic marks. These challenges are with regard to pronunciation, especially for those who are learning Tshivenda. The challenges can be indicated as follows:

- a) ***nkuda*** [ŋkuḁa] ‘nock me’ (written)
- b) ***nngu*** [ŋngu] ‘sheep’ (written)
- c) ***ḥkuḁa*** [ŋkuḁa] ‘nock me’ (spoken)
- d) ***ḥngu*** [ŋngu] ‘sheep’ (spoken)

The challenge identified in examples (a) to (d) above is that the way the words are written differ considerably from the way in that these words are spoken. It is clearly shown by the examples in (c) and (d) above that the way these words are pronounced differ from their orthography (Musehane, 2015c).

The other challenge picked up by Musehane (2015c) centres on the dental sounds such as ***nnḁu*** and ***nnḁa***. What he is regarding as the challenge is the writing of ***nnḁu*** and ***nnḁa*** in the orthography not in the way they are spoken, but as what he calls erroneous orthography. In the phonetic orthography the words ***nnḁu*** and ***nnḁa*** will be represented as follows:

- a) ***nnḁu*** [ŋnḁu] ‘house’
- b) ***nnḁa*** [ŋnḁa] ‘outside’

According to the phonetic alphabet, the *ḥ* in examples (a) and (b) is a velar sound.

Bailey (1995) laments the use of diacritics as a legacy of the outmoded nineteenth-century approach of Lepsius to orthographic design. In his view, diacritic signs should not have been used, just like in the examples given below:

- a) ***tamba*** ‘bath’ (correct form is *ṭamba*)
- b) ***la*** ‘eat’ (correct form is *ḷa*)

The practice of writing words in Tshivenda differently from the way they are pronounced affects Tshivenda orthography in a great way, especially when diacritics are involved.

Musehane and Maṭhabi (2015) indicate that the disjunctive writing system, diacritic marks, capitalization and other aspects of writing, add meaning to a piece of written work and ensure that whatever is written is understandable. Their argument is that errors in Tshivenda orthography are defects in the language that could be avoided by seeking assistance from linguists or by learning how the language is written.

## (10) The use of the Disjunctive System

In discussing the disjunctive system of writing, Doke (1929) states that the disjunctive word division of African languages is also based on the pronunciation. This view is supported by Van Wyk (1993), who states that word division in disjunctive writing is primarily an orthographical concern as it is based exclusively on phonetic considerations.

Van Wyk (1993:29) argues that:

It may be possible to establish phonetic units corresponding to disjunctively written words but such units could not justifiably be used as the basis of grammatical description, just as it would be unjustified to base grammatical analyses on phonemes, syllables, rhythm groups or some other phonetic or phonological unit'.

So, Van Wyk's (1995) discussion points out that the idea of adopting disjunctive writing for word division is not linguistically justified either. The use of the disjunctive system of word division in Tshivenda gave rise to a word tradition. This gave false hope to linguists who believed that word tradition is a linguistically justified approach (Van Wyk, 1995).

What makes conjunctivism different from disjunctivism? Van Wyk (1995) states that the difference between conjunctivism and disjunctivism concerns the status of certain linguistic elements, which are joined to the subsequent elements in a sentence in the Nguni languages, but written separately in Tshivenda. For example:

- a) ***umfazi ukhuluma nomntwana*** 'The woman is speaking to the child'
- b) ***musadzi uamba nañwana*** 'The woman is speaking to the child'

In the two sentences above in (a) and (b), what makes conjunctive is the addition of certain linguistic elements. These elements can be identified in Tshivenda as follows:

- a) *musadzi* < *mu.sadzi* ‘the woman’
- b) *uamba* < *u. amba* ‘is speaking’
- c) *nañwana* < *na. ñwana* ‘the child’

It can be easily seen that what makes the above words in (a) to (c) conjunctive are *mu*, *u* and *na*. The question therefore ‘what are these elements called?’ All these elements are either called nominal or verbal prefixes.

Similarly, if the sentence, *musadzi uamba nañwana*, is written properly it would look as follows:

- a) *musadzi* ‘woman’
- b) *u amba* ‘is speaking’
- c) *na ñwana* ‘to the child’

The analysis of words in (a) to (c) above reveals the following elements: *mu*, *u* and *na*. These elements can make a sentence in Tshivenda conjunctive.

This is the reason why Van Wyk (1995:83) indicates that the phonological structures of the languages which use disjunctive word division are to ‘a certain extent predisposing factors’ and are ‘purely a matter of orthographical convention’ (Van Wyk, 1995:83).

The foregoing discussion has highlighted some of the challenges affecting Tshivenda orthography. Currently, the disadvantage is that it would be extremely difficult to redesign Tshivenda orthography, that is, to change it from a disjunctive orthography to a conjunctive orthography.

## **(11) The Use of the Diminutives**

The diminutive is an easy topic to handle in Tshivenda orthography. Musehane (2013) illustrates that diminutives can be indicated by attaching suffixes to nominal stems. For example:

- a) **malofhanyana** 'little blood'.
- b) **mutukana** 'small boy'.

In the examples of diminutives formed by suffixes **-nyana** and **-ana** in (a) and (b) above, the suffixes are written attached to the nouns they qualify. In other languages such as Afrikaans diminutives are formed by attaching suffixes such as **-ie, -jie, -etjie, -tjie, -kie** and **-pie** (Alberts,2013).

Diminutives in Tshivenda orthography are based on prefixes and suffixes and are written in conjugated form. For example:

- a) prefix **ku-** : **kubudzi** 'small goat'.
- b) suffix **-nyana** : **tshifhinganyana** 'small time'.
- c) suffix **-ana** : **mbudzana** 'small goat' or 'baby goat'.
- d) prefix **tshi-** : **tshidu** 'small hut'.
- e) prefix **zwi-** : **zwiri** 'small trees'.
- f) prefix **lu-** : **lukolomo** 'a thin cow'.
- g) prefix **vh-** : **vhugoloi** 'bad cars'.

## (12) The use of the Hyphens

Musehane and Maṭhahi (2015) state that the use of hyphens has been forbidden, so that all words with hyphen should be written together as one word. Accordingly, this should be realised in compound and reduplicated words. Similarly, where prefixes and affixes are used, no hyphen should be applied.

Quite interesting is the study of Musehane and Maṭhahi (2015) that sought to find out whether hyphens are still used since they had been forbidden in Tshivenda orthography in 2008. The following instances were identified:

- a) **Vho- Ndou** 'Honourable Nḁou'
- b) **Vho- Mphaphuli** 'Honourable Mphaphuli'
- c) **Vho- Makhadzi** 'Honourable Makhadzi'
- d) **Vho- Nesengani** 'Honourable Nḁesengani'

Musehane and Maṭh̄abi (2015) investigated whether five identified funeral undertakers have complied with Tshivenḁa orthography on the treatment of hyphen. What they did not tell us is whether orthography documents were distributed to those funeral undertakers in advance or not. There is no indication as to whether it was an attempt to test content knowledge on the workers of the five funeral undertakers on the use of hyphens in Tshivenḁa orthography.

Musehane and Maṭh̄abi (2015) did not accept the results of the test conducted. All five funeral undertakers used hyphens to write proper nouns. According to Musehane *et. al.*, (2015) it was wrong to write hyphens in the names indicated in a) to d) above, as it was already forbidden by Tshivenḁa orthography. Their arguments are that the funeral undertakers incorrectly used the hyphenation of proper nouns while had been forbidden. According to them hyphenation is regarded as the old way of writing proper nouns.

The challenge of hyphenation is also propounded when Bailey (1995) states that it causes more confusion to hyphenate words than would be grasping the nettle and adopting conjunctive writing once and for all. Bailey's argument is not supported by other scholars such as Alberts (2013), who states several functions of a hyphen that makes it better than conjunctive writing. Alberts states that a hyphen is used to assist with the readability of a word, to join words in a specific combinations to indicate a specific meaning, to use as a mark to indicate omission and to indicate a break in a word that cannot be written in full in a given line.

### **(13) The use of the List**

In Tshivenḁa orthography, the standard word list is meant to be revised and enlarged edition of terminology (PanSALB, 2008a). The list contains terms taken from the syllabi of various school subjects and these terms are arranged alphabetically.

Alberts (2013) argues that a word list should be part of the document on spelling and orthography rules to list words that give spelling problems, neologisms and complex words to illustrate word-forming processes and to show which words are recognised in the language.

## (14) The Use of the Loaned or Borrowed Words

Musehane (2013) suggests that loaned words should be written as follows:

- a) **Afrika** not **Afurika** 'Africa'
- b) **Phrofesa** not **Phurofesa** 'Professor'
- c) **Muphrista** not **Muphirisita** 'Priest'

Musehane (2013) advocates the writing of the loan words without vowels between certain consonant sounds. In the analysis of the examples given above in (a) to (c), the following sounds are identified:

- a) **fr** < *fr*, from English Africa
- b) **phr** < *pr*, from English professor and priest

What are these two sounds? The **fr** and **pr** are called '*consonantal diphthongs*' (Tafel, 1861). The above consonantal diphthongs are also called consonant blends or diagraphs, because they do not have an intervening vowel. English consonant blends cannot be used as standard to Tshivenda orthography. This is what Van Wyk (1993) laments when Tshivenda writes like modern European languages, especially English, German, French and Portuguese. In analysing the three loaned words in Tshivenda, the following linguistic elements are identified:

- a) **-ika** < *ica* : **Afrika** not **Afurika** 'Africa'
- b) **-fesa** < *fessor* : **Phrofesa** not **Phurofesa** 'Professor'
- c) **-ista** < *est* : **Muphrista** not **Muphirisita** 'Priest'

It is easily observed that the **c** sound in English changed to a **k** sound in Tshivenda as in (a) above. The sound **sor** in English changed into **sa** sound in Tshivenda orthography as in (b) above. Moreover, the **est** sound in English changed to **ista** in Tshivenda as in (c) above. The change could be completed, without retaining some of the English consonant blends **fr** and **pr**. Instead, writing the words as **Afurika** and **phurofesa**, respectively.

## (15) The use of Negative Aspects

Musehane (2013) in his paper on *Tsenguluso ya Khethekanyo ya Maipfi kha Tshivenda (An Analysis of Word Division in Tshivenda)* states that negatives should not be written conjunctively. According to him this is how negatives should be written:

- a) **ho ngo ḁa** 'did not come'
- b) **a so ngo ḁa** 'should not come'
- c) **a sa athu ḁa** 'before he comes'
- d) **a tho ngo ḁa** 'I did not come'

The negatives indicated in (a) to (d) above should not be written conjunctively (Musehane, 2013). This view contradicts what Musehane later says is the use of **songo**, which he picked from the Book of Exodus, Chapter 20. In his words, Musehane (2013) does not know why people wrote the negative word **songo** conjunctively.

In support of the usage of the word **songo** in b) above, Musehane (2013) reiterates that its morphology does not allow it to be written conjunctively. But what Musehane (2013) does not provide clarity on is whether **songo** is a word or an aspect. If **songo** is a word, no one will expect it to be treated as other negative aspects, such as:

- a) **a** : **a ri ḁuwi /a hu na tshithu /a ri vhoni /a ro ngo vhona /a ri nga vhoni**
- b) **athu**: **ha athu ri fha / a ri athu swika/a thi athu zwi pfa not a thi athu u zwi pfa**
- c) **ha**: **ha ḁi/maḁi ha eli/ha ngo ya/haho (neg ind vb pref)**
- d) **ho**: **ho ngo amba/ha ngo/ho ngo ḁa/maḁi ho ngo ela (neg pf pron vb pref cl. 1,6)**
- e) **ngo**: **vb pref. forms neg. past indic a ro ngo ḁa/negative imperative u so ngo ya negative optat a so ngo ya/arali a so ngo ya/tshisima a tshi no ngo xa /neg vb pref cl. 1,6 ha ngo/ho ngo ḁa/maḁi ho ngo ela**

- f) **sa:** *u sa pfa/ zwa sa wanala /we a sa ye /a sa tuwe* (neg & dep vb prefix)
- g) **si:** *a si muthu / a si kale /a si tuwe/vha siho/naho i si yone* neg particle of copula /*Vha ri a si nwananga?* Not *Vha ri asi nwananga?*
- h) **Songo:** *Ni songo da /Vha songo hangwa uri phele heyi yo tou tshelwa not vha so ngo hangwa uri phele heyi yo tou tshelwa* (vb. pref forming neg. optat. also for neg. imperat) / *a songo tuwa a songo la* (sa ngo, vb pref forming dep. past. neg.)
- i) **thi :** *a thi li mashonzha /A thi tsha zwi pfa* not **Athi** *tsha zwi pfa*
- j) **tho:** *a tho ngo ya mulamboni*

## (16) The use of the Plural Forms

In African languages, Tshivenda in particular plural forms are realised by means of noun class prefixes (Musehane, 2014).

- a) **muthu (vhathu)** 'people'
- b) **tshinoni (zwinoni)** 'birds'

In Afrikaans, the plural forms of words are 'interdependent on vowels, duplication of consonants, the use of apostrophe, the use of diacritics, proper and appellative nouns, foreign words, job and title designations and abbreviations and variants' (Alberts, 2013:19).

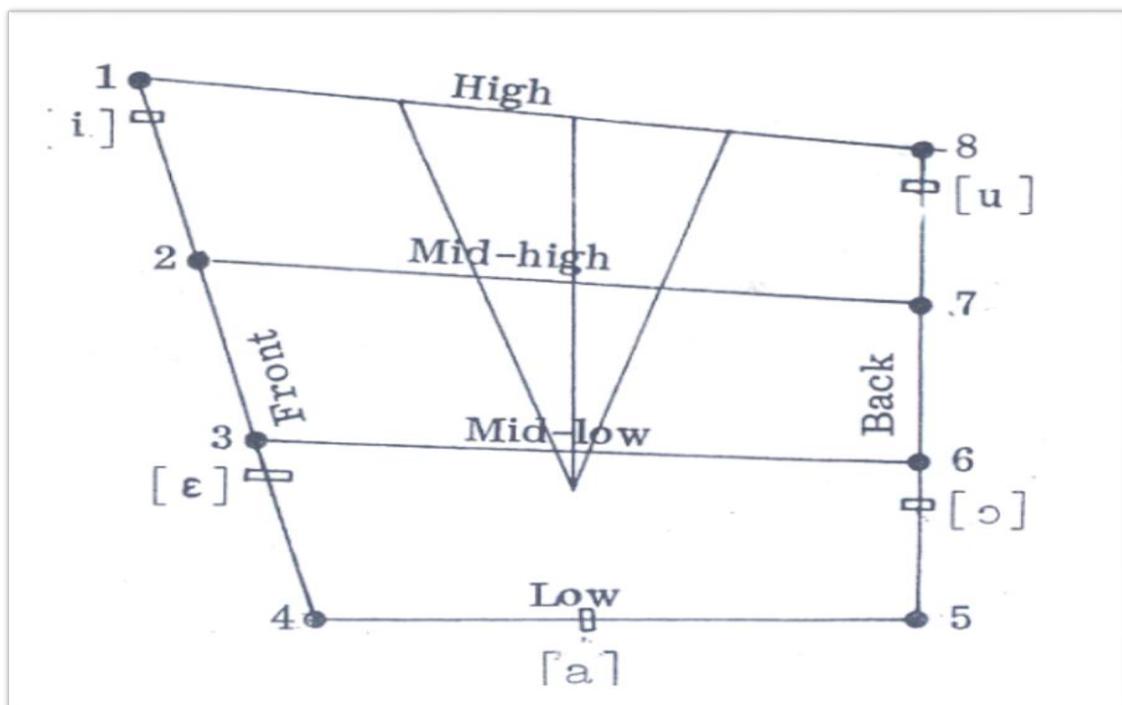
## (17) The use of the Vowel System

Poulos (1990) defines vowels as a category of sounds that are produced with a relatively unobstructed air passage. Tshithukhe (2009) states that vowels are speech sounds that are produced without occluding, diverting or obstructing the flow of air from the lungs.

Accordingly, vowels are part of human language. In Tshivenda there are five basic vowels and two raised vowels (Tshithukhe, 2009). For example:

- a) **a:** [a] a low central vowel in *rafha* [raφa] ‘for to take out’, that lies between cardinal vowels 4 and 5 but somewhere nearer to 4.
- b) **e:** *kule* [ku [e] (far)
- c) **i:** [i] a high front vowel in *lisa* [[isa] for ‘to herd’, which lies slightly lower than cardinal vowel 1
- d) **o:** *hositele* [hosite[e] (hostel)
- e) **u:** [u] a high back vowel in *ruma* [ruma] for ‘to send’ which is slightly lower than cardinal vowel 8.
- f) **e:** [ε] a mid low front vowel in *rema* [rεma] for ‘to chop’, which lies between cardinal vowels 3 and 4 but closer to 3.
- g) **o:** [ɔ] a mid low back vowel in *mboho* [mbɔhɔ] for ‘a bull’, which lies between cardinal vowels 5 and 6 but closer to 6.

### BASIC VOWEL CHART IN TSHIVENDA



## Basic Vowel Chart in Tshivenda (Unisa, 1977)

Both open [ɛ, ɔ] and closed [e, o] vowels need not be marked since open [ɛ] and [ɔ] automatically become closed before syllables with closed vowels (Van Warmelo, 1989). The role of some of these vowels is that they cause sound changes in Tshivenda especially the gliding vowel **-w-** and **-j-**. Paulos (1990) states that two semi vowels in Tshivenda are orthographically represented by **y** and **w**, which are also regarded as glides. Semi vowels are found between consonants and vowels (Nyoni, 2015).

Vowel raising, as advocated by Tshithukhe (2009) and Nyoni (2013), is a process where a vowel is raised from its normal position during articulation due to the influence of the suffix **-ni**. For example:

- a) **mulamboni** < mulambo 'river'
- b) **tshikwarani** < tshikwara 'hill'

Accordingly, raised vowels in Tshivenda are in a position between [i] and [ɛ] and between [u] and [ɔ] and are derived from five true vowels (Nyoni, 2013).

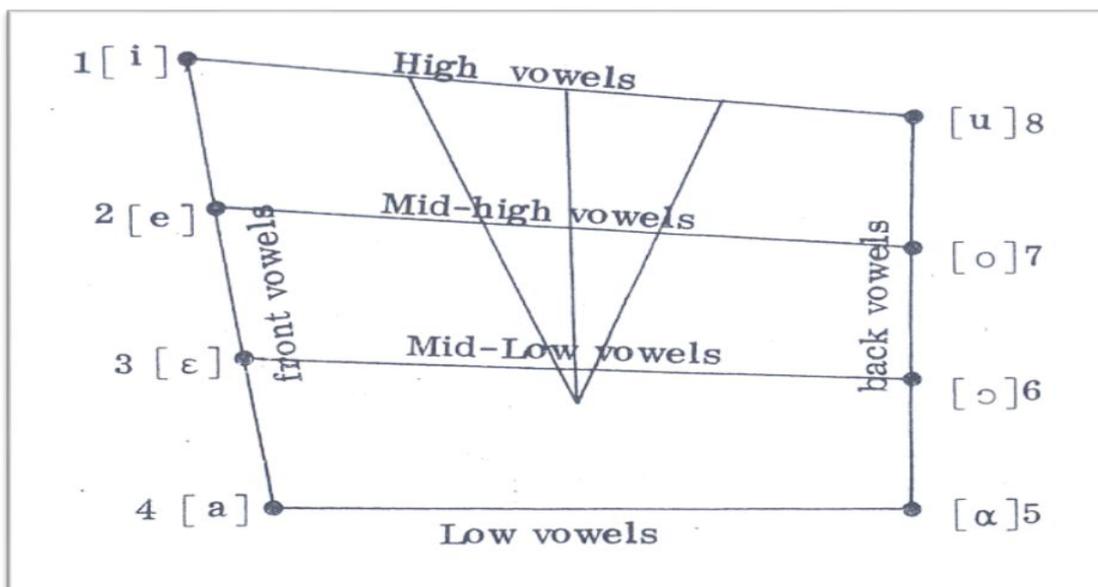
With regards to vowel diphthongs, Poulos (1990) indicates that they are found in a very restricted basis. For example:

- a) **ae** : *Maemu* 'the name of a person called Maemu'
- b) **ai** : *aini* 'iron'
- c) **au** : *musalauno* 'today'
- d) **ea** : *vhea* 'put'
- e) **ie** : *tshienge* 'pine apple'
- f) **io** : *tshiombo* 'drum stick'
- g) **iu** : *tshiulu* 'ant-hill'
- h) **oi** : *muloi* 'witch' or 'wizard'
- i) **ou** : *khou* 'can'
- j) **ua** : *muano* 'oath'

- k)      *ue : mueni* 'visitor'**
- l)      *ui : muingameli* 'inspector'**
- m)      *uo : muomva* 'banana fruit'**

There are several factors that can influence the usage of vowels, such as the open or closed syllables, stress, origin of the word, origin of prefixes and suffixes in combination of the base, sound environment and tradition (Alberts, 2013). Accordingly consonants and glides, <w> and <y> can be used to form complex consonant combinations (Musehane, Ladzani, Raphalalani, Mulaudzi, Muleya & Muleya, 2008).

**THE VOWEL CHART OF THE IPA**



**The Vowel Chart of the IPA (Unisa, 1977)**

## (18) The use of the Word Categories

In Tshivenda, there are word categories, some with significant subdivision or subtypes (Poulos, 1990). These word categories can be illustrated as follows:

- a) Noun (substantive) : **Muthu** 'person'
- b) Pronoun (substantive) : **ene** 'the one'
- c) Demonstrative : **uyu** 'this'
- d) Adjective (qualificative) : **muhulu** 'big'
- e) Verb (predicative) : **tshimbila** 'walk'
- f) Copulative (predicative) : **vha** 'to be'
- g) Adverb (descriptive) : **nga goloji** 'by car'
- h) Ideophone(descriptive) : **tserr!** 'screeching brakes'
- i) Interjection : **hee!** 'hey!'
- j) Conjunction : **musi** 'when'
- k) Interrogative : **mini** 'what'
- l) Preposition : **nga** 'by'

Apart from these word categories, there are three subparts for the pronoun, namely absolute, reflexive and quantitative, and subparts for the qualificative that are adjective, possessive, relative and enumerative and four subparts for the copulative namely identifying, descriptive, associative and locational (Doke, 1945:54; Poulos, 1990 & Van Wyk, 1993).

Musehane (2013) states the word *vhuḁi* 'beauty' is written separately from other words as it is a noun. But it can be written conjunctively as an adjective as in the following examples:

- a) **wavhuḁi** 'beautiful'
- b) **zwavhuḁi** 'good things'

Imperative words are written as one word such as the following (Musehane, 2013):

- a) *tuwani* 'go'
- b) *tshimbilai* 'walk'

### (19) The Use of Word Division

In discussing the disjunctive and conjunctive systems of writing, Doke (1929) states that word division of African languages is based on pronunciation. This view is supported by Van Wyk (1993), who states that word division is primarily an orthographical concern as it is based exclusively on phonetic considerations.

Van Wyk (1993:29) argues that 'it may be possible to establish phonetic units corresponding to both disjunctively and conjunctively written words but such units could not justifiably be used as the basis of grammatical description, just as it would be unjustified to base grammatical analyses on phonemes, syllables, rhythm groups or some other phonetic or phonological unit'.

When Doke tried to justify disjunctive and conjunctive writing systems on phonological grounds, linguists accepted it uncritically as the only linguistically correct method that can provide correspondence between disjunctively and conjunctively written words on the one hand and grammatical words on the other. (Van Wyk, 1995)

So, Van Wyk's (1995) discussion points out that the idea of adopting disjunctive writing for word division is not linguistically justified either. The use of the disjunctive system of word division in Tshivenda gave rise to a word tradition. This gave false hope to linguists who believe that the word tradition is a linguistically justified approach (van Wyk, 1995).

The examples in section 2.3.2.18. show that word division can only be used as an orthographical convention.

## **(20) The Use of the Technical Aspects**

The front matter section of the spelling and orthography rule document must deal with the introduction part of the spelling and orthography rules. According to Alberts (2013) this section of the rules must acknowledge people, organisations and institutions for the support they gave with regard to finance and information technology.

Moreover the front matter of the spellings and orthography rules must contain a table of contents, preface, suggestions for users, explanations, modus operandi and ground rules of the spelling systems of the African languages (Alberts, 2013).

## **(21) The use of the Table of Contents**

Apart from having the preface, suggestions for users, explanations, modus operandi and ground rules of the spelling systems of the African languages, the table of contents must have the basic spelling and orthographic rules in an alphabetical order (Alberts, 2013).

Furthermore, the table of contents must have a word list containing examples of the African language vocabularies, lists of abbreviations, lists of international place names, transliteration tables, colloquial African languages, terminology lists, and indices (Alberts, 2013).

## **(22) The use of the Preface**

The preface must give a summary of the process regarding the standardisation of the African languages and should give a broad outline of the work of the NLBs' Technical Committees on standardisation (Alberts, 2013).

Moreover, the preface must indicate what the 'influence of language development and change on the spelling and orthography' on of each of the South African languages are (Alberts, 2013:14).

Of greater importance is the inclusion of the names of the current members of the NLBs' Technical Committees on standardisation who compiled or revised the spelling and orthography rules (Alberts, 2013).

### **(23) Suggestions for Users**

Before one could read spelling and orthography rules, instructions on how to use the document should be provided in the form of a basic style guide. This basic style guide is needed to assist the users of the spelling and orthography rules of the South African languages (Alberts, 2013).

### **(24) The Explanation of Basic Spelling and Orthographic Conventions**

Various sections included in the spelling and orthography rules of the South African languages must be described to make them easy for the users. Alberts (2013) suggests that this section must explain the basic spelling and orthographic conventions of the spelling and orthography of the South African languages.

Again it must provide 'a list of phonetic signs with their appropriate pronunciation' in African languages (Alberts, 2013:15).

As the booklets contain wordlists, it must also be explained why certain words are included and others are not included in the spelling and orthography booklets of the South African languages (Alberts, 2013).

### **(25) The use of the Modus Operandi**

The work of all the different NLBs for South African languages must be explained (Alberts, 2013). All the NLBs' Technical Committees and their functions must also be explained.

## **(26) Ground Rules of the Spelling Systems of the African Languages**

An outline of the ground rules for the spelling and orthography systems of the African languages must be provided (Alberts, 2013).

## **(27) The use of the Back Matter and Related Matters**

Alberts (2013) states that each document on spelling and orthography rules, just like the AWS must have as part of its back matter a list of abbreviations, a list of international geographical names with derivations, transliteration tables, colloquial language, a terminology list and an index.

## **(28) The use of the Lists of Abbreviations**

Alberts (2013) states that each document on spelling and orthography rules must have a representative list of abbreviations and acronyms written after the word list.

## **(29) The use of the Lists of Place Names**

Alberts (2013) states that each document on spelling and orthography rules must include a list of geographical names governed by the *South African Geographical Names Council*. Alberts further argues that since there is no official body governing the spelling and orthographic conventions of international place names of South African languages, they can be added and transliterated according to the South African language spelling conventions.

The reference address deals with cognitive reference, emotive reference, ideological and the community constituting reference of place names.

The cognitive reference deals with place names that help in thinking about, understanding, learning and remembering entities.

The emotive reference of place names deals with place names that relate to places that evoke good or bad feeling. Place names with words such as Paradise or Hell evoke good or bad feeling. Similarly disturbing or corrupting place names can evoke good or bad feeling. Place names to or from a place where people were displaced or

forcefully removed have a history that is either positive or negative (Raper 1987, Basso 1990, Tilley 1994 & Musehane 2013). Everett-Heath (2005) states that historical events such as wars tell people about their existential experience. The ideological reference of place names deals with place names that relate to places that reveal political and ideological issues. Place names that came with colonialism reveal the system of sufferings, contestation or conflict within communities.

### **(30) The Use of the Transliteration Tables**

The transliteration table is meant to assist users who encounter problems when transliterating foreign names into South African languages. Alberts (2013) is of the view that transliterated tables for languages such as Russian, Slavic names, Arabic and Chinese names should be prepared before hand to assist language practitioners.

### **(31) The Use of the Colloquial Language**

Alberts (2013:22) argues that a list of colloquial words marked accordingly should be provided to separate them from the standard variety. She further states that guidelines for using the colloquial variety should be included.

### **(32) The Use of the Terminology Lists**

Alberts (2013) states that a terminology list that is arranged alphabetically should be provided at the end of the document. Such a list will “explain the meaning of terms used” and will also “contain typical terms that might be problematic” (Alberts, 2013:23).

### **(33) The Use of Indices**

Alberts (2013) mentions that a list of an alphabetically arranged index, with a useful quick reference system with running heads, assists in the reference processes.

#### **(34) The Use of the Spelling and Orthography Rule Forum**

Alberts (2013) is of the view that the South African languages should have a spelling and orthography rule forum that communicate on a daily basis on matters regarding spelling and orthography related problems. She further states that all decisions taken at the Forum should be ratified at the formal meetings.

#### **(35) The Use of Facebook**

The Spelling and Orthography Rule Forum can use Facebook to deal with and update on a daily basis issues regarding language and to keep themselves up to date on developments on the social networks (Alberts, 2013).

#### **(36) The Use of the Electronic Version of the Orthography Document**

Alberts (2013) suggests that the South African languages should have a spelling and orthography rules online and in an electronic version. She further states that this will assist in “international access via the Internet” and interaction with users.

#### **(37) The Use of the e-Grammar**

Alberts (2013) suggests that the Spelling and Orthography Rule Forum of the South African languages should establish a subcommittee of various renowned scholars to compile an online grammar. She further argues that e-grammar should be descriptive and normative and should function as language portal.

#### **(38) Co-operation between Languages**

Alberts (2013) states that South African languages should co-operate in spelling rules and orthography projects. Cooperation lead to the approved system of revision, streamlined to harmonise spelling and orthography rules that are similar in different African languages. This serves as an example of what could be done and what could be avoided.

## CHAPTER THREE

### RESEARCH METHODOLOGY

#### 3.1 INTRODUCTION

In the previous chapter, the researcher reviewed literature dealing with Tshivenda orthography. The purpose for reviewing literature was to examine the views of scholars related to the intended research project, in this case Tshivenda orthography, with special reference to Pan South African Language Board spelling rules. The purpose of reviewing of literature is also supported by Brynard, Hanekon and Brynard (2014:40) who state that literature review is done “to obtain perspective on the most recent research findings related to the topic of research”. Moreover, Brynard, *et. al.*, (2014) state that literature review situates one’s proposed study in relation to existing body of knowledge in one’s chosen topic area. The literature review, revealed the challenges facing Tshivenda orthography.

The literature review is a crucial aspect of research preparation as it allowed the researcher to build a case for conducting the study and to guide the design, and data collection of the study (Walshaw, 2012).

Scholars such as Doke (1929 &1954), Tshithukhe (2009 & 2013), Musehane (2011 & 2013), Alberts (2013) and Nyoni (2013 & 2015) present strong arguments on Tshivenda orthography.

A variety of scholars discuss their views with regard to defects, problems and challenges faced by Tshivenda orthography. The most recent findings related to the topic of *‘An Evaluation of Tshivenda Orthography with Special Reference to Pan South African Language Board Spelling rules’* brought to the fore the question, ‘what causes these defects, problems and challenges in Tshivenda orthography?’ Determined to solve these defects, problems and challenges in Tshivenda orthography, the researcher devised a research strategy. Brynard, *et al* (2014:2)

define research as a “method of action by means of which people solve problems in an endeavour to extend the boundaries of knowledge”.

Similarly, Mouton (1996:35) states that “research is a process of investigation, an examination of a subject from different points of view and a hunt for the truth”. Put differently, Welman (2005:2) says that “research is a process that involves obtaining scientific knowledge by means of various objective methods and procedures”. Furthermore, Babbie (2001:75) indicates that “research is to search or investigate exhaustively or the collecting of information about a particular subject.” Again, Breakwell (1995:2) shares that “research is done to find out what has happened, how it happened, and if possible, why it happened.”

The literature review empowers a researcher with the correct research methodology to endeavour in a research journey to investigate these defects, problems and challenges in Tshivenda orthography to obtain knowledge to solve them.

### **3.2 RESEARCH METHODS**

Scholars show that research methodology is “a group or body of methods” (Brynard, *et al* 2014:38). Leedy and Ormrod (2013) indicate that research methodology is used to extract meaning from data. Moreover, “the methodology to be used for a particular research problem must always take into account the nature of the data that will be collected in the resolution of the problem” (Leedy & Ormrod, 2013: 94). In this research project the data for the research relate to Tshivenda orthography. This includes a review of literature, interview data and Pan South African Language Board spelling rules and document analysis.

The type of data favoured a qualitative research method rather than a quantitative research method. This choice was influenced by the fact that the research project deals with Pan South African Language Board spelling rules and how and why it impacted on Tshivenda orthography.

The contrast between quantitative research and qualitative research is the focus on either quantity or quality.

Leedy and Ormrod (2013:95) state the following characteristics of quantitative research:

- a) It looks at amounts, or quantities, of one or more variables of interest.
- b) It tries to measure variables in some numerical way, perhaps by using commonly accepted measures of the physical world.
- c) Quantitative researchers seek explanations and predictions that will generalise to other persons and places.

Leedy and Ormrod's views on quantitative methods are supported by Babbie and Mouton (1998) when they say that "quantitative analysis is the numerical representation and manipulation of observations for the purpose of describing and explaining the phenomenon that those observations reflect". This view of using quantitative research methods where there is a representation of figures is supported by Nunan (1992:2), who says that "quantitative research is obtrusive and controlled, objective, generalisable, outcome oriented, and assumes the existence of 'facts' that are somehow external to and independent of the observer or researcher".

In contrast to quantitative research, Leedy and Ormrod (2013:95) state the following characteristics of qualitative research:

- a) Qualitative research looks at characteristics, or qualities that cannot be entirely reduced to numerical values.
- b) It aims to examine the many nuances and complexities of a particular phenomenon.
- c) Qualitative research is not limited to research problems involving human beings.

Leedy and Ormrod's views on qualitative methods are supported by Nunan (1992:231) who states that "qualitative data is data that is recorded in non-numerical form, such as transcripts of classroom interactions". This argument is supported by Mouton (2001), who indicates that "qualitative research helps the researcher to "understand people in terms of their own definition of their world".

This is endorsed by McMillan and Schumacher (1993) who maintain that qualitative researchers are interested in the world as defined, experienced, and constituted by the subjects, as long as that world forms part of the problem they are studying. Furthermore, qualitative research can be based on a naturalistic approach that seeks to understand phenomena in context, in real life situations and not in an experimental situation (Maree, 2007:78-79).

Moreover, Miles and Huberman (1997) in support of a qualitative approach, indicate that “qualitative data corresponds to words rather than figures as quantitative data does”. Leedy *et. al.*, (2013) argue that qualitative research involves looking at characteristics, or qualities, that cannot be entirely reduced to numerical values, but words. Above all, the researcher’s focus is to understand the rules that have been invoked by the authorities pertaining to Tshivenda orthography.

Although quantitative and qualitative approaches are deemed to be different, they nevertheless involve similar processes such as the identification of a “research problem, reviewing related literature, and collecting and analysing data” (Leedy & Ormrod, 2013:95).

The difference between the quantitative and qualitative approaches is that the quantitative method starts with one or more hypotheses to be tested, isolates the variables it wants to study, uses a standardised procedure to collect some form of numerical data, and uses statistical procedures to analyse and draw conclusions from the data (Leedy & Ormrod, 2013:95).

In contrast with quantitative approach, qualitative research often starts with general research questions rather than specific hypotheses. It involves collecting an extensive amount of verbal data and /or nonverbal artifacts, organising those data and artifacts into some form that gives them coherence, and using verbal descriptions to portray the situations studied (Leedy & Ormrod, 2013:95).

The qualitative research methodology was deemed more suitable for this study. The reason for choosing this approach is that, the research project deals with verbal problems. This is the only method that will ensure credible and reliable results

(De Vos, *et. al*, 2005) when the researcher tries to understand Tshivenda orthography with special reference to PanSALB spelling rules.

Qualitative research methods provide a means to evaluate defects, problems and challenges in Tshivenda orthography and to reveal the multifaceted nature of PanSALB spelling rules (Leedy & Ormrod, 2013).

Again, and more importantly, as Baumard and Iber (1999) reveals, qualitative research gives the researcher some flexibility in modifying research questions as the research progresses, which is not possible with quantitative approach.

The foregoing explanation is in alignment with the main aim of this study that is to evaluate Tshivenda orthography with special reference to Pan South African Language Board (PanSALB) spelling rules.

### **3.3 RESEARCH DESIGN**

Of the five common research designs propagated by Leedy and Ormrod (2013), namely case study, an ethnographic study, phenomenological study, grounded theory study, and content analysis, the researcher used the latter. The relevance of content analysis in this research project is that it deals with the contents of a particular body of material for the purpose of identifying patterns, themes, or biases (Walshaw, 2012 & Leedy & Ormrod, 2013).

Content analysis differs from the other four designs. In case study the collection of data is on one individual, one group, one setting, an activity, or an issue informed by either quantitative or qualitative design purposes. Ethnographic designs represent procedures for writing about people or a group that share a common culture (Leedy & Ormrod, 2013). Moreover, phenomenological study deals with understanding of people's perceptions, perspectives, and understanding of a particular situation, whereas grounded theory designs are based on interpretivism and data used to develop a theory (Walshaw, 2012 & Leedy & Ormrod, 2013). In a way all of these research designs deal with the collection of data in a qualitative way.

Choosing content analysis as a design for this research project fitted well with the research path of the researcher. Through content analysis, the researcher will get research participants from which he could collect information (Welman, *et. al.*, 2005).

### **What is a research design?**

Mouton (1998:107) states that “a research design is a set of guidelines and instructions to be followed in addressing the research problem”. Content analysis provides guidelines and a blue print for the research on defects, problems and challenges in Tshivenda orthography (Mouton, 1998 & Babbie & Mouton, 2001).

For this research project, the research design started with the process of interviewing participants, followed by document analysis. The researcher did not plan everything about this research project in advance; the progression depended on the results of the interviewing processes. The researcher started the research project with “a rough and tentative design” (Rubin & Rubin 1995:42). The researcher scheduled interviews with participants across the country to talk about Tshivenda orthography. The data obtained from these initial interviews were used for further planning and focussing of the research. After each interview researcher decided who would be next for the next interviewing process. In all instances of the interviewing processes, the interview questions depended on the context, and not chronologically posed as in the interview schedule. What is crucial though is that all the questions that appear in the interview schedule were posed so that respondents could come up with their own answers.

The foregoing strategy finds support from Rubin and Rubin (1995:42) who show that “the entire design for this study would not be completely planned in advance, because the design will change as the researcher learns from the interviewing process”.

Rubin and Rubin (1995:42) furthermore added that the researcher will start working with a rough and tentative design, where he will schedule interviews to talk with participants, sort out initial ideas, focus the research, and decide with whom else to talk about other questions.

### 3.4 SAMPLING

According to Brynard, *et. al.*, (2014:56) “sampling is a technique employed to select a small group with a view to determining the characteristics of a large group”.

In this research project, it was impossible for the researcher to study all PanSALB spelling rules. Therefore, the researcher used a small but sufficient sample from the population to be studied. Within the Pan South African Language Board spelling rules, there are spelling rules for nine indigenous South African languages (that is, Tshivenda, isiZulu, Siswati, Sesotho, Setswana, Xitsonga, isiXhosa, isiNdebele and Sesotho sa Leboa). Each of the nine indigenous South African languages has its own orthography and spelling rules. In this research project, only rules meant for Tshivenda orthography were selected and evaluated.

The foregoing strategy is in agreement with Leedy and Ormrod (2013:214) who states that in non-probability sampling the researcher has no way of predicting or guaranteeing that each element of the population will be represented in the sample. The researcher selected rules that “represent diverse perspectives on” (Leedy & Ormrod, 2013:215) Tshivenda orthography. This approach concurs with White (2004:50) who says that “sampling means to make a selection from the sampling frame in order to identify the people or issues to be included in the research”.

The sample is, in other words, representative of that key characteristics or attributes are seen to be a close approximation of the entire population (Leedy, 1993).

The researcher used purposeful sampling to elect the participants of this research project. The researcher purposefully selected forty four participants to be the instruments of the research project. The researcher divided all the participants, who were purposively selected, according to the following nine categories:

- a) Four Tshivenda curriculum advisors (i.e. one per region) from different regions in the Vhembe district, namely, the Musina, Mutale, Thulamela, and Makhado municipalities.

- b) Five Tshivenda National Language Body (NLB) members.
- c) Five Matric Tshivenda examiners.
- d) Four Tshivenda teachers (i.e one per region) from different regions in the Vhembe district, namely, the Musina, Mutale, Thulamela, and Makhado municipalities.
- e) Six Tshivenda University students.
- f) Four Tshivenda language practitioners.
- g) Four Tshivenda National Lexicography Unit (NLU) Board members.
- h) Six Tshivenda Writers Association members.
- i) Six Tshivenda lecturers.

The relevance of the selected categories is that all of them, in particular TNLB members, TNLU members, curriculum advisors, and language practitioners, are regarded as custodians of Tshivenda. The writers, examiners, teachers, lecturers, and students also belong here because they are knowledgeable about Tshivenda orthography.

### **3.4.1 Study Population**

The study population in this research project is Pan South African Language Board spelling rules. The rules deal with nine indigenous languages which are Tshivenda, isiZulu, Siswati, Sesotho, Setswana, Xitsonga, isiXhosa, isiNdebele and Sesotho sa Leboa. Each of the nine indigenous languages has rules which range from 12 to 56. All together these rules are about 255 in total. These 255 rules constitute the study population of this project.

Population refers to objects, subjects, phenomena, cases, events and activities which the researcher wishes to research in order to establish new knowledge (Brynard *et al*, 2014). Mouton (1998) states that “a population is a collection of objects, or individuals, or the entire number of objects, or phenomenon having some common characteristics, that the researcher is interested in studying”. Welman *et al*. (2005:52) state that “population is the study object and consists of individuals, groups, objects, organisations, human products and events, or the conditions to that they are exposed”.

### **3.4.2 Sampling Design**

It has already been indicated that, the researcher was not able to study all elements of the study population. The researcher only sampled rules belonging to Tshivenda orthography. This approach is supported by Welman *et al.* (2005:55) who say that “it is impractical and uneconomical to involve all the members of the population in a research project”.

Due to the fact that research is qualitative, the researcher used common forms of non-probability sampling; such as convenience sampling, quota sampling and purposive sampling. According to Leedy and Ormrod (2013) it is purposeful sampling that deals with “all people or other units” as samples. According to Brynard *et al.*, (2014), the sample is required because it is easier to study a representative sample of a population than to study the entire population; it saves time and it cuts costs.

Purposive sampling chooses people or other units for a particular purpose (Leedy & Ormrod, 2013). It is an example of non-probability sampling during which the researchers select respondents “with a specific purpose in mind” (White, 2004:53).

### **3.4.3 Sample Size**

As this is a qualitative study, the researcher was not compelled to follow any guidelines as to the size of the sample. White (2003:79) supports this approach as he says that “the logic of the sample size is related to the purpose of the study, the research problem, the major data collection technique, and the availability of the information rich cases”.

In this research project, the researcher evaluated about twenty rules in Tshivenda orthography. The aspects that were scrutinised in the analysis are as follows:

- a) Capitals
- b) Common nouns

- c) Consonant system
- d) Demonstrative and copulative demonstrative
- e) Diacritic marks
- f) Letters **c, j** and **q**
- g) Negative forms
- h) The abbreviation
- i) The apostrophe
- j) The counting system
- k) The syllabic nasal
- l) Translation equivalents
- m) Velar sounds
- n) Vowel system
- o) Word division
- p) Technical aspects
- q) Authorities

This above units of analysis formed the sample size of this research project.

### **3.5 DATA COLLECTION**

The researcher collected data from three areas, namely the literature review, interviewing processes and document analysis. Data were also collected from secondary sources such as the '*Tshivenda Spelling and Orthography Rules* (PanSALB, 2005), and '*Milayo ya Kupeletele na Kunwalele kwa Tshivenda*' (PanSALB, 2008a). These books are specifically mentioned because they indicate the spelling rules for Tshivenda as determined by the Pan South African Language Board.

The researcher used unstructured interviews based on the attached interview guide as an integral part of the study in collecting data from the participants. The participants shared knowledge about what they know in Tshivenda orthography.

Maree (2007:87) states that "an interview is a two-way conversation in that the interviewer asks the participant questions to collect data and to learn about the

ideas, beliefs, views, opinions and behaviours of the participant' on a particular topic". In confirming this viewpoint, Bless and Smith (2001) state that an interview is the process of data gathering where a respondent is engaged in a conversation.

### **3.5.1 Document Analysis**

Document analysis is an appropriate approach for evaluating Tshivenda orthography as it is more affordable than a comprehensive survey (De Vos, *et. al.*, 2005). This is done by content analysis, which is an approach for evaluating information in a document. Qualitative content analysis has been defined as "a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying of themes or patterns" (Hsieh & Shannon, 2005:1278).

Leedy and Ormrod (2013:148) state that "content analysis is a detailed and systematic examination of the content of a particular body of material for the purpose of identifying patterns, themes, or biases." They further state that content analyses are typically performed on forms of human communication, including books.

### **3.5.2 Interviews**

Interviewing as a method of collecting data, allows the researcher to explain his or her questions if the respondent is not clear on what is being asked (Brynard, 2014:42). In qualitative interviewing, the researcher listened intensely to what respondents said about Tshivenda orthography. In this regard, Rubin and Rubin (1995) state that "qualitative interviewing requires intense listening, a respect for and curiosity about what people say, and a systematic effort to really hear and understand what people tell you".

Moreover the researcher used both face-to-face and telephonic unstructured interviews to collect views, ideas, beliefs and attitudes about certain elements of Tshivenda orthography.

### 3.5.2.1 Face-to-face Interviews

The researcher made use of unstructured interviews to conduct face-to-face interviews regarding Tshivenda orthography. Face-to-face interviews allow the researcher to observe both verbal and non-verbal data. In this regard, Carr and Worth (2001) state that while in the same room, participants and interviewers have access to facial expressions, gestures, and other para-verbal communication that may enrich the meaning of the spoken words. Similarly, Brynard *et. al.*, (2014:42) state that “the meeting of two minds in a face-to-face conversation frequently illuminates a problem and could have a positive effect on the manager/administrator being interviewed in the sense that he or she might open up with a flood of opinions and case instances”.

Moreover, Hiller and DiLuzio (2004) state that face-to-face interviews, on the other hand, allow the observation not only of verbal but also nonverbal data.

In support of the face-to-face interviews, Shuy (2003) indicates that the advantage of this process is that the researcher and participant are in the same space, and the researcher therefore has access to more than just verbal data. The different parties can build the rapport that may enable participants to freely disclose their experiences more effectively than might occur in phone interviews.

Furthermore, Polkinghorne (1994:138) asserts that:

In-person interviews yield authentic and deep descriptions of phenomena via the interviewer’s ability to facilitate trust and openness in the interviewee, which then lessens the interviewee’s need for impression management and enables the examination of her or his private experiences.

Musselwhite *et. al.*, (2006:1067) state that there are “benefits of in-person interviews, that may help maintain participant involvement more successfully than phone interviews, and clarify the information being communicated”. Shuy (2003:178) argue that “there is likely, then, no definitive statement as to that approach is preferable, and the ideal approach may also vary from study to study”.

Knox and Burkard (2009:5) maintain that researchers should choose the method that best serves the project and will yield the richest data, because both approaches may be effective avenues for data collection.

### **3.5.2.2 Telephone Interviews**

The researcher has to take a decision as to interview participants by phone or in person. Rubin and Rubin (1995:141) state that “telephones are not a major way of conducting qualitative interviews”.

Moreover, Tourangeau and Yan (2007) indicate that those interviewers who use the phone contribute to participants’ misreporting because respondents have to share their answers with another person, and that social desirability bias is worse in phone than in face-to-face interviews.

A researcher can use the phone regardless of its bias as it helps the researcher to conduct research from any geographic region without having to travel for the interview. Rubin and Rubin (1995:141) indicate that a phone can be used to follow up “with specific topics with people with whom they have already established a conversational partnership”.

In this research project telephone interviews were conducted to organise meetings with participants and as a follow-up on completed interviews.

## **3.6 RESEARCH SETTING**

The researcher used several research settings. The researcher used his office to make calls and write emails to organise meetings with participants. The researcher conducted several face-to-face interviews with participants. The majority of the interviews were done in the offices, homes and other meeting places such as restaurants at malls. After the interviews, notes were read several times before they were transcribed.

## **3.7 RELIABILITY AND VALIDITY**

### **3.7.1 Reliability**

Crowther, *et. al.*, (2009:80) state that reliability is the extent to which a particular data collection approach will yield the same results in different occasions. Similarly, Welman, Kruger and Mitchell (2005:145) indicate that reliability is ‘concerned with the findings of the research and relates to the credibility of the findings’.

Reliability is when the instrument is reliable to use and can produce the same results. De Vos and Fouche (1998:85) define reliability as the accuracy or precision of an instrument; as the degree of consistency or agreement between two independently derived sets of scores; and as the extent to which independent administrations of the same instrument yield the same (or similar) results under comparable conditions.

This study, evaluated Tshivenda orthography with special reference to Pan South African Language Board spelling rules. The instruments for collecting data in this research project were reliable to produce the intended results. These instruments are forty four participants who took part in the interviewing processes and the 255 rules that formed the population of this study.

### **3.7.2 Validity**

Welman *et. al.*, (2005:142) indicate that validity is the extent to which the research findings accurately represent what is really happening in the situation. Crowther *et. al.*, (2009:80) state that “validity is the extent to which the data collection method, or research method describes or measures what it is supposed to describe or measure”. White (2003:111) states that “validity means that the researcher’s conclusion, true or correct, corresponds to the actual state in reality”.

The evaluation of 20 rules in Tshivenda orthography with special reference to 255 Pan South African Language Board spelling rules revealed the true picture of what is happening in Pan South African Language Board spelling rules.

### **3.8 TRIANGULATION**

This study used triangulation in evaluating Tshivenda orthography with special reference to Pan South African Language Board spelling rules. Welman *et al.* (2005) argue that in a qualitative research design, triangulation is used to discern recurring patterns. Crowther *et. al.*, (2009) further state that triangulation is a “process whereby several methods of research and data collection are used such that the findings from one type of study can be checked against the findings derived from another type”. Consequently, White (2003) argues that in triangulation the researcher uses more than one source of data to support his conclusion.

The researcher used triangulation in this research project to examine the consistency of data obtained through the interview process and document analysis. This is supported by Denzin (1978), who argues that triangulation cuts across data sources, as a researcher’s lens to check the data to find common themes. This view is supported by Cresswell and Miller (2000:127) who define triangulation as a practice “for qualitative inquirers to provide corroborating evidence collected through multiple methods such as observations, interviews, and documents to locate major and minor themes.”

### **3.9 ETHICAL CONSIDERATIONS**

De Vos, *et. al.*, (2005:58) point out that ethical issues are emphasised in order to protect participants from any harm or discomfort that may arise from being involved in an investigation. Therefore, it was the responsibility of the researcher to explain the aim and nature of the study to the respondents, to get their informed consent before the interviews.

In addition, the researcher informed the respondents that their participation and responses to questions would be voluntary, and that their personal information would be kept confidential. Moreover the respondents were told that they had the right to accept or to decline taking part in the study. Participants were again informed that their participation was voluntary and that they could withdraw from participating at any time they wished.

A consent form was given to participants to complete. Participants were expected to sign this form beforehand to ensure that they agree to participate in this study.

Ethical issues such as avoidance of harm, informed consent, deception of participants, violation of privacy, cooperation with contributors, publication of findings, and debriefing of participants, were regarded as very important.

The researcher protected the anonymity of the participants in the study to protect them from harm. Again, the researcher told the participants that he would use information from the respondents for study purposes only. The names of the respondents would not be mentioned, as a way of protecting their privacy.

In this study, the researcher ascribed codes to the respondents in order to treat their information with strict confidentiality. The researcher clarified the reasons for the study, and he will also give some ethical guidelines to be honoured during the investigation. Information was not withheld or incorrect information offered to participants.

## CHAPTER FOUR

### DATA ANALYSIS

#### 4.1 INTRODUCTION

**Chapter Three** looked at the research methods and strategies devised by the researcher to solve defects, problems and challenges faced by *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a) document. The approach followed by the researcher is supported by Brynard & Brynard (2014:2) who state that a research is a “method of action by means of that people solve problems in an endeavour to extend the boundaries of knowledge”. In the end the researcher being armed with the correct research methodology goes on a research journey to “obtain scientific knowledge” (Welman, 2005:2) and to “collect information about a particular subject” (Babbie, 2001:75) to determine what could be the impact of Pan South African Language Board spelling rules *'on 'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a).

It has already been indicated in **Chapter One** that data analysis would be descriptive in nature and the model to be used would rely on content analysis that involves, among others, theme induction, coding, elaboration, interpretation and checking (Terre Blanche & Durrheim, 1999).

In this chapter, the researcher collected data from documents such as spelling and orthography rules for Pan South African Language Board, in particular Tshivenda and scholarly texts on Tshivenda. Data were also collected from participants through interviews.

#### 4.2 DOCUMENT ANALYSIS

Document analysis is an appropriate approach for evaluating *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a). Through this approach documents such as spelling and orthography rules and Tshivenda scholarly texts were

evaluated on how they impacted on ‘*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*’ (PanSALB, 2008a). The advantage of document analysis is that it is more affordable to use than a comprehensive survey (De Vos, *et. al.*, 2005).

Within document analysis, there is content analysis, which is an approach that the researcher used to examine the treatment of spelling and orthography rules. Leedy and Ormrod (2013) state that content analysis can be used objectively when evaluating the appearance of certain words in a text. Moreover, they say that content analysis is a detailed and systematic examination of the content of a particular body of material for the purpose of identifying patterns, themes, or biases (Leedy & Ormrod, 2013). They furthermore state that content analyses are typically performed on forms of human communication, including books.

Data from documents have been organised as Annexures E and F.

#### **4.2.1 DATA FROM PANSALB SPELLING RULES**

Data extracted from PanSALB spelling and orthography rules for evaluation belong to five sections. These sections are the front matter guidance, spelling and orthography rules, the lists, the back matter and the related matter and future developments.

These sections have several aspects that were evaluated on the basis of guidelines suggested by scholars such as Doke (1929 & 1954), Tshithukhe (2009 & 2013), Musehane (2013 & 2015c), Alberts (2013) and Nyoni (2013 & 2015).

##### **4.2.1.1 Front Matter Guidance**

The front matter guidance is the first section of the spelling and orthography rules. It is also the first section to be visited by the users. Users consult this section to retrieve information about the book itself (Gouws & Prinsloo, 2006). This is where the users find a list of subsections of the rules to be found in the book. The front matter guidance contains six subsections namely the table of contents, preface,

suggestions for users, explanation, modus operandi and ground rules (Alberts, 2013).

These six subsections of the front matter occupy a strategic position in a book or document. It is the gate of entrance into a book or a document.

It is a pity that the researcher could not find these six subsections in '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a). Only two of the six subsections are found in '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda* '. These subsections are the 'introduction' and a 'preface' by the Tshivenda National Language Body (PanSALB, 2008a). The other four subsections such as the acknowledgement, a table of contents', 'suggestions for user explanations, modus operandi, ground rules and typographical structural markers are not found in '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a) as suggested by various scholars (Gouws & Prinsloo, 2006; Alberts, 2013). This is of course contrary to suggestions made by the latter scholars who state that the front matter guidance should have six subsections.

#### **4.2.1.2 Introduction**

The researcher evaluated this subsection on the basis that it will introduce the whole idea of what '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a) that is an orthography document is. The other things that should be introduced in the orthography document are the revision, modernisation processes and the standardisation of the language.

Indeed, this subsection indicated what it regards as the role of orthography in the standardisation of the language. It also revealed that for the spelling and orthography rules to be standardised, it must correspond to the correct grammar, and being able to conform to an adequate number of dictionaries and terminology lists (PanSALB, 2008a).

Moreover, the subsection is cautious of the wrong orthography so that it encourages the need for a reliable orthography, spelling and editing rules for the language.

Another good point to be highlighted from the subsection is the constant need for revision and modernisation of the orthography. A greater emphasis is also placed on the standardisation and authentication of new terms and rules so that the language could be documented easily in the dictionary.

It is also here where the Tshivenda National Language Body (TNLB) is mentioned with its responsibility of revising and standardising of the spelling and orthography rules (PanSALB, 2008a). Bodies that collaborate with TNLB such as the Tshivenda National Lexicography Unit, Provincial Language Committee and other stakeholders in the language fraternity are mentioned as important partners in the development of functional Tshivenda orthography. The introduction also reveals the task of the NLB's Technical Committee, which is mainly to conduct research to address the following points (PanSALB, 2008a):

- i. Spelling rules.
- ii. Orthography rules.
- iii. Typography.
- iv. Punctuation norms.
- v. Abbreviation norms.
- vi. Terminology lists that explain the grammar terms dealing with rules.
- vii. Wordlists containing difficult words or words easily or usually misspelt.
- viii. Lists of abbreviations and acronyms.

The unfortunate part is the absence of the list of the current members of Tshivenda National Language Body (PanSALB, 2008a). There is also no acknowledgement of members of Tshivenda National Language Body and other contributors. The subsection ends with a formal request issued to users of the spelling and orthography rules to send comments to the Chief Executive Officer of PanSALB at a given postal address.

#### **4.2.1.3 Foreword / Preface**

Much has been said about the preceding subsection that is part of the front matter section. The foreword is another subsection under the front matter section. In

Tshivenda, just like in Sesotho sa Leboa, IsiXhosa, Xitsonga, Setswana, IsiNdebele, IsiZulu, Sesotho and Siswati a foreword that functions as a preface comes after the introductory section.

In *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a), the foreword gives a short summary of the work done by the Tshivenda National Language Body in revision of the rules. This is in line with guidelines given by scholars such as Alberts (2013), who argues that the preface should give a synopsis of the process regarding the standardisation of the language.

The preface lists the work done *'on 'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a) document, starting with the wordlist, terms included in the list, alphabetical arrangement of terms, definition of terms, rule regarding the treatment of common nouns, variants, equivalents and abbreviations used in the definition of terms.

The defect of the preface is that it says nothing about the whole process regarding the standardisation of Tshivenda. Alberts (2013) has suggested this as an appropriate next step.

#### **4.2.1.4 The Omitted Subsections**

This section looks at the sections that have been omitted and the challenges this causes for users.

##### **a) The Omission of the Table of Contents**

The researcher did not find a table of contents in *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a). This is contrary to the suggestion of scholars such as Alberts (2013:14) who states that a table of contents contains several sections such as “acknowledgements; a preface; suggestions for users; explanations; the modus operandi; ground rules, the spelling; the basic spelling and orthographic rules in an alphabetical format; a word list containing examples of the

vocabulary; a list of abbreviations; a list of international place names; a transliteration table; colloquial language; a terminology list, and an index.”

A table of contents is a functional part of the book as it guides users on where they will get information and it also increases the access rate of the book (Gouws *et al*, 2006).

The absence of the table of contents from *‘Milayo ya Kupelelele na Kuñwalele kwa Tshivenda’* (PanSALB, 2008a), is surprising, since the draft document of *‘Milayo ya Kupelelele na Kuñwalele kwa Tshivenda’* released in 2005 has a table of contents (PanSALB, 2005a). Moreover, other South African language orthographies under Pan South African Language Board such as Sesotho sa Leboa, IsiXhosa, Xitsonga, Setswana, IsiNdebele, IsiZulu and Siswati have appropriate tables of contents, with the exception of the Sesotho Orthography, which has a table of contents without page numbering.

#### **b) The Omission of the Suggestion for a Style Guide for Users**

There is no suggested style guide to assist users to retrieve information on the usage of rules in *‘Milayo ya Kupelelele na Kuñwalele kwa Tshivenda’* (PanSALB, 2008a). This is in contrast with Alberts (2013) who suggests that a basic style guide assists the users of the rules on how to use *‘Milayo ya Kupelelele na Kuñwalele kwa Tshivenda’* (PanSALB, 2008a).

Similarly, other Pan South African Language Board spelling rule documents such as Sesotho sa Leboa, IsiXhosa, Xitsonga, Setswana, IsiNdebele, IsiZulu Sesotho and Siswati, do not have a basic style guide on how to use spelling and orthography rules in their languages. This should be a concern for an orthography document.

This challenge, therefore, affects all official indigenous languages of South Africa, as they attempt to promote multilingualism and provide better access to learners and other users.

### **c) The Omission of the Explanation of Basic Spelling Rules and Conventions**

The researcher did not find an explanation section in '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a). The omission of this section robs users of four critical points, namely basic spellings, the orthographic conventions, a list of phonetic signs and word list (Alberts, 2013). A description of each of the four points in the explanatory section of the spelling and orthography rules helps to elucidate the understanding of rules.

Within '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a).there is a sentence that describes the wordlist as a product of consultation between National Language Body members, school teachers and other stakeholders (PanSALB, 2008a).

The negative side is that basic spellings, orthographic conventions and phonetic signs are not explained in the rules. This is contrary to the advice given by Alberts (2013) who advises that phonetic signs with their appropriate pronunciations should be explained.

Moreover, the inclusion and exclusion of certain words, and the description of the various sections contained in the rules should be indicated here (Alberts, 2013). Nevertheless, it is heartening to observe that the wordlist was compiled after the approval by the Tshivenda teachers and the language practitioners who use the language on a daily basis. It is also satisfying to note that the wordlist was accepted and approved by Tshivenda National Language Body members, although it is not included in the orthography document.

### **d) The Omission of the Modus Operandi**

According to Alberts (2013) a *modus operandi* is a section that explains how a National Language Body functions, its revision work and publication of the spelling and orthography rules.

The omission of the *modus operandi* in '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*', makes it difficult for the users who wanted to know how PanSALB and TNLB function. The *modus operandi* would have explained how the Pan South African Language Board and the different National Language Bodies under it function. Each of these National Language Bodies functions according to norms and standards laid down by the Pan South African Language Board. The norms and standards indicate and regulate how a National Language Body works with regard to revision and publication of spelling and orthography rules.

Nevertheless there is an explanation as to why the vocabulary and spelling must change, that is to bring a system of writing that is trustworthy (PanSALB, 2008a).

#### **e) The Omission of the Ground Rules**

There are two important points that must be considered when stating ground rules for spelling and orthography rules. These two points deal with the outline and the determination of ground rules for a specific orthography. Alberts (2013) states that ground rules must be outlined in each and every language spelling and orthographic system.

Furthermore, Alberts (2013) argues that these ground rules must be determined by how words are spelt and written, the phonetic system of the standard language and that words with related forms should be spelt the same.

It is surprising that the section on ground rules were omitted in '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a).

#### **4.2.1.5 Spelling and Orthography Rules**

The spelling and orthography rule section contains several subsections dealing with the spelling and orthography rules of the language. The subsections suggested by scholars were word divisions, apostrophes, abbreviations, accent, diaeresis, diphthongs, capital letters, contents, hyphens, plural forms, disjunctive, diminutives,

vowels and consonants, loaned and borrowed words, contracted forms, affixes and negative forms (Alberts, 2013).

In this analysis the subsections dealing with the spelling and orthography rules was be divided into groups, namely; the arrangement of rules, the listed rules and the haphazardly presented rules.

#### **4.2.1.5.1 The Arrangement of Rules**

It should be explained from the onset that *‘Milayo ya Kupelelele na Kuñwalele kwa Tshivenda’* (PanSALB, 2008a), did not present rules in an alphabetical or numerical way. In the list of ten subsections on spelling and orthography rules, the first subsection deals with the negative aspects and the last one deals with the counting system (PanSALB, 2008a). Other rules are presented haphazardly in the document without numbers.

This is contrary to the advice given by scholars such as Alberts (2013), who say that rules should be presented in a user-friendly, alphabetical and numerical order. This is the arrangement that will help users to retrieve information in an easy way. Below is an example of how rules are presented in *‘Milayo ya Kupelelele na Kuñwalele kwa Tshivenda’* (PanSALB, 2008a):

- i. Negative aspects
- ii. Apostrophe
- iii. Demonstratives and copulative demonstratives
- iv. Capitals
- v. Diacritics
- vi. Word division
- vii. Letters C and Q
- viii. Syllabic nasal
- ix. Words *Khufha* and *Hufha*
- x. Counting system

The above rules from '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a) are not listed in an alphabetical or numerical order. These rules could have been arranged alphabetically in the following way:

- i. Apostrophe
- ii. Capitals
- iii. Counting system
- iv. Demonstratives and copulative demonstratives
- v. Diacritics
- vi. Letters C and Q
- vii. Negative aspects
- viii. Syllabic nasal
- ix. Word division
- x. Words *Khufha* and *Hufha*

The above list would have been the correct alphabetical presentation of spelling and orthographic rules in Tshivenda.

#### **4.2.1.5.2 The Listed Rules**

The listed rules are those that '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a) had put in a list. The list contains ten rules, although they are not in numerical or alphabetical order. These rules are listed as follows:

- i. Negative aspects
- ii. Apostrophe
- iii. Demonstratives and copulative demonstratives
- iv. Capitals
- v. Diacritics
- vi. Word division
- vii. Letters C and Q
- viii. Syllabic nasal
- ix. Words Khufha and Hufha
- x. Counting system

### (a) Negative aspects

The '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a) presents five aspects that are used for writing the negative forms. These negative aspects were **a**, **athu**, **si**, **ngo** and **songo**. These negative aspects were represented in the sentences as follows:

- i. **a**: *Muthu a no tswa **a** thi mu funi* 'I don't like a thief'.
- ii. **athu**: *Musidzana uyu ha **athu** malwa* 'This girl is not yet married'.
- iii. **si**: *Kholomo iyi a **si** ya fhanu* 'This cow does not belong here'.
- iv. **ngo**: *A no **ngo** phasa mulingo* 'You did not pass the examination'.
- v. **songo**: *Vhana vha **songo** ya Johannesburg* 'Children must not go to Johannesburg.'

This is in contrast with the view held by Milubi (2004) who states that there are six aspects for forming negatives in Tshivenda apart from **a**, **si**, **ngo** and **songo**, that were also discussed by '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a). Milubi (2004) discusses the other extra aspects, which are **sa** and **nga**. For example:

- i. *Vha sa **tuwe*** 'Should not leave'.
- ii. *Ha nga **di*** 'Will not come'.

Moreover, Poulos (1991) also made reference to **sa** and **nga** in his discussion of Tshivenda negative aspects. It is the researcher's view that **sa** and **si** in a **sa** *tuwe* and a **si** *tuwe* are basically one morpheme. The difference is dialectical in nature. This is why some scholars count them as one (Du Plessis & Madadzhe, 1999).

In the literature review, Musehane (2013) indicates that negative aspects in Tshivenda should not be written conjunctively, but disjunctively.

### **The negative aspect a**

The negative aspect **a** is one of the five negative aspects found in '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*'. The negative aspect **a** can be used with other formatives such as **ri**, **si**, **thi**, **hu** to form negatives in Tshivenda. The '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a) reveals that the **a** denoting negative is always written separately, that is, it is not attached to the word. The following examples are given:

- i. *a ri tuwi* we are 'not leaving'/'going'.
- ii. *a si muthu* 'It is not a human being'.
- iii. *a hu na tshithu* 'There is nothing'.
- iv. *a si na muthu* 'without a person'.

Usually, some users will write the negatives aspects *a ri*, *a hu na* and *a si na* incorrectly as *ari tuwi*, *ahuna muthu* and *a sina muthu*. This is because they don't know how to write them. It is advisable that negative aspects such as the ones at (i), (ii), (iii) and (iv) above, should be included in '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' with the correct and the wrong ways of writing these negative aspects.

### **The negative aspect athu**

In '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a), the negative aspect **athu** is found being used with other formatives such as **ri**, **sa**, **ha**, in forming negatives. The following examples are given:

- i. *a ri athu swika* 'Not yet arrived'.
- ii. *ri sa athu fara* 'Not yet hold it'.
- iii. *ha athu ri fha* 'Not yet given to us'.

The negative aspect **athu** is written as a separate word and as it already contains the infinitive **u**, this is not repeated. The following spellings are not permissible as they are wrong:

- i. *hathu*.
- ii. *haathu*.
- iii. *sathu*.
- iv. *saathu*.

Many learners and other users write it incorrectly as in (i), (ii), (iii) and (iv) above. These errors should be avoided by providing the correct and the wrong way of writing *athu* in '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a).

Moreover, Poulos (1991) states that "the negative aspect **athu** occurs in negative tenses only and expresses the concept 'not yet'". Furthermore, it is noteworthy that the present tense is the only mono-verbal tense that employs **athu**. The present tense expresses an action that has yet to take place or, in the case of inchoative and stative roots, a state which is yet to exist. For example:

- i. *Ha athu ðivha dzina ðanga* (He does not yet know my name).
- ii. *Zwiambaro a zwi athu oma* (The clothes are not yet dry).

### **The negative aspect ngo**

The negative aspect **ngo** is written separately. It is written as follows:

- i. *a ro ngo swika* (we did not arrive).
- ii. *a tho ngo ya mulamboni* (I did not go to the river).
- iii. *ho ngo amba* (did not talk).

- iv. *Vha so **ngo** vhuya (they should not return).*

Poulos (1991) states that the negative aspect **ngo**, can be used as a principal and participial negative or future principal negative, as follows:

- i. *Ñwana a **songo** vhuya.* The child having not returned back.  
ii. *Makhulu wanga vha ḁo vha vha **so ngo** eḁela.* My grandfather will not be asleep.  
iii. *Vha **so ngo** ḁa zwiḁiwa!* Don't eat the food!

In the above spelling of **so**, **ngo** and **songo** the differences are in acute and grave accent. The **so** with the acute accent (´) has yielded the **songo** spelling of the word, while the **so** with the grave accent (`) has yielded the **so ngo** spelling of the word. The debate on the correct form of writing **songo** and **so ngo** will continue for sometime. The spelling suggested as the correct form in 'Milayo ya Kupeleḁele na Kuḁwalele kwa Tshivendḁa' (PanSALB, 2008a) is *songo* because it is a negative morpheme in its own right. It does not change its form, unlike other morphemes that change their form according to agreement. This can be seen in the following sentences:

- i. *Vhathu vha **songo** shuma* 'People should not work'.  
ii. *Kholomo dzi **songo** fula masimuni* 'Cattle should not graze in the field'.  
iii. *Vhathu a **vho ngo** shuma* 'People did not work'.  
iv. *Kholomo a **dzo ngo** fula masimuni* 'Cattle did not graze in the field'.

### **The negative aspect *si***

The negative aspect **si** is written separately. It is written as follows:

- i. *a **si** muthu* 'It is not a person'.  
ii. *hu **si** tshee na vhathu* 'Without anybody present'.

Many learners and other users err when they write it. They tend to write *asi muthu* and *husi tshe na vhathu*. They err when they write *asi* and *husi* as one word, and when writing of *tshe* with one *e* instead of two *e*'s. It is important to write rules regarding the use of the negative aspect *si* in a proper way and to indicate the wrong way in that it should not be written in '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a).

### **The negative aspect *songo***

It is difficult to indicate the origin of the word ***songo***. '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'kwa Tshivenda*' (PanSALB, 2008a) indicates that the negative aspect ***songo*** is written as one word, and cannot be written as two separate words. This means that the negative aspect ***songo*** is written as one word and not as ***so ngo***. This form of writing the negative aspect *songo* does not agree with the view of scholars such as Musehane (2013) who vehemently indicates that the writing of *songo* conjunctively is a continuation of mistakes made in the Bible in Exodus 20.

### **(b) The apostrophe**

The apostrophe, which was usually used to indicate elision, was not deemed necessary for Tshivenda (PanSALB, 2008a). Where it was used in contracted forms, the rule said only the full form was permissible. Musehane (2013) supports this argument when he presents forms such as *ngani* (how) and *ngafhi* (where), which were initially written with apostrophes, but which are now written without them.

The cases of the apostrophes in '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'kwa Tshivenda*' (PanSALB, 2008a) should be understood as follows:

- a)** When ***ndi iwe***, ***ndi inwi*** and similar cases are occasionally contracted and written as ***ndi'we*** or ***ndi'nwi*** (PanSALB, 2008a).
- b)** In the treatment of the suffix ***-ni***, the apostrophe is not necessary and ***-ni*** should be attached to the preceding word thus:

- i. *No zwi itelani?* 'Why did you do it?'
- ii. *No ɔa ngani?* 'What did you come with?'
- iii. *Ndi ngani no ima?* 'Why are you standing?'
- iv. *O bvafhi?* 'Where did he/she come from?'

Alternatively, the full uncontracted form could be written as in:

- i. *No zwi itela mini?* 'Why did you do it?'
- ii. *No ɔa nga mini?* 'What did you come with?'
- iii. *Ndi nga mini no ima?* 'Why are you standing?'
- iv. *O bva ngafhi?* 'Where did he/she come from?'

It is surprising that '*Milayo ya Kupeleṭele na Kuṅwalele Tshivendṭa*' (PanSALB, 2008a) reverted to the original way of writing the uncontracted form of words in (iii) above. This should not be regarded as the alternative way of writing the uncontracted form of words in (iii) above, as there are two other forms of writing indicated in (i) and (ii) above.

Rather, '*Milayo ya Kupeleṭele na Kuṅwalele kwa Tshivendṭa*' (PanSALB, 2008a) should adopt either one of the two alternative forms in (i) and (ii) above. This will help the learners and other users to have one form of writing the words with or without the apostrophes.

Other standard Tshivendṭa forms that do not require an apostrophe:

- i. *e* derived from *a ri*.
- ii. *tshe* derived from *tsha ri*.
- iii. *ye* derived from *ya ri*.
- iv. *vhe* derived from *vha ri*.
- v. *yo* derived from *ya u*.
- vi. *tou* derived from *ta u*.
- vii. *khou* derived from *kha u*.
- viii. *thi* derived from *a thi* as in *a thi funi*.

Given the two forms of writing Tshivenda words in( iv) above, it is recommended that forms such as **e**, **tshe** and **ye** in (i) to (iii) be used instead of **a ri**, **tsha ri** and **ya ri**. The advantage of using the recommended forms is that they are simple to write than their original forms.

Pronominal forms that do not require an apostrophe:

- |       |                                   |   |                                         |
|-------|-----------------------------------|---|-----------------------------------------|
| i.    | Pronominal forms after <i>kha</i> | : | <i>khayo/khaho</i> .                    |
| ii.   | Pronominal forms after <i>nga</i> | : | <i>ngatsho/ngaho</i> .                  |
| iii.  | Pronominal forms after <i>na</i>  | : | <i>nae/navho/nalwo</i> .                |
| iv.   | Pronominal form <i>anga</i>       | : | <i>nwananga/mme anga</i> .              |
| v.    | Pronominal form <i>awe</i>        | : | <i>khotsi awe/dzawe</i> .               |
| vi.   | Pronominal form <i>ashu</i>       | : | <i>nnḁu yashu/haya hashu</i> .          |
| vii.  | Pronominal form <i>ho</i>         | : | <i>haho/ha tsheeho/a siho/a vhaho</i> . |
| viii. | Pronominal form <i>dzani</i>      | : | <i>dzani u ri vhudza</i> .              |
| ix.   | Pronominal form <i>dzou</i>       | : | <i>nga vha dzou ḁa geno</i> .           |
| x.    | Pronominal form <i>edzonu</i>     | : | <i>edzonu ḁa</i> .                      |

The pronominal forms in (i) to (iii) above such as **khayo**, **ngatsho** and **navho** originated from two word categories, that is the preposition and the pronoun. Their morphological analysis reveal the following important information:

- i. **khayo** : preposition- **kha** + pronoun- **yone** = **khayo**.  
*Mutukana ho ngo eḁela khayo thovho*. 'The boy did not sleep on the mat'.
- ii. **ngatsho** : preposition- **nga** + pronoun- **tshone** = **ngatsho**.  
*Nwana o ḁa ngatsho tshidimela* 'The child came by the train'.
- iii. **navho** : preposition- **na** + pronoun - **yone** = **navho**.
- iv. *Musidzana o dzula navho miḁwaha miraru* 'The girl stayed with them three years.

It is recommended that in *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a) the origin and morphological analysis of these pronominal forms be indicated. This will help learners and other users to retrieve information regarding pronominal forms with ease.

Contracted forms that do not require an infinitive formative:

- i. **tou** : *zwi tou vhavha* and not *zwi tou u vhavha*.
- ii. **tolou** : *u tolou ri dina* and not *u tolou u ri dina*.
- iii. **todou** : *ri todou swika* and not *ri todou u swika*.

The writing of the contracted forms *tou*, *tolou* and *todou* in (i) to (iii) above should be written with one u. In *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'kwa Tshivenda'* (PanSALB, 2008a) it should be indicated that these contracted forms should be treated with care as they can be written in two ways, one being the correct spelling and the other being the wrong spelling forms.

It is recommended that this section should have several rules extracted from it, which will help learners and other users to achieve communicative equivalence.

### **(c) Demonstratives and copulative demonstratives**

The *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* document states that demonstratives and copulative demonstratives are written conjunctively as one word in the following ways:

As one word as in:

- i. *asuulaa* 'there he is'.
- ii. *asitshi* 'here it is'.
- iii. *ngevhando* 'here they are'.
- iv. *ngedzila* 'there they are'.
- v. *khezwi* 'here they are'.
- vi. *enehouno* 'this one'.

- vii. *dzenedzino* ‘these ones’.
- viii. *kwonohokwu* ‘this one’.
- ix. *vhenehavhaḷaa* ‘these ones’.

The demonstratives and copulative demonstratives are written as in (i) to (ix) in accordance with the noun class system of Tshivenda. It is for this reason that they are written as one word and this is the preferred way of writing demonstratives and copula demonstratives.

They normally follow nouns, as in:

- i. **uyu** : *muthu uyu* ‘this person’.
- ii. **uyo** : *nwana uyo* ‘ that child’.
- iii. **ija** : *kholomo ija* ‘ that cattle’.

#### (d) Capital Letters

Capital letters are punctuation marks and are important in ‘*Milayo ya Kupeleṭele na Kuḥwalele kwa Tshivenda*’ (PanSALB, 2008a) as they give distinction and emphasis in written words. Guidelines for writing capital letters are given by Tshithukhe (2009), Alberts (2013) and Musehane (2015b)

‘*Milayo ya Kupeleṭele na Kuḥwalele kwa Tshivenda*’ (PanSALB, 2008a) provides guidelines as to how capital letters should be written in Tshivenda . ‘*Milayo ya Kupeleṭele na Kuḥwalele kwa Tshivenda*’ (PanSALB, 2008a) indicates that capitals in Tshivenda language should be written according to the following conventions:

- i. The beginning of a sentence : **Muthu mulapfu o wa** ‘A tall person has fallen’.
- ii. Proper names: **Mukhethwa** ‘name of a person’.
- iii. People : **Murema** ‘Black’.
- iv. Places : **Tshikikinini** ‘name of a village’.
- v. Days of the week : **Lavhuraru** ‘Wednesday’.
- vi. Months of the year: **Khubvumedzi** ‘September’.

- vii. Names of holy days and holidays: *Ḳavhuṭanu Ḳa Vhuḍi* 'Good Friday'.
- viii. Compass points: *Tshipembe* 'South point'.
- ix. Titles of honour : *Vho Ramabulana* 'Mr / Mrs Ramabulana'.
- x. In honorific prefix with a complement that is a proper name: *Vho Joel Netshitenzhe* 'Mr Joel Netshitenzhe'.
- xi. In honorific prefix with a complement that is a common name: *Vhomakhadzi* 'honourable aunt'.
- xii. Titles signifying God: *Mudzimu* 'God'.

The examples above in (i ) to (xii) about the use of the capital letters are important as they reveal how these words are written in the language. Except for names in (ix) and (x), *Vho Ramabulana* and *Vho Joel Netshitenzhe*, which require that the prefix **vho** be written without the hyphen before them, the researcher is not happy with the suggested arrangement because it merely copies the English orthography. The researcher is of the view that they be written with a hyphen as follows because this is the convention that was used since the invention of Tshivenda orthography:

- i. *Vho Ramabulana* 'Mr/Mrs Ramabulana'.
- ii. *Vho Joel Netshitenzhe* 'Mr Joel Netshitenzhe'.

The researcher is of the view that *vho* that is a noun class prefix should not be treated similarly to the English 'mr'. The English 'mr' is an abbreviation of the word 'mister' that is a noun, unlike the Tshivenda *vho* that is a noun class prefix.

Additional conventions suggested by Tshithukhe (2009), Alberts (2013) and Musehane (2015b) are as follows:

- i. In abbreviations: **ANC/Muf** (mufumakadzi 'woman').
- ii. Names of seasons: *Tshilimo* (Summer) / *Vhuria* (Winter).
- iii. Form of address: **Ndaa/Aa** 'greetings by man/woman'.
- iv. Animal and plant names: **Sankambe** 'personified person'.
- v. Language names and similar issues: **Tshivenda** 'name of a language'.
- vi. Geographical names: **Sananga** 'Lowveld'.
- vii. Monetary units: **Bonndo** 'R2'.

- viii. Geological names: **Musuku**.
- ix. Derivations of proper names : **Muromani** 'at the place of the Roman'.

The examples in (i) to (ix) above, are important as they reveal how capital letters are written in names. Moreover, the writing of the derived name *Muromani* 'at the place of the Roman' from *Muroma* 'the Roman person' indicates some new development with regard to writing of locative nouns derived from proper names.

This is a step in the right direction for instances where the language will create new words and create new rules for language, which will affect other proper names such as the following:

- i. **Tshithukheni** 'at the place of Mr Tshithukhe'.
- ii. **Tshivenḁani** 'at a place where Tshivenḁa is taught'.
- iii. **Tshikalangani** 'at a home of Tshikalanga'.

It is recommended that rules in '*Milayo ya Kupeleḁele na Kuḁwalele kwa Tshivenḁa*' (PanSALB, 2008a) be well crafted on the use of personal names indicating locality and they be submitted to Tshivenḁa National Language Body for approval. This is true, especially when it has been discovered that learners and other users are already using this type of information in communication.

### **(e) Diacritics**

The challenge with diacritic marks is that the words that require them are written not as spoken or pronounced (Musehane, 2013).

Diacritics in '*Milayo ya Kupeleḁele na Kuḁwalele kwa Tshivenḁa*' (PanSALB, 2008a) are realised by two signs namely the circumflex and the dot. The circumflex (^) is used to mark the dental sounds ḁ, ḁ, ḁ and ḁ whereas the dot (.) is used to mark the velar sound ḁ. Accordingly, the purpose of the circumflex is to differentiate dental sounds from their alveolar sounds, while the dot differentiates the velar sound from its alveolar sound.

Moreover, *‘Milayo ya Kupelelele na Kuñwalele kwa Tshivenda’* (PanSALB, 2008a) restricts both the circumflex and the period to marking the consonant sounds. This is in contrast with other South African languages such as Afrikaans which use the circumflex to mark vowel sounds (Alberts, 2013). In Afrikaans, there are many rules available to deal with the circumflex while Tshivenda has one rule dealing with the circumflex.

The role of diacritics in Tshivenda is to differentiate the dental and velar sounds from the other letters of the Roman alphabet. *‘Milayo ya Kupelelele na Kuñwalele kwa Tshivenda’* (PanSALB, 2008a) states the following with regard to diacritics:

They distinguish some dental consonants from their alveolar equivalents.

- i.   ǀ   :     **ǀdala** ‘full’ is distinguished from **dala** ‘visit’ or ‘green’.
- ii.   ǁ   :     **ǁlanga** ‘mine’ is distinguished from **langa** ‘control’.
- iii.   ǃ   :     **ǃnama** ‘meat’ is distinguished from **nama** ‘plaster’ or ‘patch’.
- iv.   ǃǀ   :     **ǃǀdala** ‘hunger’ is distinguished from **ndala** ‘old’ or ‘fruit of the palm tree’.
- v.    ǀ   :     **ǀtamba** ‘bath’ is distinguished from **tamba** ‘play’.
- vi.   ǀh   :     **ǀthanga** ‘roof’ or ‘reeds’ are distinguished from **thanga** ‘seeds’, ‘age’ or ‘gland’.

They distinguish velar consonant from its alveolar equivalent.

- i.    ñ   :     **muñwe** ‘other person’ is distinguished from **munwe** ‘finger’.

Much as the circumflex and the dot have brought differences between dental and alveolar consonants, and velar and its alveolar equivalent to light, *‘Milayo ya Kupelelele na Kuñwalele kwa Tshivenda’* (PanSALB, 2008a) did not indicate the difference between the dental and velar speech sounds as a result of the diacritic marks. The following examples illustrate this point:

**ñ /ŋ :**

- i. **ñala** ‘sulk’ is a velar sound distinguished from **ɲala** ‘nail’ a dental sound.
- ii. **ñanga** ‘diviner’ is a velar sound distinguished from **ɲanga** ‘flute’ or ‘touch’ dentals.
- iii. **ñaña** ‘argue’ is a velar sound distinguished from **ɲaɲa** ‘increase’.

The researcher is of the view that this is the accepted way of handling diacritic marks in the language. The diacritics are necessary to indicate the uniqueness of the language and to differentiate words with similar spelling forms.

Most learners and users are aware of how to use diacritic marks as they are expected to use them often when they write. It is therefore recommended that diacritic marks be used as marking devices for the language as there is nothing that can be used to replace them.

#### **(f) Word Division**

Word division in African languages is based on pronunciation or phonetic considerations (Doke, 1929 & Van Wyk, 1993). *‘Milayo ya Kupelelele na Kuñwalele kwa Tshivenḡa’* (PanSALB, 2008a) provided rules according to which words can be divided. Instances of word division, indicated by this document cover the following aspects, which are the use of prefixes, the use of suffixes, processes and other words.

#### **The use of Prefixes**

The rule for the use of the prefix **vho-**:

- i. The prefix **vho-** is used to signify the plurality of the noun like in **vho-Maḡamba** ‘Maḡamba and others’, when it is written together with the prefix **vho-**.

- ii. It is also used as a honorific prefix to a common noun. The prefix **vho-** is written with a capital letter and it is joined to the noun as one word like in **Vhodokotela** 'Honourable Doctor'.
- iii. It is also used as an honorific prefix to a proper noun. In this case, both the prefix and the name of the person are capitalised as in **Vho Milubi** 'Mr or Mrs Milubi'.
- iv. It is also used as an honorific prefix to a proper name with initials. In this case the prefix **vho** is capitalised to the first initial only as in **Vho F Raulinga** 'Mr F Raulinga'.

Similarly, the researcher is of the view that **vho**, which is a noun class prefix, should not be treated as the English 'mr'. It should be treated as a noun class prefix, which adheres to all rules applicable to a noun that is attached to a noun class prefix. This means that *Vho Milubi* and *Vho F Raulinga* would be written with a hyphen as follows:

- i. **Vho-Milubi** 'Mr or Mrs Milubi'.
- ii. **Vho-F Raulinga** 'Mr F Raulinga'.

Again, there should be a form of distinction between the ways in which **vho-Maṭamba** 'Maṭamba and others' and **Vhodokotela** 'Honourable Doctor' are written. In expressing plurality, the name *Vhodokotela* 'Honourable Doctor' will change the form and take a different form such as the following:

- i. **vho-Dokotela** 'Doctor and others' or 'All doctors'.
- ii. **vho-Ra'Milayo** 'Lawyers and others' or 'All lawyers'.

It is therefore recommended that rules that provide for proper distinction between the above scenarios be drawn in '*Milayo ya Kupeleṭele na Kuṅwalele kwa Tshivenda*' (PanSALB, 2008a).

- The rule for use of the suffix **vho**-
  - i. The suffix **vho** can be used as a verbal suffix attached to the verb indicating the meaning like in **swikavho** ‘arrived as well’.
  - ii. The suffix **vho** can be used as a nominal suffix attached to the noun indicating the meaning like in **muthuvho** ‘good person also’.
  - iii. The suffix **vho** can be used as an adjectival suffix attached to the adjective indicating the meaning like in **vhañwevho** ‘others’.

The use of the suffix **vho** should be accepted as the proper way of writing in the language. It is recommended that this convention on the use of suffix *vho* in (i) to (iii) above be included as it is in ‘*Milayo ya Kupeleṭele na Kuñwalele kwa Tshivenda*’ (PanSALB, 2008a).

- The rule for use of the prefix **ṅe**
  - i. The prefix **ṅe** can be used together with the noun to form an ordinary word and it is written together with the noun as in **ṅemulambo** ‘owner of the river’.
  - ii. The prefix **ṅe** can be used as a name of a person or as a title, in which case it is capitalised as in **ṅekhavambe** ‘Mr Owner of this place’. In this case there is no need to differentiate between the ordinary surname and the title as the former originates from the latter.

The use of the suffix **ṅe** should be accepted as the proper way of writing in the language. It is recommended that this convention on the use of suffix *ṅe* in (i) and (ii) above be included as it is in ‘*Milayo ya Kupeleṭele na Kuñwalele kwa Tshivenda*’ (PanSALB, 2008a).

- The rule for use of the prefix **nya**
  - i. The prefix **nya** can be used to signify the name of a person or a title and it is written with an initial capital letter as in **Nyadenga** ‘mother of Denga’.
  - ii. The prefix **nya** can be used to signify common names and it is written as one word as in **nyamurovheni** ‘the name of a locust’.

The use of the prefix **nya** be accepted as the proper way of writing in the language. It is recommended that this convention on the use of prefix **nya** in (i) and (ii) above be included as it is in ‘*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*’ (PanSALB, 2008a).

- The rule for use of the prefix **ha**
  - i. The locative formative **ha** is used as a prefix to a person’s name in order to signify a place name. It should be written separate from the proper name as in **Ha Makuya** ‘at Makuya’s place’.
  - ii. The locative formative **ha** is used as a prefix to a word or noun, which does not constitute a place name and it is written separate from the word as in **ha hashu** ‘at ours’ and **ha Tshivhasa** ‘at Tshivhasa’s place’.

With regard to the use of the locative formative **ha** the researcher is of the view that it should be written with a hyphen as follows:

- i. **Ha-Makuya**: This should be the convention when the formative **ha** is attached to a personal name and it constitutes a place name.

With regard to the use of the locative formative **ha** the researcher is of the view that it should be written without a hyphen as follows:

- i. **ha Makuya**: This should be the convention when the formative **ha** is attached to a personal name and it does not constitute a place name.

- ii. **ha hashu**: This should be the convention when the formative **ha** is attached to a word or noun that does not constitute a place name.

It is recommended that this convention on the use of prefix **ha** in (iii) to (v) above be included as it is in '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenḁa*' (PanSALB, 2008a).

- The rule for use of the enclitic **-ha**
  - i. The enclitic **-ha** is always attached to the verb as in **shumaniha** 'work you therefore'

The use of the enclitic **ha** should be accepted as the proper way of writing in the language. It is recommended that this convention on the use of the enclitic **ha** in (i) above be included as it is in '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenḁa*'.

- The rule for use of the suffix **-ḁe**
  - i. The suffix **-ḁe** is always attached to the verb as in **shumaḁe** 'what work is this?'.
  - ii. The suffix **-ḁe** is always attached to the noun as in **muthuḁe** 'what human being is this?'.

The use of the suffix **ḁe** should be accepted as the proper way of writing in the language. It is recommended that this convention on the use of suffix **ḁe** in (i) and (ii) be included as it is in '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenḁa*' (PanSALB, 2008a).

- The rule for use of the prefix **ḁi-**
  - i. The reflexive verbal prefix **ḁi** is always attached to the verb as in **ḁiḁivha** 'to know yourself'.

- ii. The auxiliary verb **ḡi** conveying the meaning of repetitive action is written as a separate word as in **O ḡi shuma** 'He/She also worked'.

The use of the prefix **ḡi** should be accepted as the proper way of writing in the language. It is recommended that this convention on the use of suffix **ḡi** in (i) above be included as it is in '*Milayo ya Kupeleḡele na Kuḡwalele kwa Tshivendḡa*' (PanSALB, 2008a).

Similarly, the use of the auxiliary verb **ḡi** should be accepted as the proper way of writing in the language. It is recommended that this convention on the use of the auxiliary verb **ḡi** in (ii) above be included as it is in '*Milayo ya Kupeleḡele na Kuḡwalele kwa Tshivendḡa*' (PanSALB, 2008a).

- The rule for use of the prefix **ka-**

- i. The numeral prefix **ka** is always written together with the numeral such as in **kararu** 'thrice'.

The use of the prefix **ka** should be accepted as the proper way of writing it in the language. It is recommended that this convention on the use of prefix **ka** in (i) above be included as it is in '*Milayo ya Kupeleḡele na Kuḡwalele kwa Tshivendḡa*' (PanSALB, 2008a).

### **The use of Suffixes**

- The rule for use of the common suffix **-kuku**.

- i. The common suffix **-kuku** does not take a hyphen when it is attached to a word and it is written as in **makhulukuku** 'great grandparent'.

The use of the suffix **-kuku** should be accepted as the proper way of writing in the language. It is recommended that this convention on the use of suffix **-kuku** in (i) above be included as it is in '*Milayo ya Kupeleḡele na Kuḡwalele kwa Tshivendḡa*' (PanSALB, 2008a).

- The rule for use of the common suffix **-kadzi**.
  - i. The common suffix **-kadzi** does not take a hyphen when it is attached to a word and it is written as in **mbudzikadzi** ‘she goat’.

The use of the suffix **kadzi** should be accepted as the proper way of writing in the language. It is recommended that this convention on the use of suffix **kadzi** in (i) above be included as it is in ‘*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*’ (PanSALB, 2008a).

- i. The rule for use of the common suffix **-lume**.
- ii. The common suffix **-lume** does not take a hyphen when it is attached to a word and it is written as in **malume** ‘uncle’

The use of the suffix **lume** should be accepted as the proper way of writing in the language. It is recommended that this convention on the use of suffix **lume** in (i) above be included as it is in ‘*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*’ (PanSALB, 2008a).

### **The use of Processes**

- The rules for the use of word combinations:
  - i. Word combinations can be used as one word in plain reduplications for the sake of emphasis or to express a recurring action. Such combinations are written as one word without a hyphen as in **kulekule** ‘far away’.
  - ii. Word combinations can be written as one word without a hyphen similar to reduplication when only the latter part of the word is repeated, but the former first part is not repeated as in **mushumishumi** ‘a good worker’.

- iii. Word combinations can be written as one word when they express one concept as in **maḍautsha** ‘dawn’ or **mulindathavha** ‘the guardian of the mountain’.
- iv. Word combinations in compound expressions that consist of phrases can be written as one word as in **nyamutsangadavhi** ‘one who descend by the branch’.
- v. Word combinations can be written as two words when a noun and an adjective with the same prefix mu- are used as in **muri muhulu** ‘big tree’.
- vi. Word combinations should be avoided where possible to help the semi-literate to read **Musikaḷiṭadulu** may for instance be written as **Musiki wa Ḳiṭadulu** ‘Creator of Heavens’.

The researcher is of the view that these rules for the use of the word combinations be accepted as the proper way of writing in the language. It is recommended that this convention on the use of word combinations in (ii) to (vi) above be included as they are in ‘*Milayo ya Kupeleṭele na Kuḥwalele kwa Tshivenda*’ (PanSALB, 2008a). However, there is another view on the use of plain reduplication to indicate emphasis or expression of a recurring activity. This should be written with a hyphen as follows:

- i. **kule-kule** ‘far away’.
- ii. **gidima-gidima** ‘jog’.
- iii. **tamba-tamba** ‘play’.

### The use of other words

- i. Proper names should be written as one word: **Aḷidzulwi** ‘not stayed’.
- ii. Imperative should be written as one word: **Imbani** derived from **inwi + imba** ‘sing’.

## Loan words

Loan words should be written as pronounced without some vowels in certain sounds such as:

- i. **Abrahamu** derived from Abraham.
- ii. **Afrika** derived from Africa.
- iii. **Phrofesa** derived from Professor.
- iv. **Muphrista** derived from Priest.
- v. **Muafrika** derived from African person.

The researcher is of the view that the rules on the use of loan words does not consider what actually happens in the language. Not all loan words are written as pronounced, there are those that are written according to the CVCV pattern. These examples are indicated as follows in Van Warmelo (1989):

## Words Borrowed from English

- i. **aina** 'iron'.
- ii. **afukoroni** 'halfcrown'.
- iii. **ayini** 'iron'.
- iv. **awara** 'hour'.
- v. **betsho** 'badge'.
- vi. **betsha** 'bet'.
- vii. **bisimusi** 'business'.
- viii. **bisikiti** 'biscuit'.
- ix. **butshara** 'butchery'.
- x. **deri** 'dairy'.
- xi. **diramu** 'drum'.
- xii. **diraiva** 'driver'.
- xiii. **dazeni** 'dozen'.
- xiv. **dipisa** 'dip'.
- xv. **dokotela** 'doctor'.
- xvi. **donngi** 'donkey'.

- xvii. **dzhamo/dzhamu** 'jam'.
- xviii. **dzhele** 'gaol'.
- xix. **dzhinifomo** 'uniform'.
- xx. **egere** 'accre'.
- xxi. **eponi** 'epsom salts'.
- xxii. **faḍini** 'farthing'.
- xxiii. **folā** 'fall in drill'.
- xxiv. **fomo** 'form'.
- xxv. **fulethe** 'flat'.
- xxvi. **gadaphele** 'avocado pear'.

### Words Borrowed from Afrikaans:

- i. **apulakoswo** 'appelkoos' apple.
- ii. **balaga** 'balk' pole.
- iii. **bambiri** 'pampier' paper.
- iv. **bambahosi** 'pampelmoes' lemon.
- v. **baswoba** 'pas op' beware.
- vi. **beregesi** 'perskie" peach.
- vii. **bigiri** 'beker' cup.
- viii. **Bivhili** 'bybel' Bible
- ix. **biriki** 'briek' break.
- x. **boroho** 'brug' bridge.
- xi. **ḍafula** 'tafel table.
- xii. **ḍabula** 'ertappel' potato.
- xiii. **ḍaraṭa** 'draad' wire.
- xiv. **ḍilogo** 'klok' bell.
- xv. **ḍiromu** 'drom' drum.
- xvi. **ḍologi** 'tolk' interpreter.
- xvii. **dekesela** 'deksel' lid.
- xviii. **deu** 'tou' rope.
- xix. **dennde** 'tent' tent.
- xx. **disheleni** 'tien sjelings' ten shillings.
- xxi. **dzhasi** 'jas' jacket.

- xxii. **emere** 'emmer' bucket.
- xxiii. **eregisi** 'ertjies' pea.
- xxiv. **fadugu** 'vadoek' dish cloth.
- xxv. **fagi** 'vaatjie' barrel.
- xxvi. **fandesi** 'vendusie' auction.
- xxvii. **fasikoṭi** 'voorskoot' apron.
- xxviii. **fasiṭere** 'venster' window.
- xxix. **forogisi** 'vuurhoutjies' matches.
- xxx. **forogo** 'vurk' fork.
- xxxi. **foroma** 'vorm' form.
- xxxii. **foromo** 'vorm' form.
- xxxiii. **fulaga** 'vlag' flag.
- xxxiv. **furaha** 'vrag' load.
- xxxv. **galaga** 'kalk' lime.
- xxxvi. **galaguni** 'kalkoen' turkey.
- xxxvii. **gandoro** 'kantoor' office.
- xxxviii. **gofhi** 'koffie' coffee.
- xxxix. **iri** 'uur' hour.

### Words Borrowed from Sotho Languages

- i. **doba** 'topa' pick up.
- ii. **duga** 'tuka' blaze.
- iii. **dzhia** 'tsea' take.
- iv. **dzwala** 'tswala' bear.

### Words Borrowed from Nguni Languages

- i. **babalasi** 'ibabalazi' hang-over.
- ii. **daka** 'udaka' mud used as mortar.
- iii. **duvhula** 'dubula' hit.
- iv. **dzhiga** 'jika' turn.
- v. **kavhanga** 'cabanga' uncertain.

## Words Borrowed from Portuguese

- i. ***ganya*** ‘ganhar’ to be rich.
- ii. ***ganzhe*** ‘ganchar’ padlock.

In dealing with loan words ‘*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*’ (PanSALB, 2008a) indicates that they must be written as pronounced. It also says that the repeated alternative form in a term is left out and an inclined stroke is used to indicate omission in the translation equivalent.

Examples of loan words, or phrases include the following:

- i. circuit inspector: *muimangeli / sipikiṭere wa liisela*.
- ii. district surgeon: *dokotela wa hulumeni /muvhuso/ tshiṭiriki*.

## Other words

- i. *ri* as a verb : *tsho ri* ‘says’.
- ii. *uri* as a conjunctive: *o ḡa uri* ‘he/she came that’.
- iii. *uri* following possessive pronominal concord is written separate: *tsha uri / ya uri* ‘of’.
- iv. *uri* in single conjunctions are written as one word: *zwauri / ngauri* ‘because’.
- v. *vhuḡi* as a noun is written separate: *vhuḡi vhu sa fheli* ‘endless beauty’.
- vi. *vhuḡi* after possessive pronoun : *wavhuḡi* ‘nice’.

## (g) The letters C and Q

The deafening silence of Musehane (2015c) on the use of letters **c**, **j** and **q** in Tshivenda orthography, does not contribute much to the writing of Tshivenda orthography document.

*‘Milayo ya Kupelelele na Kuñwalele kwa Tshivenda’* (PanSALB, 2008a) reveals that the letters *c* and *q* are not used in any words in the language. These letters are permissible in personal names of foreign origin by reason of the fact that proper names are a matter of personal taste (PanSALB, 2008a).

The orthography is explicitly silent about the use of the letter *j*, although it is represented in the chart of consonants alongside the sounds ***dzh*** and ***nzh***. This suggests that it could be used as a variant for sounds ***dzh*** and ***zh*** in *‘Milayo ya Kupelelele na Kuñwalele kwa Tshivenda’* (PanSALB, 2008a). The decision to use ***j*** for both ***dzh*** and ***zh*** sounds is confusing.

The researcher is of the view that the use of the letters ***c***, ***j*** and ***q*** should be left for personal names derived from English and Afrikaans. It is recommended that this convention be explicitly stated in *‘Milayo ya Kupelelele na Kuñwalele kwa Tshivenda’* (PanSALB, 2008a).

#### **(h) The Syllabic Nasal**

*‘Milayo ya Kupelelele na Kuñwalele kwa Tshivenda’* (PanSALB, 2008a) does not explicitly describe the rules on the use of the syllabic nasals. The orthography reveals what could be regarded as rules for dealing with syllabic nasals in the language. These rules cover a number of factors such as the number, phonetic nasals, voiceless consonant and the writing of *t* nasal sounds. In Tshivenda, the orthography reveals three syllabic nasals namely *nn*, *nŋ* and *nñ*. With regard to nasal sounds in Tshivenda, Musehane (2015c) states that they must be written as spoken or pronounced.

#### **The Phonetic Rule**

Tshivenda has the phonetic rule that a syllabic nasal does not occur before a voiceless consonant (PanSALB, 2008a).

## The Voiceless Consonant

As Tshivenḁa has the phonetic rule that a syllabic nasal does not occur before a voiceless consonant, the orthography reveals that nasal sounds are written as. *Mme* (mother), *nḁa* (four), *nḁoḁa* (buzz), *mmbwa* (dog), *mmvi* (grey hair) and *nnzi* (cord). However, we also write, *mphwe* (sugar cane or ostrich), *mpfo* (wooden spoon), *mpfa* (give), *nta* (choose), *nkho* (large beer pot), *nḁhu* (berry), *nḁho* (wound) and *nḁhwa* (wing termite nymph) where the velar *n* does not take the dot.

## The writing of the nasal sounds

The syllabic nasals *nn*, *nḁ* and *nḁ* are written as such everywhere except before *k*, *t*, *p* and *ḁ*. This is because of the rule stated above that says that in Tshivenḁa a phonetic rule requires that a syllabic nasal should not be written before a voiceless consonant.

Moreover where there are two syllabic nasals sitting next to each other, the second letter is provided with diacritic marking.

Again, the orthography reveals that other combinations exist that are preceded by the syllabic nasal so that the first letter of the second sound is marked by diacritic marking. Therefore, it is written as *nḁhu* (berry) or *nḁo* (quite).

This practice also applies to other combinations such as *nnḁu* (house). The diacritic is supplied to the terminal letter only although its function applies to the whole letter group.

### (i) The words *khufha* and *hufha*

The orthography reveals that in the doubling of vowels, the words *khufha* and *hufha* are treated in an exceptional way as they are written with one *u*. These are treated as conjunctions in Tshivenḁa. Their usages in the sentences can be presented as follows:

- i. **khufha:** *khufha u sa nga wani malamba* ‘Seeing that you will not get rewards’.
- ii. **hufha:** *Hufha ndo ni thusa nga masheleni, a ni rengi zwiliwa* ‘ Seeing that I have helped you with money, don’t you buy food?’.

The researcher is of the view that the decision to write *khufha* and *hufha* with one *u* is not scientific. The two conjunctions do not sound like *hufha* (or *khupha*) for ‘to gather together as dry leaves’. The spoken *khufha* and *hufha* sound as *khuufha* and *huufha* with the two vowel *u*.

For this reason, these words should be spelt as *khuufha* and *huufha* if Tshivenda wants to be consistent with the suggestion that words must be spelt the way they are pronounced. It is equally disturbing when one considers that none of the literature reviewed ever mention these two conjunctions.

#### **(j) Counting System**

‘*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*’ (PanSALB, 2008a) states that the counting should be original and natural, but the new way of counting may be accepted.

What ‘*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*’ (PanSALB, 2008a) regards as the old way of counting is as follows:

- i. 1: *nthihi*.
- ii. 2: *mbili*.
- iii. 3: *tharu*.
- iv. 4: *nña*.
- v. 5: *ḡhanu*.
- vi. 6: *ḡhanu na nthihi*.
- vii. 7: *ḡhanu na mbili*.
- viii. 8: *ḡhanu na ntharu*.
- ix. 9: *ḡhanu na nña*.

- x. 10: *fumi*.
- xi. 20: *mahumi mavhili*.
- xii. 100: *ḡana*.
- xiii. 200: *maḡana mavhili*.
- xiv. 1000: *ḡikhulo*.

The old way of counting stated above should not be confused with the archaic or unused methods of counting once employed in the language. In Tshivenda, there are two types of counting, that, today are no longer used but has been relegated to the singing of children. This type of counting can be indicated as follows (Ngwana, 1958):

- i. 1: *poḡilo* 'one'.
- ii. 2: *hangala* 'two'.
- iii. 3: *hangale* 'three'.
- iv. 4: *nda tema* 'four'.
- v. 5: *temiso* 'five'.
- vi. 6: *tshiḡoni* 'six'.
- vii. 7: *tsha gala* 'seven'.
- viii. 8: *mutanda* 'eight'.
- ix. 9: *manḡule* 'nine'.
- x. 10: *gumi wee* 'ten'.

What '*Milayo ya Kupeleḡele na Kuḡwalele kwa Tshivenda*' (PanSALB, 2008a) regards as the new way of counting as follows:

- i. 1: *nthihi* 'one'.
- ii. 2: *mbili* 'two'.
- iii. 3: *tharu* 'three'.
- iv. 4: *nḡa* 'four'.
- v. 5: *ḡhanu* 'five'.
- vi. 6: *rathi* 'six'.
- vii. 7: *sumbe* 'seven'.
- viii. 8: *malo* 'eight'.

- ix. 9: *tahe* 'nine'.
- x. 10: *fumi* 'ten'.
- xi. 20: *fumbili* 'twenty'.
- xii. 30: *furaru* 'thirty'.
- xiii. 100: *dana* 'one hundred'.
- xiv. 200: *dambili* 'two hundred'.
- xv. 1000: *Tshigidi* 'one thousand'

It is clear that learners and other users still use what the Tshivenda orthography document calls the old ways of counting. The phrase '*the new way of counting may be used*' suggest that Tshivenda orthography still approve the old ways of counting (PanSALB, 2008a). Surprising enough is the fact that the old ways counting is not listed in Tshivenda orthography document.

#### 4.2.1.5.3 Haphazardly Presented Rules

There are rules that in '*Milayo ya Kupeletele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a), that are discussed haphazardly somewhere in the document, but without a clear structure. They are not numbered or put in a list of some kind.

##### (a) Abbreviations

'*Milayo ya Kupeletele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a) provides a list of abbreviations immediately following the foreword. The following abbreviations are supplied:

- i. (**adj**) adjective/*liṭaluli*.
- ii. (**ad.**) adverb/*liḡadzisi*.
- iii. (**anat.**) anatomical/*anathomi*.
- iv. (**arith.**) arithmetical/*ngudambalo*.
- v. (**Bibl.**) Biblical/*ngudabivhili*.
- vi. (**biol.**) biological/*ngudavhutshilo*.
- vii. (**bot.**) botanical/*bothani*.

- viii. (**chem.**) chemical/*ngudakhemiki*.
- ix. (**eccles.**) ecclesiastical/*vhufunzi*.
- x. (**geog.**) geographical/*ngudashango* .
- xi. (**geom.**) geometrical/*dzhiometri*.
- xii. (**gram.**) grammatical/*ngudaluambo*.
- xiii. (**math.**) mathematical/*ngudambalo/metse*.
- xiv. (**mus.**) music/*muzika*.
- xv. (**n**) nominal/*dzina*.
- xvi. (**needlew.**) needlework/*murungo*.
- xvii. (**physiol.**) physiological/*fisioḽodzhi/ji*.
- xviii. (**theol.**) theological/ *thyioḽodzhi/ji*.
- xix. (**v**) (verb) *ḽiiti*.
- xx. (**v.i.**) verb intransitive/*ḽiiti ḽi si na tshiiṽwa*.
- xxi. (**v.t.**) verb transitive/*ḽiiti ḽa tshiiṽwa*.
- xxii. (**zool**) zoological/*ngudaphukha*.

Some of the Tshivenda equivalents of the above abbreviations are given as follows:

- i. (**dzin**) *dzina* ‘noun’.
- ii. (**ḽisa**) *ḽisala* ‘pronoun’.
- iii. (**ḽii**) *ḽiiti* ‘verb’.
- iv. (**ḽida**) *ḽiḽadzisi* ‘adverb’.
- v. (**ḽiṽalu**) *ḽiṽaluli* ‘adjective’.
- vi. (**ḽiṽang**) *ḽiṽanganyi* ‘conjunction’.
- vii. (**ḽisu**) *ḽisumbi* ‘demonstrative’.
- viii. (**ḽiny**) *ḽinyanyu* ‘ideophone’.
- ix. (**ḽiar**) *ḽiaravhi* ‘interjection’.

In ‘*Milayo ya Kupeleṽele na Kuṽwalele kwa Tshivenda*’ (PanSALB, 2008a) there is no rule governing how a word should be abbreviated or contracted. This is in contrast to other languages such as Afrikaans where a representative list of abbreviations including acronyms and the names of some institutions that may no longer exist or that were renamed is provided in the back matter and rules governing Afrikaans

abbreviations and acronyms are provided in the abbreviation section of the rules (Alberts, 2013).

The researcher is of the view that these abbreviations in *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenḡa'* (PanSALB, 2008a) are not written correctly. There should be a better way of writing them. It is recommended that these and other abbreviations found in the earlier versions of *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenḡa'* be written in the following way:

Abbreviations for word categories:

- i. (ḡiḡa) ḡidadzisi 'adverb'.
- ii. (ḡiḡalu) ḡiḡaluli 'adjective'.
- iii. (dzin) Dzina 'noun'.
- iv. (ḡiara) ḡiaravhi 'interjection'.
- v. (ḡiisa) ḡiisala 'pronoun'.
- vi. (ḡiiti) ḡiiti 'verb'.
- vii. (ḡinya) ḡinyanyu 'ideophone'.
- viii. (ḡisu) ḡisumbi 'demonstrative'.
- ix. (ḡiḡang) ḡiḡanganyi 'conjunction'.

The abbreviations for other categories are indicated as follows in the older orthography document:

- i. **(n.z.)** *na zwiñwe* 'et cetera'
- ii. **(mbl.)** *mbalelano* 'account'
- iii. **(thk.)** *thekenelo* 'answer'
- iv. **(t.)** *theo* 'base'
- v. **(bḡ.)** *boḡelo* 'bottle'
- vi. **(b.p.)** *badela poswoni* 'cash on delivery'
- vii. **(m.t.v.)** *mutengo wa tshinyalelo na vhuendedzi* 'cost, insurance and freight price'

- viii. **(dk.)** *ndaka* 'property'
- ix. **(kt.)** *khiredithi* 'credit'
- x. **(kb.)** *khubu* 'cubic'
- xi. **(ft.kh.)** *futhi khubu* 'cubic foot'
- xii. **(in.kh.)** *inzhi khubu* 'cubic inch'
- xiii. **(dzh.kh.)** *dzharāṭa khubu* 'cubic yard'
- xiv. **(fig.)** *figara* 'figure'
- xv. **(b.n.m.)** *badela na muhodo* 'cash with order'
- xvi. **(md.)** *muelaḍana* 'hundredweight'
- xvii. **(dm)** *desimetre* 'decimetre'
- xviii. **(daz.)** *dazeni* 'dozen'
- xix. **(dt.)** *debithi* 'debit'
- xx. **(t.k.b.)** *tshayambadelo kha bodo* 'free on board'
- xxi. **(mz.m.)** *muelozwawo muhulwane* 'greatest common measure'
- xxii. **(g)** *giramu* 'gram'
- xxiii. **(kg)** *khilogiramu* 'kilogram'
- xxiv. **(km)** *khilomitha* 'kilometer'
- xxv. **(mnt)** *munithi* 'minute'
- xxvi. **(m.n.i.)** *maela nga iri* 'miles per hour'
- xxvii. **(ñw.)** *ñwedzi* 'month'
- xxviii. **(n.ñw.)** *nga ñwedzi* 'per month'
- xxix. **(Vhaf.)** *Vhafunzi* 'Reverend'
- xxx. **(ñh.)** *ñwaha* 'year'
- xxxi. **(tkw.ft.)** *tshikweafuthi* 'square foot'
- xxxii. **(tkw.in.)** *tshikweainzhi* 'square inch'
- xxxiii. **(tkw.ml.)** *tshikweamaela* 'square mile'
- xxxiv. **(tkw.dzh.)** *tshikweadzharāṭa* 'square yard'

## **(b) Accent**

'*Milayo ya Kupeleṭele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a) does not mark the accent in writing. This is in contrast with other languages such as Afrikaans, which place accent marks (ˈ) on vowels and diphthongs. Currently in

*'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a), there is no mention of the presence of the diphthongs.

### **(c) Hyphens**

With regard to the use of the hyphen, Alberts (2013) states that if there is not enough space in a line, words should preferably be shifted in full to the next line. Moreover rather than using hyphens to divide words, it can be done taking into consideration the prefixes, syllables and suffixes.

*'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a) indicates that hyphens are not deemed necessary in the language. No reason is provided as to why the hyphen is not deemed necessary in *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a).

In other languages such as Afrikaans, hyphens have several different usages in spelling conventions (Alberts, 2013). This can be seen from about thirty eight rules created to deal with the hyphens. Alberts (2013) states that the rules on the usage of hyphens in Afrikaans orthography are there “to assist with the readability of a word, to join words in a specific combination, to indicate a specific meaning, to use as a mark to indicate omission and to indicate a break in a word that cannot be written in full in a given context”.

### **(d) Plural Forms**

*'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a) indicates that plural forms are derived according to the rules of the language. The indication of the plural form may be realised in wordlist where a single form may have a plural form shown in brackets.

This is not the same with Afrikaans orthography (Alberts, 2013) that have plural forms interdependent with issues such as vowels occurring in open and closed syllables, duplication of consonants, the use of the apostrophe, the use of diacritics, proper and appellative nouns, words of foreign heritage, job and title designations, abbreviations, and variants. In cases where doubt may arise as to the noun class to which it belongs, the plural form is shown in brackets.

### (e) Disjunctive and Conjunctive Systems of Writing

*'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a), indicates that the language uses a disjunctive system of writing. This system is not solely applied to all instances of writing Tshivenda words. There are certain words that are written conjunctively.

Alberts (2013) states that Afrikaans is an example of how difficult it is to determine whether words should be written disjunctively or conjunctively. Moreover she advises that rules must be developed to address these issues.

### (f) Diminutives

*'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a) does not indicate explicit rules for diminutives in the language. In Afrikaans orthography rules on diminutives involve suffixes that denote diminutive forms. In Tshivenda diminutives are formed by either using prefixes or suffixes, or both such as in:

- i. **tshi:** *tshitanda* 'small wood'
- ii. **lu:** *luḏu* 'small house'
- iii. **ku:** *kwana* 'small child'
- iv. **ana:** *mbudzana* 'small goat' or 'baby goat'
- v. **nyana:** *tshifhinganyana* 'small time'

Alberts (2013) suggests that adequate rules should be formulated to address the spelling conventions regarding diminutives.

### (g) Vowels and Consonants

It has already been indicated that '*Milayo ya Kupeleṭele na Kuṅwalele kwa Tshivenda*' (PanSALB, 2008a) is based on the Meinhof-Lepsius system, that means that the letters of the Roman alphabet are used. Of the twenty-six letters of the Roman alphabet, only twenty-three are used in '*Milayo ya Kupeleṭele na Kuṅwalele kwa Tshivenda*' (PanSALB, 2008a).

These twenty-three letters of the Roman alphabet exclude the three letters **c**, **j** and **q**. On top of these twenty-three letters of the Roman alphabet, '*Milayo ya Kupeleṭele na Kuṅwalele kwa Tshivenda*' (PanSALB, 2008a), adds five more phonemic letters, namely, **ṅ**, **ḽ**, **ḍ**, **ṭ** and **ṁ**. These five phonemic letters are marked with diacritic marks. The two symbols for these diacritic marks are the circumflex (^) and a period (.). The circumflex marks the dental sounds **ṭ**, **ṭh**, **ḍ**, **ḽ** and **ṅ** on their bottoms to differentiate them from their alveolar equivalents. The period marks the velar sound **ṁ** above it to differentiate it from its alveolar equivalents.

Though Tshivenda, like most other African languages, employs a seven vowel system, only five characters are used. These characters are **a**, **e**, **i**, **o** and **u**. The difference in pronunciation of these characters brings into play two more characters, being the open vowels **e** and **o**. The difference between the closed and the open vowels **e** and **o** is not indicated in writing. '*Milayo ya Kupeleṭele na Kuṅwalele kwa Tshivenda*' (PanSALB, 2008a) reveals that double vowels are used in the language. Double vowels indicate a long vowel, for example **mboo**, **hafhala**, or two syllabic vowels for example **a sa vhee**, in cases where they are pronounced in this manner.

## CHART OF THE ORTHOGRAPHIC REPRESENTATION OF TSHIVENḐA CONSONANTS

	Bilabial	Denti-labial	Dental	Labio-alveolar	alveolar	Palatal	Velar	alveo-palatal	labio-vela
<b>PLOSIVE</b>									
Ejective	p		t̥		t	ty	K	ty	mbw
Aspirate	ph		t̥h		th	thy	Kh	dy	
Voiced	b		d̥		d		G		
<b>NASAL</b>					ng				
Continuous	m		n̥		n	ny	ñ		
Syllabic	mm				r				
Rolled					r				
Lateral			l̥		l				
<b>FRICATIVE</b>									
Voiceless	fh	f		sw	s	x			
Voiced	vh	v		zw	z				
<b>AFFRICATE</b>									
Ejective		pv		tzw	tz	tzh			
Aspirate		pf		tsw	ts	tsh			
Voiced		bv		dzw	dz	dzh/j	nzh/n j		
Semivowel	w								
h is a voiceless aspirate									

In the representation of these sounds inside or outside the chart, in *'Milayo ya Kupeleḑele na Kuḥwalele kwa Tshivenḑa'* (PanSALB, 2008a) fifty-two consonants sounds are indicated as follows:

- i. Nine bilabial sounds inside the chart
- ii. Five denti-labial sounds inside the chart
- iii. Four dental sounds inside the chart

- iv. Five labio-alveolar sounds inside the chart
- v. Eleven alveolar sounds inside the chart
- vi. Nine palatal sounds inside the chart with two variant sounds of the letter j.
- vii. Five velar sounds inside the chart
- viii. Two alveo-palatal sounds inside the chart
- ix. One labio-velar sound inside the chart
- x. One glottal sound outside the chart

The consonants that are not employed in the chart are **c** and **q**. In the chart there are several consonant sounds that were listed in a wrong way. For example:

- i. **ty**: This sound is presented as both palatal and alveo-palatal; both are ejective plosives.
- ii. **r**: The sound is presented as asyllabic nasal; it is also indicated as an alveolar sound.
- iii. **ng**: The sound is presented as anasal, without indicating whether it is continuous, syllabic, rolled or lateral. It is also indicated as an alveolar sound.
- iv. **h**: The sound is indicated as a voiceless aspirate.
- v. **j**: The sound is indicated as a variant of *dzh* palatal sound. It is indicated as a voiced affricate.
- vi. **nj**: The sound is indicated as a variant of *nzh* velar sound. It is indicated as a voiced affricate.

In the section in “*Milayo ya Kupelelele na Kuwalele kwa Tshivenda*’ (PanSALB, 2008a) just before the presentation of the chart on consonants, the following inconsistencies appear:

- i. The rule on the use of diacritics marks is numbered alphabetically with the rules on the usage of the velar sound, the treatment of the letter q, the vowel system and the double vowel system.
- ii. The main numbering system of the above rules is the Roman figures (i) to (v) with a subsection of numbering system of (a) to (b).

The numbering system contrasts with what Alberts (2013) suggests when she says that the rules should be arranged alphabetically to allow for easy access to information and that all rules should be numbered under the alphabetically arranged category.

Other inconsistencies with regard to the presentation of the consonants in the chart, include the glottal sound, the rules on clicks and implosives, and the disjunctive system of writing. The inconsistency with regard to the glottal sound **h** centres on its presentation outside the chart while the other sounds were presented inside the chart. Furthermore, the rule on clicks and implosives is also presented outside the chart, not with other rules. This also applies to the rule on the disjunctive system of writing the language, which is also indicated outside the chart. Moreover, the above three rules in '*Milayo ya Kupeletele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a) are not numbered, nor are they treated as part of the other rules or as part of an arranged category.

What is surprising is that '*Milayo ya Kupeletele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a) states that it includes rules that have been agreed upon and formulated to reach a greater measure of uniformity. These rules are presented as follows:

- i. Negative forms
- ii. The apostrophe
- iii. Demonstratives and copulative demonstratives
- iv. Capitals
- v. Diacritics
- vi. Word division
- vii. The letters C and Q
- viii. The syllabic nasal
- ix. The words **khufha** and **hufha**
- x. Counting system

The above rules in *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a) that were supposedly agreed upon by the different members of Tshivenda National Language Body, are not written chronologically or in an alphabetical manner. These ten rules are not treated as part of the other rules in *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a).

Tshivenda, unlike Afrikaans, does not reveal factors that influence the use of vowels in the language. Afrikaans orthography reveals factors such as open or closed syllables, stress, the origin of the word, the origin of prefixes and suffixes in combination with the base word, the sound environment, and traditions that influence the use of vowels (Alberts, 2013).

The use of consonants in *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a), is not problematic. Most of its uses can be traced to other languages such as Afrikaans, which uses consonant letters to pronounce letters, to reveal tenses and for the duplication of vowels between vowels (Alberts, 2013). Vowels and consonants provide several spelling variation possibilities in Tshivenda language.

#### **(h) Numbers, Figures and Symbols**

Nothing is said in *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* document about writing words and symbols together. In Afrikaans orthography, in particular rules provide direction on how to write words and groups of words in combination with numbers, figures and symbols (Alberts, 2013). For example:

- i. *Fomethe ya A4* for A4 format
- ii. *Ndimma ya 2* for Chapter 2
- iii. *Kg dza 20* for 20kg
- iv. *16 Tshimedzi 1962* for 16 October 1962
- v. *Rannda dza 10* for R10
- vi. *Awara 3* for 3 hours

#### **4.2.1.6 Back Matter**

The back matter is defined as that part of a document that ‘constitutes the outer text’ (Gouws, *et. al.*, 2006:57). In *‘Milayo ya Kupelelele na Kuñwalele kwa Tshivenda’* (PanSALB, 2008a) there is no back matter section. The absence of this section robs the users of the following important subsections:

- i. a list of abbreviations,
- ii. a list of international geographical names,
- iii. a transliteration table.
- iv. colloquial words
- v. future plans on the development of *‘Milayo ya Kupelelele na Kuñwalele kwa Tshivenda’*
- vi. establishment of an orthography forum
- vii. discussion on orthography in the social media
- viii. the production of an electronic version of the document on orthography and grammar

#### **4.2.1.7 Other Technical Aspects of PanSALB Spelling Rules**

There are technical aspects of PanSALB spelling rules that the researcher evaluated. These include the numbering systems, presentation of materials, separation of sections, the names of the rules and translation of phrases in the rules.

##### **(a) The Numbering System**

The numbering system of a document is important as it indicates in-text references. Texts are numbered in a document either in alphabetical or numerical order. In *‘Milayo ya Kupelelele na Kuñwalele kwa Tshivenda’* (PanSALB, 2008a), there are three types of numbering that can be identified as follows:

- i. the numbering of the foreword with numerals and alphabets
- ii. the numbering of orthography rules with Roman figures and alphabets
- iii. The numbering of spelling rules with numerals, alphabets and Roman figures.

There are three sections in '*Milayo ya Kupeletele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a) that have been numbered independently from each other. This numbering system does not help in achieving communicative equivalence.

Moreover, there is no page numbering in '*Milayo ya Kupeletele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a). It is not so with other orthographies such as isiXhosa, Setswana, isiZulu, isiNdebele, Sesotho, Xitsonga and Sesotho sa Leboa. In the Siswati orthography the pages of the orthography booklet are numbered according to sections (PanSALB, 2008a & PanSALB, 2008b).

The researcher is of the view that proper numbering system should be maintained throughout '*Milayo ya Kupeletele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a).

### **(b) The Presentation of the Materials**

'*Milayo ya Kupeletele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a) presents the rules in both Tshivenda and English. It is similar with, isiXhosa and Siswati orthographies where the booklets are divided into two sections. The first section deals with indigenous languages while the second section provides the rules in English.

In the booklets of other orthographies such as Xitsonga, Sesotho sa Leboa, Sesotho, Setswana, isiZulu and isiNdebele, the rules are presented in the indigenous languages only.

The researcher is of the view that '*Milayo ya Kupeletele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a) should have two main sections. The first section should deal with rules in Tshivenda and the second section should provide the rules for Tshivenda in English. This arrangement will enable learners and other users who

do not necessarily come from the same language group to retrieve information with ease and achieve multilingualism as propagated by Pan South African Language Board (PanSALB, 2008a).

### **(c) The Separation of Sections**

*'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a) utilises separate sections to deal with spelling and orthography rules. It starts with orthography rules and then the spelling rules follow. It is so with PanSALB documents for isiXhosa, Setswana, isiNdebele and Siswati, where the two sections are discussed independent of each other.

Other orthographies such as Xitsonga, Sesotho sa Leboa, Sesotho and isiXhosa do not have separate sections for spelling rules and for orthography rules.

The researcher is of the view that *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a) should have a section dealing with spelling rules and another section dealing with orthography rules. This arrangement will help learners and other users to study and know spelling rules independent from orthography rules.

### **(d) The Names of the Spelling and Orthography Rules**

The title of the booklets on spelling and orthography rules appear on the cover or inside the orthography booklets. The titles of the booklets on the orthographies of other languages appear as follows:

- i. *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda 2008'* (PanSALB, 2008a).
- ii. *Imagaqo Yokubhalwa Nokupelwa kolimi lwesiXhosa 2008'* (PanSALB, 2008i).
- iii. *Imithetho Yokubhala Nobhalomagama lwesiZulu 2008'* (PanSALB, 2008d).
- iv. *Imithetho Yokutlola Nokupeleda IsiNdebele 2008'* (PanSALB, 2008f).
- v. *Imitsetfo Yekupela Nelubhalomagama lweSiswati 2008'* (PanSALB, 2008b).

- vi. *Melao ya Mongwalo le Mopeleto ya Sesotho sa Leboa 2008'* (PanSALB, 2008e).
- vii. *Melawana ya Mokwalo le Mopeleto Setswana 2008'* (PanSALB, 2008g).
- viii. *Melawana ya Mopeleto le Karohanyo ya Mantswe Mongolong wa Sesotho 2008'* (PanSALB, 2008c).
- ix. *Milawu ya Mapeletelo na Matsalelo ya Xitsonga 2008'* (PanSALB, 2008h).

Originally the titles of the Spelling and Orthography Rules for nine African languages as indicated in the Terminology and Orthography Rules documents were presented as follows:

- i. *Sesotho Sa Leboa Terminology No. 4* (South Africa, 1998a) *IsiNdebele Terminology and Orthography No.1* (South Africa, 2000)
- ii. *Setswana Terminology and Orthography No.4* (South Africa, 1988b)
- iii. *Venda Terminology and Orthography No 3* (South Africa, 1972a)
- iv. *iTheminojji nemitsetvo yesesipelingi yesiSwati* (South Africa, 1980)
- v. *Tsonga Terminology and Orthography No 3* (South Africa, 1972b)
- vi. *Sesotho Terminology and Orthography No 4.* (South Africa, 1992)
- vii. *isiZulu Terminology and Orthography.* (South Africa, 1962a)
- viii. *Xhosa Terminology and Orthography* (South Africa, 1962b)

With the exception of the name of the Siswati orthography, the other eight indigenous languages have English titles. Looking at the above English names, the researcher observes the usage of the phrase 'terminology and orthography list' frequently. Moreover, there is Sesotho sa Leboa that does not have the phrase 'terminology and orthography list' but has the phrase 'terminology list'.

The titles of the Spelling and Orthography Rules for nine African languages can therefore be grouped into three groups. First there are those that use the phrase 'terminology and orthography list'. Then there are those that use the phrase 'terminology list'. Lastly there are those that got their names from their indigenous version of the name.

Inside the isiNdebele booklet the title of the same booklet is '*Imithetho Yokupeleda Nokutlola*' (PanSALB, 2008f:14). Surprisingly, on the cover page of the same booklet, one finds a different title, namely, *Imithetho Yokutlola Nokupeleda isiNdebele*' (PanSALB, 2008f).

Similarly the content evaluation of the *Sesotho sa Leboa* booklet reveals that its title is *Melao ya Mopeleto le Mongwalo* (PanSALB, 2008f:3). Yet, on the cover of the booklet it reflects the following title: *Melao ya Mongwalo le Mopeleto ya Sesotho sa Leboa* (PanSALB, 2008e).

One would think that the inconsistency of reflecting titles of orthography booklets would only occur in a few instances. To one's disappointment, it also occurs in Setswana booklet called *Melawana ya Mopeleto le Mokwalo* (PanSALB, 2008g). In contrast, on the cover of the booklet it is written *Melawana ya Mokwalo le Mopeleto Setswana* (PanSALB, 2008g). This shows clearly that PanSALB failed to translate phrases from English into Setswana following the correct methods and procedures.

There are many inconsistencies with regard to the writing of phrases in the spelling and orthography rules. In Setswana spelling and orthography rules, the following phrases are written interchangeably, *mokwalo le mopeleto* on the cover page, and on subsequently *mopeleto le mokwalo*'(2008:9), '*mopeleto le mareo*' (2008:9,10), '*dibukana tsa melawana*' (2008:9) and '*bukana ya melawana*' (2008:10). With such inconsistency, it is no wonder that spelling rules also seem confusing to the readers.

#### **(e) The orthographies with the phrase terminology and orthography list'**

It has already been indicated that the booklets that can be grouped under the phrase 'terminology and orthography list' are isiNdebele, Setswana, Venda, Tsonga, Sesotho, isiZulu and IsiXhosa languages.

- i. *IsiNdebele Terminology and Orthography no.1* (South Africa, 2000).
- ii. *Setswana Terminology and Orthography no.4* (South Africa, 1988).
- iii. *Venda Terminology and Orthography no 3* (South Africa, 1972b).
- iv. *Tsonga Terminology and Orthography no 3* (South Africa, 1972b).

- v. *Sesotho Terminology and Orthography no 4.* (South Africa, 1992).
- vi. *isiZulu Terminology and Orthography* (South Africa, 1962a).
- vii. *Xhosa Terminology and Orthography* (South Africa, 1962b).

When PanSALB revised the spelling and orthographic rules of nine indigenous African languages, their names were also translated. The booklets of the above six indigenous languages assumed the following indigenous names.

- i. *'Milayo ya Kupelele na Kuwalele kwa Tshivenda* (PanSALB, 2008a).
- ii. *Melawana ya Mopeleto le Karohanyo ya Mantswe Mongolong wa Sesotho* (PanSALB, 2008c).
- iii. *Imithetho Yokubhala Nobhalomagama lwesiZulu* (PanSALB, 2008d).
- iv. *Imithetho Yokutlola Nokupeleda IsiNdebele* (PanSALB, 2008f).
- v. *Melawana ya Mokwalo le Mopeleto Setswana* (PanSALB, 2008g).
- vi. *Milawu ya Mapeletelo na Matsalelo ya Xitsonga* (PanSALB, 2008h).
- vii. *Imagaqo Yokubhalwa Nokupelwa kolimi lwesiXhosa* (PanSALB, 2008i).

Looking at the translation of the phrase 'terminology and orthography list' in most of the African names, a number of observations can be made with respect to the translation of the word rules, which can be listed as follows:

- i. **'Milayo** in Tshivenda (PanSALB, 2008a).
- ii. **Melawana** in Sesotho (PanSALB, 2008c).
- iii. **Imithetho** in IsiZulu (PanSALB, 2008d) and IsiNdebele (PanSALB, 2008f).
- iv. **Milawu** in Xitsonga (PanSALB, 2008h).
- v. **Imagaqo** in IsiXhosa (PanSALB, 2008i).

In order to ascertain whether the translation of the above terms is correct one has to get the definition of the terms from each individual dictionary of the language concerned. The researcher has identified the following translation equivalents of the selected terms:

- i. **mulayo**: rule (ndayo) (South Africa, 1972a); precept; instruction; formulae and terminology as taught in initiation rites; hence rule of behaviour, commandment and (mod.) law (Van Warmelo: 1989); law, commandment; act (Wentzel & Muloiwa, 1982).
- ii. **melawana**: regulations (Kriel, Prinsloo & Sathekge, 1997).
- iii. **imithetho**: law, custom, rule, edict, statute (Doke, Malcolm, Sikakana & Vilakazi, 1990).

The researcher is of the view that the translation of the word rules in the orthographies of Tshivenda, Sesotho, isiZulu, isiNdebele, Xitsonga and isiXhosa languages is correct. Similarly, the phrase 'terminology and orthography' was translated as:

- i. **Kupeletele na Kuñwalele** in Tshivenda (PanSALB, 2008a).
- ii. **Mopeleto le Karohanyo ya Mantswe Mongolong** in Sesotho (PanSALB, 2008c).
- iii. **Yokubhala Nobhalomagama** in IsiZulu (PanSALB, 2008d).
- iv. **Yokutlola Nokupeleda** in isiNdebele (PanSALB, 2008f).
- v. **Mokwalo le Mopeleto** in Setswana (PanSALB, 2008g).
- vi. **Mapeletelo na Matsalelo** in Xitsonga (PanSALB, 2008h).
- vii. **Yokubhalwa Nokupelwa kolimi** in IsiXhosa (PanSALB, 2008i).

The researcher is of the view that while he acknowledges the translation of the phrase 'terminology and orthography' in the name of the rule to be in the correct order in Tshivenda, Sesotho and Xitsonga languages, the view is different with regards to the translation of the term 'terminology' as *kupeletele* (Tshivenda), *mopeleto* (Sesotho) and *mapeletelo* (Xitsonga).

Similarly, in isiZulu, isiNdebele, Setswana and isiXhosa, which translated the phrase in reverse order did not provide the correct translation equivalent of the name of the rules.

With regard to the translation of the word rules, PanSALB use similar words in the disjunctive orthographies. These are **'Milayo'** in Tshivenda (PanSALB, 2008a), **'melawana'** in Sesotho and Setswana (PanSALB, 2008c, PanSALB, 2008g), and **'milawu'** in Xitsonga (PanSALB, 2008h). Of greater interest is the fact that the above languages belong to the disjunctive systems of writing.

For the conjunctive languages the words for rules vary, with isiZulu and isiNdebele (PanSALB, 2008d and PanSALB, 2008f) using **imithetho** and isiXhosa using **imigaqo** (PanSALB, 2008i).

In translating the word **spelling**, PanSALB uses different words depending on whether the language is disjunctive or conjunctive. Most of the disjunctive and conjunctive languages translate the word spelling with words that show the presence of the root **'pel'**, for example, **kupeleṭele** in Tshivenda (PanSALB, 2008a), **mopeleto** in Sesotho and Setswana (PanSALB, 2008c and PanSALB 2008g ), **nokupeleda** in isiNdebele (PanSALB, 2008f) and **mapeleto** in Xitsonga (PanSALB, 2008h).

This show that their translation equivalents were adopted from either English or Afrikaans through borrowing. For example:

- i. **kupeleṭele < peleṭa** : English spelt (Wentzel & Muloiwa, 1982).
- ii. **mopeleto**: English spelling (PanSALB, 2008e).
- iii. **nokupeleda**: English spelling (PanSALB, 2008f).
- iv. **mapeleto**: English spelling (PanSALB, 2008h).

The other languages use different words for the word 'spelling' in their own respective languages. In isiZulu the word for spelling is **yokubhala** (PanSALB, 2008d) and isiXhosa uses the word **yokubhalwa** (PanSALB, 2008i). The two Nguni languages use words for 'spelling' that have the same root **'bhal'** but it differs from the other indigenous South African official languages.

The researcher's view is that the difference is brought about due to the fact that isiZulu and isiXhosa did not use adoptives in the translation of the word 'spelling'. All other orthographies should be encouraged to refrain from using adoptives where

possible and to use instead their own words. In other words, borrowing should be discouraged as much as possible if a language has equivalent words to the ones that are borrowed from another language. This means borrowing should be utilised as a last resort. Otherwise, languages will lose their original morphological structure and end up looking like their host languages.

When it comes to the word **orthography**, most of the languages use different words for example, **kuñwalele** in Tshivenda (PanSALB, 2008a), **nelubhalomagama** in Siswati (PanSALB, 2008b), **mongolong** in Sesotho (PanSALB, 2008c), **nobhalomagama** in isiZulu (PanSALB, 2008d), **mongwalo** in Sesotho sa Leboa (PanSALB, 2008e), **yokutlola** in IsiNdebele (PanSALB, 2008f), **mokwalo** in Setswana (PanSALB, 2008g), **matsalelo** in Xitsonga (PanSALB, 2008h) and **yokubhalwa** in isiXhosa (PanSALB, 2008i).

In order to ascertain whether the translation of the above terms is correct, it is useful to get the definition of the terms from each individual dictionary of the language concerned. The researcher has identified the following translation equivalents of the selected terms:

- i. *kuñwalele* 'writing'.
- ii. *nelubhalomagama* 'writing of names'.
- iii. *mongolong* 'writing'.
- iv. *nobhalomagama* 'writing of names'.
- v. *mongwalo* 'writing'.
- vi. *yokutlola* 'writing'.
- vii. *mokwalo* 'writing'.
- viii. *matsalelo* 'writing'.
- ix. *yokubhalwa* 'writing'.

The researcher has established that the above words do not have different meanings. They all mean the same thing, namely the word **writing**, which is basically another way to define the word orthography.

Moreover, the root structure of Tshivenda, Sesotho, Sesotho sa Leboa and Setswana words for the English word **orthography**, sound similar. Again the Siswati, isiZulu and isiXhosa words for the English word **orthography** sound similar except for Siswati and isiZulu that have added the word *magama*. This pattern is not similarly observed in isiNdebele and Xitsonga orthographies that use the words *yokutlola* and *matsalelo* for **orthography** respectively.

**(f) Those with the Phrase ‘terminology list’**

The initial name for the Siswati orthography was ‘iTheminojloji nemitsetvo yesesipelingi yesiSwati List’. Unlike other names, this name has the words ‘itheminojloji’ and ‘list’ written far apart. In 2005 PanSALB produced and published draft documents containing spelling and orthography rules in nine indigenous African languages that contain the spelling and orthography reforms. The names of these draft rules could be indicated as follows:

- i. *Spelling and Orthography Rules isiNdebele* (PanSALB, 2005f).
- ii. *Spelling and Orthography Rules isiXhosa* (PanSALB, 2005i).
- iii. *Spelling and Orthography Rules isiZulu* (PanSALB, 2005d).
- iv. *Spelling and Orthography Rules Sesotho sa Leboa* (PanSALB, 2005e).
- v. *Spelling and Orthography Rules Sesotho* (PanSALB, 2005e).
- vi. *Spelling and Orthography Rules Setswana* (PanSALB, 2005g).
- vii. *Spelling and Orthography Rules Siswati* (PanSALB, 2005b).
- viii. *Spelling and Orthography Rules Tshivenda* (PanSALB, 2005a).
- ix. *Spelling and Orthography Rules Xitsonga* (PanSALB, 2005h).

All of the above indicated rules have a common phrase, namely ‘spelling and orthography rules’. In 2008 PanSALB reviewed the draft rules and produced the revised edition of the rules in nine indigenous languages. That was when the nine indigenous orthographies got the following names:

- i. *Imagaqo Yokubhalwa Nokupelwa kolimi lwesiXhosa 2008* (PanSALB, 2008i).
- ii. *Imithetho Yokubhala Nobhalomagama lwesiZulu 2008* (PanSALB, 2008d).
- iii. *Imithetho Yokutlola Nokupeleda IsiNdebele 2008* (PanSALB, 2008f).

- iv. *Imitsetfo Yekupela Nelubhalomagama IweSiswati 2008* (PanSALB, 2008b).
- v. *Melao ya Mongwalo le Mopeleto ya Sesotho sa Leboa 2008* (PanSALB, 2008e).
- vi. *Melawana ya Mokwalo le Mopeleto Setswana' 2008* (PanSALB, 2008g).
- vii. *Melawana ya Mopeleto le Karohanyo ya Mantswe Mongolong wa Sesotho' 2008* (PanSALB, 2008c).
- viii. *Milawu ya Mapeletelo na Matsalelo ya Xitsonga' 2008* (PanSALB, 2008h).
- ix. *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda' 2008* (PanSALB, 2008a).

It is evident why the other eight indigenous language orthographies have names that sound similar to each other, but dissimilar to Siswati. In this case, the rest of the languages borrowed the word 'spelling' from English whereas Siswati used its own original term. Apart from this observation, Siswati orthography assumed three completely different and unrelated names.

- i. *iThemnoloji nemitsetvo yesesipelingi yesiSwati* (South Africa,1980).
- ii. *Spelling and Orthography Rules Siswati (2005)* (PanSALB, 2005b).
- iii. *Imitsetfo Yekupela Nelubhalomagama IweSiswati 2008* (PanSALB, 2008b).

The construction of the name took variant spellings such as **nemitsetvo** and **imitsetfo**, and **yesesipelingi** and **yekupela nelubhalomagama**.

This type of inconsistency is not recommended for use in spelling documents. The researcher is of the view that in order not to confuse the learners and other users, there must be an explanation on the development, revision work and name changes that took place between the previous and current documents.

### **(g) The order of Translation of Phrases**

The phrase 'terminology and orthography list' found in the names of the majority of spelling and orthography rules for African languages has been adapted by PanSALB as follows in 2005:

- i. Spelling and Orthography Rules isiNdebele (2005) (PanSALB, 2005f).
- ii. Spelling and Orthography Rules isiXhosa (2005) (PanSALB, 2005i).
- iii. Spelling and Orthography Rules isiZulu (2005) (PanSALB, 2005d).
- iv. Spelling and Orthography Rules Sesotho sa Leboa (2005) (PanSALB, 2005e).
- v. Spelling and Orthography Rules Sesotho (2005) (PanSALB, 2005e).
- vi. Spelling and Orthography Rules Setswana (2005) (PanSALB, 2005g).
- vii. Spelling and Orthography Rules Siswati (2005) (PanSALB, 2005b).
- viii. Spelling and Orthography Rules Tshivenda (2005) (PanSALB, 2005a).
- ix. Spelling and Orthography Rules Xitsonga (2005) (PanSALB, 2005h).

Three years later in 2008, PanSALB decided to commission another review, following which the documents assumed the following new names:

- i. *Imagaqo Yokubhalwa Nokupelwa kolimi lwesiXhosa 2008* (PanSALB, 2008i).
- ii. *Imithetho Yokubhala Nobhalomagama lwesiZulu 2008* (PanSALB, 2008d).
- iii. *Imithetho Yokutlola Nokupeleda IsiNdebele 2008* (PanSALB, 2008f).
- iv. *Imitsetfo Yekupela Nelubhalomagama lweSiswati 2008* (PanSALB, 2008b).
- v. *Melao ya Mongwalo le Mopeleto ya Sesotho sa Leboa 2008* (PanSALB, 2008e).
- vi. *Melawana ya Mokwalo le Mopeleto Setswana 2008* (PanSALB, 2008g).
- vii. *Melawana ya Mopeleto le Karohanyo ya Mantswe Mongolong wa Sesotho 2008* (PanSALB, 2008c).
- viii. *Milawu ya Mapeletelo na Matsalelo ya Xitsonga 2008* (PanSALB, 2008h).
- ix. *'Milayo ya Kupeletele na Kuhwalele kwa Tshivenda 2008* (PanSALB, 2008a).

The order of the phrase 'spelling and orthography rules' translated into 9 indigenous African languages can be presented as follows:

- i. *'Milayo ya Kupeletele na Kuñwalele* (PanSALB, 2008a).
- ii. *Imitsetfo Yekupela Nelubhalomagama* (PanSALB, 2008b).
- iii. *Melawana ya Mopeleto le Karohanyo ya Mantswe Mongolong* (PanSALB, 2008c).
- iv. *Imithetho Yokubhala Nobhalomagama* (PanSALB, 2008d).
- v. *Melao ya Mongwalo le Mopeleto* (PanSALB, 2008e).
- vi. *Imithetho Yokutlola Nokupeleda* (PanSALB, 2008f).
- vii. *Melawana ya Mokwalo le Mopeleto* (PanSALB, 2008g).
- viii. *Milawu ya Mapeletelo na Matsalelo* (PanSALB, 2008h).
- ix. *Imagaqo Yokubhalwa Nokupelwa kolimi* (PanSALB, 2008i).

Except for Sesotho sa Leboa, IsiNdebele, Setswana and isiXhosa, other African languages wrote the English phrase 'Spelling and Orthography Rules' in what would be assumed to be the appropriate order of the phrase, for example:

- i. *'Milayo ya Kupeletele na Kuñwalele* (PanSALB, 2008a).
- ii. *Imitsetfo Yekupela Nelubhalomagama* (PanSALB, 2008b).
- iii. *Melawana ya Mopeleto le Karohanyo ya Mantswe Mongolong* (PanSALB, 2008c).
- iv. *Imithetho Yokubhala Nobhalomagama* (PanSALB, 2008d).
- v. *Milawu ya Mapeletelo na Matsalelo* (PanSALB, 2008h).

The other four languages, Sesotho sa Leboa, IsiNdebele, Setswana and isiXhosa, translated the English phrase 'spelling and orthography rules' in what could not be assumed to be the appropriate order, for example:

- i. *Melao ya Mongwalo le Mopeleto* (PanSALB, 2008e).
- ii. *Imithetho Yokutlola Nokupeleda* (PanSALB, 2008f).
- iii. *Melawana ya Mokwalo le Mopeleto* (PanSALB, 2008g).
- iv. *Imagaqo Yokubhalwa Nokupelwa kolimi* (PanSALB, 2008i).

The phrases *mongwalo le mopeleto*, *yokutlola nokupeleda*, *mokwalo le mopeleto* and *yokubhalwa nokupelwa kolimi* cannot be regarded as the correct translation of the phrase 'spelling and orthography'. This is not the proper procedure

for translating text from English to African languages. These orthographies translated the phrase 'spelling and orthography' into indigenous languages to something that will be translated back as 'orthography and spelling' in English.

In order to support this argument, the researcher examined the orthography booklets to determine how other phrases such as **South Africa** and **African languages** were translated. The following were the translation of the phrase South Africa:

- i. *Afrika Tshipembe in Tshivenda* ( PanSALB, 2008a:2).
- ii. *eNingizimu Afrika in isiNdebele* (PanSALB, 2008b:2).
- iii. *Aforekaborwa in Sesotho* ( PanSALB, 2008c:7).
- iv. *ENingizimu Ne-Afrika in isiZulu* ( PanSALB, 2008d:4).
- v. *Afrika Borwa in Sesotho sa Leboa* ( PanSALB, 2008e:2).
- vi. *Aforikaborwa in Setswana* ( PanSALB, 2008g:11).
- vii. *eAfrika- Dzonga in Xitsonga* ( PanSALB, 2008h:3).
- viii. *eMzantsi Afrika in isiXhosa* ( PanSALB, 2008i:14).

Two types of translation can be found in South African language orthographies. First is Tshivenda, Sesotho, Sesotho sa Leboa, Setswana and Xitsonga orthographies which translated the name South Africa by the principle of translating the phrase from the right hand to the left hand (right to left hand translation). Then is the IsiNdebele, isiZulu and isiXhosa which translated the name South Africa literally from the left hand to the right hand (left to right hand translation).

Similarly, the translation of the phrase **African languages** yielded the following results:

- i. *Nyambo dza Afrika in Tshivenda* ( PanSALB, 2008a:2).
- ii. *dipuo tsa Aforekaborwa in Sesotho* ( PanSALB, 2008c:4).
- iii. *izilimi zase-Afrika in isiZulu* ( PanSALB, 2008d:5).
- iv. *Dipolelo tsa Babaso in Sesotho sa Leboa* ( PanSALB, 2008e:3).
- v. *Dipuo tsa Sesotho in Setswana* ( PanSALB, 2008g:7).
- vi. *tindzimi ta Xintima in Xitsonga* ( PanSALB, 2008h:2).
- vii. *zolwimi lwabaNtsundu in isiXhosa* ( PanSALB, 2008i:10).

'*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a)' translated the phrase 'African languages' properly as *Nyambo dza Afrika*. Similarly other orthographies for indigenous languages translated the phrase 'African languages' in an accurate order.

There is an exception with regard to isiZulu, Siswati, IsiNdebele and isiXhosa that translated the name South Africa literally as *eNingizimu Afrika*, *ENingizimu Ne-Afrika* and *eMzantsi Afrika* respectively.

The above discussion shows that disjunctive and conjunctive orthographies use different translation processes.

A translation of the phrase is taken as correct if it falls within the two parameters indicated above. It is therefore recommended that any translation work for South African language orthographies be done according to the above discussed parameters.

#### **4.3 DATA FROM LITERARY BOOKS**

Several Tshivenda literature texts were analysed to see how rules regarding the use of hyphens, diacritic marks, apostrophes, tone and stress and the use of conjunctive and disjunctive system of writing are applied in these books.

The aim of this discussion is to analyse the treatment of spelling rules in these Tshivenda books. The books to be analysed belong to three literary genres in Tshivenda, that is, novel, drama and poetry.

The books analysed were those that belong to the periods between 1970 and 2013. The following novels were analysed:

- i. *Maḁuvha ha Fani* (Madima, 1989)
- ii. *Mafeladambwa* (Sigogo, 2008)
- iii. *Matakadzambilu* (Maumela, 1972)
- iv. *Gundo* (Magwabeni, 1988)

- v. *Avhazwivhoni* (Matshili, 1987)
- vi. *Vhuhosi Vhu tou Bebelwa* (Maumela, 1970)
- vii. *Muphurofesa Mphoyanga* (Sengani, 1995)
- viii. *Tsumbandila* by (Mudau, 1996)
- ix. *Phunzhaphunzha dza Hatshivhasa* (Phophi, 1989)
- x. *Mukosi wa Lufu* (Milubi, 1983)

With regard to drama the following texts were analysed:

- i. *Milomo yo Nukala* (Nefefe, (2008)
- ii. *Mafanedza* (Ramaliba, 1994)
- iii. *Zhalinga* (Neluvhola, 1998)
- iv. *Ngozwi yo hana Mulilo* (Muthobi, 1996)
- v. *Ri khou dzedza* (Madima, 1998)

In the poetry section the following texts were analysed:

- i. *Khulukhusho ya Tshengelo* (Mudau, 1990)
- ii. *Vhadzimu vho Tshenuwa* (Ratshitanga, 1987)
- iii. *Thuṭhuwedzo* (Nefefe, 1988)
- iv. *Zwiombo Ngomani* (Maumela, 1988)
- v. *Muhumbulo wa Vhuthu* (Magoro, 1988)
- vi. *Ipfi la Tshinoni* (Thagwane, 1993)
- vii. *Ndi vhudza nnyi* (Madima, 1973)
- viii. *Nyimbo dza Mbofholowo* (Mudau, Ndlovu and Mukwevho, 2005)
- ix. *Posa ito* (Mavhaga, 1987)
- x. *Nyangalambuya* (Netshivhuyu, 1982)
- xi. *Ndo zwi Divhelani* (Khuba, 1989)

Each of the above texts was to uncover the approach it reflects for the treatment of hyphens, diacritic marks, apostrophes, capital letters and exclamation marks. All together twenty-six books, including novels, poetry anthologies and dramas were analysed. From each book, five pages were randomly selected and these pages

were scanned for the presence of hyphens, diacritic marks, apostrophes, capital letters and exclamation marks.

#### 4.3.1 The Evaluation of Rules for Diacritic Marks

All 26 books analysed use diacritic marks to satisfy three important functions in Tshivenda, the first being to distinguish dental consonants from their alveolar equivalents. For example:

- i. ***ńwana-ńwana*** (Magoro,1988:38).
- ii. ***ǀińwe*** (Phophi,1989:7 & Sigogo, 2008:25).

The books demonstrate that in Tshivenda the velar letter *n* is written as *ń* to distinguish it from its alveolar equivalents. From Khuba to ǀhagwane, all the books analysed depicted the correct rule with regard to distinguishing dental consonants from their alveolar equivalents.

Secondly, this practice serves to indicate areas where nasals denote the first person singular where they precede alveolar sounds such as *k*, *kh* and *g*. For example:

- i. ***nkona***
- ii. ***nkhakhela***
- iii. ***nngumisa*** (PanSALB, 2008a).

Lastly, the practice avoids the writing of diacritics in consecutive letters. The books depict the correct and appropriate ways of avoiding writing diacritics in consecutive letters. For example:

- i. ***nǀne*** (Sigogo,2008:2 & Madima, 1973:22).
- ii. ***nǀnda*** (Sigogo,2008:25).

With the exception of Milubi (1983) where the circumflex (^) is written on the left side of the letter concerned, the dental diacritic appears in the correct way. For example:

- i. **dzi<sup>˘</sup>la** (Milubi, 1983:13)
- ii. **zwo<sup>˘</sup>the** (Milubi, 1983:47)
- iii. **˘lotsha** (Milubi, 1983:71)

The circumflexes are used with all the dental sounds that require them underneath the appropriate letters. However, there are one or two books that erred with the positions of the circumflex. These books put the circumflexes slightly off position to the left of the appropriate letters, especially with capital letters **D**, **L** and **N**.

Diacritics can also be used to mark accent, tone and stress. In all the books analysed no proof of accent, tone and stress was found. All the accent, tone and stress systems of the language are guessed or dictated by the context.

#### 4.3.2 The Evaluation of Rules for Negative Aspects

All twenty-six books analysed use negative forms that were formed by the negative aspects **a**, **athu**, **si** and **songo**. The negative aspects **a**, **athu**, **si** and **songo** received appropriate treatment in the 26 books analysed. For example:

- i. *vha ri **a si** hwananga?* (Sigogo, 2008:5)
- ii. ***a thi** tsha zwi pfa* (Sigogo, 2008:53)
- iii. *Vha **songo** hangwa uri phele heyi yo tou tshelwa* (Sigogo, 2008:53)
- iv. *A thi **athu u** zwi pfa* (Sigogo, 2008:42)
- v. *Vho-Maṭodzi, mutukana hu na muṅwe, **a si** onoyo muhulwane*(Sigogo, 2008:53)

The negative aspects **a**, **si** and **songo** in (i), (ii) and (iii) above are written according to the correct procedures as indicated in 'Milayo ya Kupeleṭele na Kuṅwalele kwa Tshivendṭa' (PanSALB, 2008a). However, the negative aspects, **athu**, **a** and **si** in (iv) and (v) above are not written according to the correct procedures. It is therefore recommended that this type of error should be indicated in 'Milayo ya Kupeleṭele na Kuṅwalele kwa Tshivendṭa' (PanSALB, 2008a) to help learners and other users to identify the wrong and the correct way of writing these negative aspects.

The negative aspect *athu* should be written without double vowels *u*. Similarly, there should not be an infinitive *u* after the negative aspect *athu* like the error indicated in (iv) above. Moreover, the use of **a** and **si** in (v) above is erratic. It results from the wrong use of the copulative demonstrative **asionoyo**.

#### 4.3.3 The Evaluation of Rules for the use of Apostrophes

Of all the twenty-six books analysed, none made use of the apostrophes.

#### 4.3.4 The Evaluation of Rules for Hyphens

It is evident from the evaluation of the twenty-six books that PanSALB's reforms of Tshivenda spelling and orthographic rules document is not scientific when it comes to the matter of hyphenation. The reform was done neither to update nor to adapt rules to the real life scenario in Tshivenda, but to remove hyphens from the language. PanSALB did not consider the fact that Tshivenda would not work properly without hyphenation. If the reform had considered the fact that several Tshivenda books in use reveal that hyphenation is as needed today as it was when the language was first written, they would not have removed it.

Of the twenty-six Tshivenda books analysed for the presence of hyphens, none shows that hyphens are absent or are not needed, for example:

- i. **Vho-Sara** (Sigogo, 2008:2)
- ii. **thoma-vho** (Maumela, 1972:2)
- iii. **khulu-khulu** (Magwabeni, 1988:85)
- iv. **kani-ha** (Matshili, 1987:11)
- v. **tshifhinga-ḡe** (Maumela, 1970:24)
- vi. **Mafane-dza** (Ramaliba, 1994:45)
- vii. **Mavhen-gele** (Muthobi, 1996:70)
- viii. **iḡa-wee** (Mudau, 1996:47)
- ix. **iḡa-u-vhone** (Madima, 1989a:79)
- x. **Ramare-misa** (Phophi, 1989:157)

- xi. ***mavhala-vhala*** (Ratshitanga, 1987:1)
- xii. ***lufuno-ngoho*** (Maumela, 1988:19)
- xiii. ***vhaya-na-muya*** (Maumela, 1988:17)
- xiv. ***E-e*** (Madima, 1973:14)
- xv. ***Afurika-Tshipembe*** (Mudau *et al*, 2005:37)

All the books analysed show that hyphenation is used for different purpose such as the marking of honorifics (i), enclitics (i & iv), duplications (iii & xi), breaking of words in syllables (vi & x) and other formatives (xii & xiv) above.

However, without proper monitoring by PanSALB, errors in hyphenation in Tshivenda do exist. This can be seen from the example where (vii) *mavhen-gele* is broken up at a point where no syllable exists in the language.

Most of the books used hyphens with honorific titles, place names and word divisions. The purpose of writing words with hyphens is to show that words are joined together or they form compounds by joining together two words to indicate word combinations, to depict reduplication of words and those that express one concept.

The researcher is of the view that hyphens should be used in Tshivenda literary texts. The problems caused by not using hyphens are more than the problems encountered when using them. There are several problems that can be encountered if hyphens are not used such as the following:

- i. Words will not indicate respect properly such as in *Vho Mmbi* and *Vho Rambuwani*.
- ii. Words will not denote emphasis and add clarity to the meaning of certain words.
- iii. Words will not be spoken with the proper pausing.
- iv. Words in multi-phrase compounds such as *Nyamutsa-nga-davhi* and *Nya-dza-wela* will not be written properly.
- v. Elision in sentences will not be properly indicated.
- vi. Words will not be broken at their syllables properly.
- vii. There will not be distinction between plural forms and honorific forms.

viii. Words will not be read easily.

#### 4.3.5 The Evaluation of Rules for Capital letters

Capital letters are important as they indicate the beginning of sentences; they indicate proper nouns and place names. Books analysed show varied ways of treating capital letters for place names and honorific titles, for example:

- i. **Hamasia** (Maumela, 1988:27).
- ii. **Vhavenda** (Nefefe, 1988:3).
- iii. **Vho Ramasunzi** (Sigogo, 2008:25).
- iv. **Vha Isiraele** (Muthobi, 1996:70).

The use of capital letters in literary texts as in examples (i) and (ii) is satisfactory. However, the researcher is not happy with the way the capital letter has been indicated in (iii) and (iv) above.

The use of capital letters and hyphens should be explored further to eliminate contradictions such as the one indicated by examples in (iii) and (iv) above. The contradiction is that while examples in (i) and (ii) take the prefixes from the noun class system. However, they are written without a hyphen but joined together as one word with their prefixes. This is not so with examples in (iii) and (iv) above. The examples in (iii) and (iv) above take their prefixes from the same noun class system as the examples in (i) and (ii).

It is therefore recommended that a rule be established that will help learners and other users of Tshivenda to have a fixed rule with regard to the use of capital letters and hyphens when prefixes and proper nouns are involved. The following rules could be adopted for use in *'Milayo ya Kupelelele na Kuhwalele kwa Tshivenda* (PanSALB, 2008a).

A hyphen should be used with a capital letter when writing proper nouns with prefixes derived from the noun class system. For example:

- i. ***Vha Isiraele*** should be written as ***Vhaisiraele***.
- ii. ***Vha Venda*** should be written as ***Vhavenda***.
- iii. ***Vho Ramudzuli*** should be written as ***Vho Ramudzuli***.
- iv. ***Vho AP Sigama*** should be written as ***Vho AP Sigama***.

The examples in (i) and (ii) above, are not regarded as personal names. However, examples in (iii) and (iv) above are personal names that should be written with a hyphen.

#### 4.3.6 The Evaluation of Rules for Word Division

Most of the texts analysed break words as per their syllables. However, there are exceptions when authors just break words in any position, for example:

- i. ***lov-ha*** (Neluvhola, 1998:3).
- ii. ***Mavhen-gele*** (Muthobi, 1996:70).

Words have to be divided sometimes, but they must be broken according to approved rules. Examples (i) and (ii) above do not divide words according to the rules of the language. These examples should have followed the example of (iii) above, which broke the word at its syllable. It is therefore recommended that words should only be broken in their syllables if needs be.

#### 4.3.7 The Evaluation of Rules for Affixes

All twenty-six texts analysed write affixes conjunctively, as part of the preceding word. None of the books used writes affixes as stand-alone items. Even if they are attached directly to the preceding word by a hyphen, they still indicate their conjunctive forms. In these books the affixes include enclitics, suffixes and prefixes. Without considering the use of the prefixes in the noun class system, most of the texts concentrated on the three enclitics, ***-shu***, ***-ha*** and ***-vho***, for example:

- a) ***kona-ha*** (Mavhaga, 1987:23).
- b) ***tendi-shu*** (Maumela, 1972:5).

- c) *tongela-vho* (Thagwane, 1993:1).
- d) *di-sola* (Maumela, 1970:43).
- e) *Vho Phurofesa* (Sengani, 1995:31).
- f) *muthu-de* (Netshivhuyu, 1982:3).
- g) *khudelafhi* (Nefefe, 1988:2).
- h) *vhomakhulu* (Magoro, 1988:15).
- i) *shavhela-fhi* (Magoro, 1988:4).
- j) *Vho A.P. Sigama* (Khuba, 1989:36).

The above evaluation reveals that affixes are written to show that words should be treated conjunctively in Tshivenda. With the exception of (vii) and (viii) above all of the examples are written joined by a hyphen.

The researcher is of the view that the above words with affixes should be written different to what is indicated above in (i) to (x). It is recommended that the above words in (a) to (i) be written as one word without a hyphen as follows:

- i. *konaha* 'be able to'
- ii. *tendivho* 'agree as well'
- iii. *tongelavho* 'show off as well'
- iv. *disola* 'blame oneself'
- v. *Vhophurofesa*. 'Professor'
- vi. *muthude* 'what a person'
- vii. *khudelafhi* 'where did you hide'
- viii. *Vhomakhulu* 'Honourable Grandfather'
- ix. *shavhelafhi* 'where did you run to'.

It is also recommended that the above name in (j) be written with a hyphen as follows:

- i. *Vho AP Sigama*

This will be a better way of writing affixes, and it should be easier for learners to grasp as the appearance of hyphens confuses them as well. It is recommended that this system of writing affixes be included in '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a).

#### 4.3.8 The Evaluation of Rules for the Word Categories

In all these books, word categories such as nouns, verbs, conjunctions are written as stated by the rule, namely as one word. An exception is the verb that takes the infinitive *u*. For example:

- i. *Ine nda nga kona **u u rengela*** (Sigogo, 2008:23).
- ii. *A thi **athu u** zwi pfa* (Sigogo, 2008:42).

The above infinitive verbs could have been written as follows:

- i. *Ine nda nga konou rengela*
- ii. *A thi athu zwi pfa*

All twenty-texts, write demonstratives and copulative demonstratives conjunctively, with an exception of an error in one of the books. For example:

- i. *Vho Maṭodzi, mutukana hu na muñwe, **a si** onoyo muhulwane*(Sigogo, 2008:53).

The above error should have been corrected properly as **asionoyo** 'that one' instead of **a si onoyo** 'not that one'.

Like in the spelling rules and orthography documents imperatives are written as one word, for example:

- i. ***nṅdivheni*** (Maumela, 1972:69).
- ii. ***mpheni*** (Magwabeni, 1988:3).

#### 4.3.9 The Evaluation of Rules for Apostrophes

The apostrophe indicates contractions, clipped forms, possessives and elision (Alberts, 2013). Although in Tshivenda they are not deemed necessary (PanSALB, 2008a), it is evident from the evaluation of the twenty-six texts that apostrophes are not popular with Tshivenda authors. No single text has ever made use of apostrophes.

The absence of the apostrophes does not disadvantage learners and other users of the language. This is due to the fact that meaning is still extracted from words that are written without apostrophes. It is therefore recommended that a list of words that initially took apostrophes be made available in *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a).

#### 4.3.10 The Evaluation of Rules for letters C, J and Q

The rules about the usage of letters **c**, **j** and **q** are that they are only used in Tshivenda when dealing with proper nouns such as names of people and places. The results of evaluation reveal that no single text has ever made use of the letters **c**, **j** and **q** for writing Tshivenda words. It seems authors have accepted that the said letters do not belong to Tshivenda. In order to avoid diluting the purity of the language, authors prefer to exclude these letters. The letters occur frequently in sister languages such as isiZulu and isiXhosa.

#### 4.3.11 The Evaluation of Rules for Borrowed or Loaned Words

The books that used borrowed words did not treat them according to the information in the spelling and orthography booklet. The rules say borrowed words must be written as pronounced. In most cases the authors choose naturalised spellings of the borrowed words. For example:

- i. **difulani** 'at the table' (Maumela, 1972:37).
- ii. **doroboni** 'at the town'(Maumela, 1972:37).
- iii. **sibadela** 'Hospital'(Sengani,1995:165).

- iv. **Munene** ‘Mister’ (Neluvhola, 1998:3).
- v. **mavhengele** ‘shops’ (Muthobi, 1996:70).
- vi. **Vho-Marit̩a** ‘Martha’ (Maumela, 1988,30).
- vii. **Afurika Tshipembe** ‘South Africa’ (Mudau, 2005:37).

Other authors chose to invent their own spelling forms for the borrowed words.

- i. **giratshini** ‘at the garage’ (Sigogo, 2008:25).
- ii. **moḁorokara** ‘motor car’ (Maumela, 1972:21).
- iii. **dzit̩hirekisuthu** ‘tracksuits’ (Sengani, 1995:23).
- iv. **phurofesa** ‘professor’ (Sengani, 1995:31).

In most cases, these words are borrowed from English and Afrikaans.

- i. **gurannḁa** ‘newspaper’ (Magwabeni, 1988:3).
- ii. **tshitshudeni** ‘student’ (Magwabeni, 1988:67).
- iii. **sipikit̩ere** ‘inspector’ (Sengani, 1995:165).
- iv. **livi** ‘leave’ (Sengani, 1995:165).
- v. **kilasi** ‘class’ (Neluvhola, 1998:3).
- vi. **pharadisoni** ‘paradise’ (Nefefe, 1988:34).

#### 4.4 DATA FROM PARTICIPANTS

This section presents the relevant data for interpretation (Leedy & Ormrod, 2013), according to steps recommended by O’Connor & Gibson (2003). These steps include: organising data, finding and organising ideas and concepts, building themes in data and writing report.

Data collected from document analysis has already been discussed in the preceding sections. This is the data which was attended to in their own separate sections, that is data from Tshivend̩a spelling and orthography rule booklet, and data from literary books.

In organising data from the participants, the researcher captured all the responses given by the participants in the interview as part of Annexure D. The researcher sifted through the responses given for one specific question, in order to find particular words or ideas which kept on coming up. These words and ideas were treated under their main themes which were derived from question statements.

Such words and ideas were written down as different responses given by participants. The researcher then organised the main ideas and concepts generated by these words and phrases into categories and sub-categories. In building themes, the researcher collapsed responses that have one or more associated themes into one main overarching theme.

Only themes that give deeper meanings to the data and different categories will be collapsed under one theme. The main themes will be, the system of writing used in Tshivenda , the system of writing suitable for Tshivenda , difficult words to write and spell in Tshivenda , rules to assist in making *'Milayo ya Kupeletele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a) easy to use, the use of hyphens in Tshivenda, the use of apostrophes in Tshivenda, the use of diacritics in Tshivenda, the use of the letters c, j and q, those in charge of introducing *'Milayo ya Kupeletele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a) rules and the role of *'Milayo ya Kupeletele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a).

#### **4.4.1 Theme 1: The System of Writing Currently Used in Tshivenda**

For many years, linguists have studied orthography and its challenges in writing South African languages. But it seems that the role of orthography is not well understood by Pan South African Language Board. Until we evaluate critically the role of Pan South African Language Board in the development of the writing systems of the South African languages, the importance of Tshivenda orthography and how it works to develop the current system of writing used in Tshivenda will not be understood properly.

The issue of the current system of writing used in Tshivenda should be understood in the context of the three writing systems of the world known as the orthographies of the languages by various scholars (Shimamura, 1987 & Alberts 2013). These three writing systems are the syllabary, logography and the alphabet (Alberts, 2013). In this study the three writing systems were given to participants who were asked to identify the system of writing current used in Tshivenda.

First, the question in the interview schedule (Annexure A) was meant to solicit the respondents' knowledge of the three different writing systems of the world. Then the respondents were required to pick the system currently being used in Tshivenda out of the three writing systems of the world.

In the process of the interview, the research question "What is the current system of writing used in Tshivenda?" was revised to be "What is the system of writing currently used in Tshivenda, taking into consideration the three systems of writing in the world, the syllabary, the logography and the alphabets?".

The revision of the question is supported by Rubin and Rubin (1995) who state that the entire design for the study cannot be completely planned in advance, because the design will change as the researcher learns from the interviewing process. In this study the researcher learnt that participants were confused by questions 1 and 2 in the interview schedule, such that it was felt that questions 1 and 2 should be rephrased to mean exactly what we wanted them to mean. The addition of the words "taking into consideration the three systems of writing in the world, the syllabary, the logography and the alphabets" made the first question to be different to the second question.

The responses to the first interview question which required participants to identify a system of writing used in Tshivenda became a body of knowledge to be analysed by the researcher for patterns, themes and biases (Leedy & Ormrod, 2013). The responses given by participants did not differ much such that all of them were placed under one main theme of "the system of writing currently used in Tshivenda". It has already been indicated above that in building themes, the researcher will collapse

responses that have one or more associated themes into one main overarching theme that provides a deeper understanding of the data and different categories.

**Table 5: Responses on the current system of writing**

Participants /Occupation	Frequency	Responses on the current system of writing							
		Alphabet	Roman Alphabet	Meinhof LepsiusSystem	Disjunctive System	Conjunctive system	Both Disjunctive and Conjunctive	I Don't Know	Other : Syllabary
Teachers	4	3	0	0	0	0	0	0	1
Lecturers	6	1	0	1	3	0	0	1	0
Students	6	5	0	0	1	0	0	0	0
TNLB Members	5	1	3	1	0	0	0	0	0
TNLU Members	4	1	2	0	0	0	0	1	0
Curriculum Advisers	4	4	0	0	0	0	0	0	0
Matric Examiners	5	3	1	0	1	0	0	0	0
Language Practitioners	4	2	0	0	2	0	0	0	0
TSHIWA Members	6	6	0	0	0	0	0	0	0

The total number of participants was 44. All of them were asked question 1 in the interview schedule (Annexure A) (Which writing system is used in Tshivenda, amongst syllabary, logography and the alphabet?). Their responses are documented in Annexure D. In analysing their responses, the following eight subheadings were identified: the alphabet, the Roman alphabet, the Meinhof Lepsius System, the disjunctive system, the conjunctive system, both disjunctive and conjunctive systems, those who say 'I don't know' and other systems.

Thirty-three participants indicated that the system of writing currently used in Tshivenda is the alphabet. These responses were provided by all participants. These responses make about seventy-five percent of the total number of the people who were interviewed. This is a great percentage of participants who can determine the differences between the syllabary, the logography and the alphabets in so far as they relate to Tshivenda orthography. The rest of the responses about twenty-five percent of the total number of the people who were interviewed can be divided into seven categories as indicated in **Table 1**. More important is the fact that, this twenty-five percent includes the number of responses that were collapsed into the second theme.

Some participants decided to specify their responses. They were all Matric examiners, TNLB or TNLU members. The responses included information such as that it is the Roman alphabet or the alphabet with the German influence. Consequently, they are supported by Bailey (1995) who indicates that the German influence in early Tshivenda literacy led to a rigid application of Lepsius's alphabetic principles and the use of unlikely <dzh> for [dʒ].

In contrast, there are participants who chose to call the system of writing currently used in Tshivenda, the Meinhof-Lepsius system. These are lecturers and TNLB members as indicated in **Table 1** above. Doke (1954) agrees with them when he indicates that the guiding orthography in Tshivenda is the Lepsius alphabet.

Participants in doubt such as lecturers and TNLU members just said, "I think it is the Roman letters of an alphabet" or "I think we use alphabets". Similarly, there were lecturers and TNLU members who were not sure and indicated that they "don't know" or "what is it?", when they were referring to the system of writing currently used in Tshivenda language. Only one teacher's response mentioned syllabary as the system of writing currently used in Tshivenda. None of the participants gave responses that referred to the disjunctive and conjunctive systems found in the second theme, which was confused as part of the first theme.

All the responses show that there is a need for the writing system currently used in Tshivenda to be expounded properly in the next edition of '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' so that all learners and other users may benefit by being well-informed about the correct type of orthography Tshivenda belongs to. More importantly, users should be able to distinguish between the syllabary, the logography and the alphabetic orthography. If they know this, it should be easier to conform to the correct orthography that Tshivenda utilises. This question revealed problems concerning Pan South African Language Board spelling rules in respect of Tshivenda orthography. These defects, problems and challenges can be resolved by using Roman letters, together with numbers, figures and symbols when writing Tshivenda. For example:

- a) *Fomethe ya A4* for A4 format
- b) *Ndimma ya 2* for Chapter 2
- c) *Kg dza 20* for 20kg
- d) *16 Tshimedzi 1962* for 16 October 1962
- e) *Rannda dza 10* for R10
- f) *Awara 3* for 3 hours

#### **4.4.2 Theme 2: A Design Suitable for Writing Tshivenda**

Linguists have long been discussing a design suitable for writing Tshivenda. Linguists such as Doke (1954) indicates that the full conjunctive design is found in isiZulu, isiXhosa, Siswati and isiNdebele, while full disjunctive design is found in Tshivenda, Xitsonga, Sesotho, Setswana and Sesotho sa Leboa orthographies. The disjunctive system has been indicated as an appropriate design for writing Tshivenda because it uses the writing of certain prefixes as separate words for what is grammatically not separated affixes (Bailey, 1995; Van Wyk, 1995). This design is similar to the system of writing used by other South African languages such as Xitsonga, Setswana, Sesotho and Sesotho sa Leboa, which employ the disjunctive system of writing.

Van Wyk (1995) states that the difference between conjunctivism and disjunctivism concerns the status of certain linguistic elements, which are joined to the subsequent element in Nguni languages, but written separately in the other languages. Furthermore, Van Wyk (1995) indicates that the phonological structures of the languages that use either conjunctive or disjunctive writings are to a certain extent predisposing factors, and it is purely a matter of orthographical convention.

The question on a design suitable for writing Tshivenda informed the second theme. The advantage of the second theme is that it deals with the second objective of this study, which is to determine the differences between conjunctive and disjunctive systems of writing in so far as they relate to Tshivenda orthography. This is supported by Doke (1954), who states that the design suitable for Tshivenda is either the disjunctive or conjunctive system.

It has already been indicated in the first theme that the responses of some of the participants indicated that they want clarity on the writing system currently used in Tshivenda and the system of writing suitable for Tshivenda. The second theme changed from “the system of writing suitable for Tshivenda” to “the design suitable for writing Tshivenda language.” This was made possible by adding the word ‘design’ to the initial theme to differentiate it from the first theme. Moreover in the revised question, the word design was inserted, to distinguish the question from the first one.

The second research question was discussed with participants to get their understanding of the differences of the two main designs used in the writing of the alphabetic orthographies. The difference between the disjunctive and the conjunctive systems was presented to the participants by giving them illustrations of instances where the two designs are used. The disjunctive system prefers a system where each word category appears on its own.

**Table 6: Responses on the Design Suitable for Writing Tshivenda Language**

Occupation	Participants / Frequency	Responses on the Design Suitable for Writing Tshivenda Language				
		Disjunctive System	Conjunctive system	Conjunctive and Disjunctive and Both	Syllabary Systems:	Othersy
Teachers	4	2	0	1	1	
Lecturers	6	2	0	4	0	
Students	6	5	0	1	0	
TNLB Members	5	3	0	2	0	
TNLU Members	4	3	0	1	0	
Curriculum Advisers	4	2	0	2	0	
Matric Examiners	5	3	0	2	0	
Language Practitioners	4	1	1	2	0	
TSHIWA Members	6	5	0	1	0	

All 44 participants were asked question 2 in the interview schedule (Annexure A) (Which design between the disjunctive and conjunctive systems is suitable for Tshivenda?). The responses are included in Annexure D. In analysing the responses, the following subheadings were identified, the disjunctive system, conjunctive systems, both disjunctive and conjunctive systems and other systems.

Twenty-six participants indicated that the design suitable for writing Tshivenda is the disjunctive system. These responses make about 59% of the total number of people who were interviewed and who considered the differences between conjunctive and disjunctive systems and picked out the disjunctive system as the one that relates to Tshivenda orthography.

Together with the responses that were collapsed from the first research question, the total number of those who indicated the disjunctive system is 33 which would be 65%. Only one language practitioner indicated that the design is the conjunctive system. Sixteen participants indicated that it is both the disjunctive and conjunctive systems. One teacher indicated that the design is the syllabary.

All the responses given in Table 2 above show that there is a need for a strategy that would make Tshivenda orthography easy to use. Sixteen participants indicated that both the disjunctive and conjunctive systems should be used in writing Tshivenda. This is about 36% of the responses given on the second research question. The second research question was able to identify problems concerning Pan South African Language Board spelling rules in respect of Tshivenda orthography. These problems are related to the two designs, the disjunctive and conjunctive systems of writing, which need to be catered for in Tshivenda. The two designs must be expounded properly in the revised *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* so that all learners and other users may benefit from them. What causes confusion here is that although Tshivenda largely uses the disjunctive system, it also utilises the conjunctive system in some cases. This situation is very difficult for some learners and Tshivenda speakers because there are no scientific and linguistic rules that one can rely on to pick the right system.

The researcher's view is supported by the utterances made by some of the participants who were not sure whether only one design or both should be used in Tshivenda. More importantly, in substantiating their responses they all agreed that the system used was either disjunctive or conjunctive, as certain words were written disjunctively and others were written conjunctively when they are influenced by parts of speech, mood and tense.

#### **4.4.3 Theme 3: Difficult Words to Write and Spell in Tshivenda**

The third question (Which words are difficult to write and spell in Tshivenda) sought to identify problems associated with writing and spelling of certain words in Tshivenda. Learners and other users tend to refer to these words as difficult to write

and spell. The responses to this question were solicited by asking question three in the interview schedule. The question required participants to indicate words that are difficult to write and spell in Tshivenda. The participants were also required to provide reasons why they thought these words were difficult to write and spell in Tshivenda.

Words indicated by participants as difficult to write and spell were grouped under the following subheadings:

- i. The Nasal Sounds
- ii. Metathesis
- iii. Nouns Without Prefixes
- iv. Words with Formatives
- v. Abbreviations and Symbols with Prefixes
- vi. Proper Nouns
- vii. Phrasal Palace Names
- viii. Words Borrowed from other Languages
- ix. Words with Similar Sounds
- x. Words with Double Vowels
- xi. Locative Nouns Derived from Proper Nouns
- xii. Dialectical Words
- xiii. Compound Words
- xiv. Words with Diacritic Marks
- xv. Other

All words regarded as difficult by participants were listed under each one of the above given subheadings. For example:

### **The Nasal Sounds**

- i. ***mmbudza*** 'told me'
- ii. ***nkanda*** 'tread upon me'
- iii. ***nñwala*** 'wrote me'
- iv. ***nnyamba*** 'gossip about me'
- v. ***nṭuṭuwedza*** 'encourage me'

## Metathesis

- i. *bunugu /gunubu* ‘button’
- ii. *dunungudzi /dungunudzi* ‘thicket’

## Nouns without Prefixes

- i. *Kole* ‘cloud’
- ii. *Kumba* ‘egg’

## Words with Formatives

- i. *hashu-vho* ‘us also’
- ii. *muthu-vho* ‘person also’
- iii. *Vho Joseph* ‘many people called Joseph’
- iv. *Vho Ladzani* ‘Honourable Ladzani’
- v. *Vho Ladzani* ‘many people called Ladzani’

## Abbreviations and Symbols with Prefixes

- i. *dziNLU* ‘many NLU’ or ‘NLUs’
- ii. *dziR5* ‘many R5s’

## Proper Nouns

- i. *TshiVenḁa* ‘Tshivendḁa language and culture’
- ii. *Tsivenḁa* ‘Tshivendḁa language and culture’

## Phrasal Place Names

- i. *Ha-Matsa* ‘at Matsa village’
- ii. *Ha-Tshivhase* ‘at Tshivhase village’

### Words Borrowed From Other Languages

- i. *phurofesa/Phrofesa* 'Professor'
- ii. *Afurika/Afrika* 'Africa'
- iii. *Meniere/Muneri* 'Afrikaans Meneer'
- iv. *Khomphwutha* 'Computer'
- v. *khomphyutha* 'Computer'

### Words with Similar Sounds

- i. *kathya/katya* 'sip'
- ii. *kupveṅe/kupfeṅe* 'small baboon'
- iii. *kutzimbi/kutsimbi* 'small iron'
- iv. *luphwaphwa/lupjapja* 'defected cob'
- v. *TshakaTshakha* 'nation'
- vi. *mutshemo/mutzhemo* 'scream'
- vii. *Pfi/Pvi* 'full'
- viii. *tshitzhili/tshitshili* 'bacteria/germ'
- ix. *tyetyenyea/thethenyea* 'laugh'
- x. *pfene/pfhene* 'baboon'

### Words with Double Vowels

- i. *lutiitii* 'small bird'
- ii. *mbwandaa* 'dive' or 'go deep'
- iii. *wasaa* 'spread'
- iv. *hashaa* 'spread'
- v. *nataa* 'elongated'
- vi. *ngindii* 'thundering'
- vii. *thuu* 'rocking sound'

### Locative Nouns Derived From Proper Nouns

- i. *Tshithukheni* 'at Tshithukhe's place'
- ii. *Muromani* 'at the Roman'

## Dialectical Words

- i. *dia/rwa* 'hit' or 'beat'

## Compound Words

- i. *muthu muthu* 'good person'
- ii. *muthumuthu* 'good person'
- iii. *Muthu-muthu* 'good person'

## Words with Diacritic Marks

- i. *dada* 'for the enemy'/'*ḍada* 'to be confused'
- ii. *ilani* 'to eat'/'*ilani*'
- iii. *Lara/Ḷara* 'November'
- iv. *mutali* 'wise'/'*mutali* 'one crossing the river' or 'drawer'
- v. *tamba* 'play'/'*tamba* 'bath'

## Other Words

- i. *petekanywa/petakanywa* 'fold'
- ii. *pfa/pva* 'listen' or 'spit out'
- iii. *songo/so ngo* 'don't'

When substantiating why they think that these are difficult words to write and spell in Tshivenda, the following reasons were given:

- i. Participants who said they do not know indicated that they do not think that there are difficult words to write and spell in Tshivenda.
- ii. There are words with nasal sounds which they do not know how to write and pronounce.
- iii. There are words that are pronounced in a related way but they do not know how to write them.
- iv. Respondents do not know how to write certain words as we speak.
- v. The use of certain sounds and signs make words difficult to write and speak.

- vi. Respondents don't know when to use or not to use diacritic marks.
- vii. Respondents sometimes do not know the right spelling form.

The above reasons were grouped into three categories as follows: orthographic reasons, spelling reasons and those who said 'I don't know'.

**Table 7: Responses on Difficult Words**

Participants / Occupation	Frequency	Responses on Difficult Words		
		Orthographic Reason	Spelling Reason	I don't know Reason
Teachers	4	4	0	0
Lecturers	6	2	3	1
Students	6	4	0	2
TNLB Members	5	3	1	1
TNLU Members	4	1	3	0
Curriculum Advisers	4	3	0	1
Matric Examiners	5	3	1	1
Language Practitioners	4	2	1	1
TSHIWA Members	6	5	0	1

All 44 participants were asked question 3 in the interview schedule (Annexure A). The responses are presented in Annexure D. In analysing their responses, the following subheadings were identified: orthographic reasons, spelling reasons and those who said 'I don't know' reasons.

All 27 participants indicated that they encounter difficult words when dealing with orthographic rules. These responses make up about 59% of the total number of people who were interviewed to identify problems concerning Pan South African Language Board Spelling Rules in respect of Tshivenda orthography.

All the responses given in **Table 2** above, show that there is a need for a strategy to be developed that would make Tshivenda words easy to write and spell. Nine participants indicated that it is the spelling rules that make words difficult to write and spell. Eight participants indicated that they do not know whether words in Tshivenda are difficult to write and spell.

Indeed the third question revealed problems related to orthography and spelling rules in Tshivenda orthography. The researcher is of the view that issues regarding these problems should be expounded properly in the revised *'Milayo ya Kupeletele na Kuñwalele kwa Tshivenda'* so that all learners and other users may use them with ease. When difficult words are made part of the list of words that is used to teach users on how to write and spell them, and on how to avoid making mistakes when they write or speak, it will go a long way in assisting users. They will be able to know that words they must treat with care.

#### **4.4.4 Theme 4: Rules to Make Tshivenda Easy to Write**

The previous research question laid foundation for this question (Which rules do you think would assist in making Tshivenda orthography easy to use?). In question 3, the researcher identified that orthographic and spelling rules make words difficult to write and spell in Tshivenda. The fourth question comes in handy to identify those specific rules that will make Tshivenda easy to write.

The fourth question ties in well with the fourth theme on rules to assist in making Tshivenda easy to write and *'Milayo ya Kupeletele na Kuñwalele kwa Tshivenda'* easy to use. The question required participants to indicate rules that will assist in making a revised *'Milayo ya Kupeletele na Kuñwalele kwa Tshivenda'* easy to use. The participants were also required to provide reasons why they think the rules would assist in making a revised *'Milayo ya Kupeletele na Kuñwalele kwa Tshivenda'* document easy to use. The responses would assist in determining whether rules could be formulated in such a way that they would make the language easy to use.

All 44 Participants were asked question four in the interview schedule (Annexure A) (Which rules do you think would assist in making Tshivenda orthography easy to use?). Each one of them gave responses included in Annexure D. In analysing their responses, the following categories were identified: **orthographic rules, spelling rules** and those who said '**I don't know**'.

Rules indicated by participants as those that would make Tshivenda easy to use cover the following subheadings:

- i. Parts of speech
- ii. Punctuation marks
- iii. Phonetics
- iv. Dictation
- v. Writing and reading of books
- vi. Competition
- vii. Introduce scribbling
- viii. Hyphen
- ix. Letters of the alphabet
- x. Diacritic marks
- xi. Compounds
- xii. Symbols and abbreviations
- xiii. Phrases
- xiv. Disjunctive or conjunctive system of writing

All rules given by participants were listed under each of the above given subheadings. For example:

### **Orthographic Rules**

- i. Phonetics
- ii. Letters of alphabet
- iii. Diacritic marks
- iv. Symbols and abbreviations
- v. Introduce scribbling

## Spelling Rules

- i. Parts of speech
- ii. Punctuation marks
- iii. Dictation
- iv. Writing and reading of books
- v. Competition
- vi. Hyphen
- vii. Compounds
- viii. Phrases
- ix. Disjunctive or conjunctive system of writing

**Table 8: Responses on Rules to Make Tshivenda Easy to Write**

Occupation	Participants/ Frequency	Responses on Difficult Words		
		Orthographic Rules	Spelling Rules	I don't know
Teachers	4	1	2	1
Lecturers	6	2	4	0
Students	6	2	3	1
TNLB Members	5	1	4	0
TNLU Members	4	0	3	1
Curriculum Advisers	4	2	2	0
Matric Examiners	5	2	2	1
Language Practitioners	4	2	1	1
TSHIWA Members	6	2	3	1

Twenty-four participants indicated that spelling rules are needed to make Tshivenda easy to write. These responses make up about 55% of the total number of the people who were interviewed to identify problems concerning Pan South African Language Board Spelling rules in respect of Tshivenda orthography. Fourteen participants said that orthographic rules are needed to make Tshivenda easy to

write. This makes 32% of the total number of the people who were interviewed to identify problems concerning Pan South African Language Board Spelling rules in respect of Tshivenda orthography. About 87% of the participants believed that rules are needed to make Tshivenda easy to write.

All the responses given in Table 4 above, show that there is a need for a strategy to be developed that would bring about rules that will make Tshivenda easy to use. Only 6 participants indicated that they do not know whether rules are needed to make Tshivenda easy to write or not.

Indeed the fourth research question was able to identify problems related to orthography and spelling rules in Tshivenda orthography. The researcher is of the view that rules should be expounded properly in a revised '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' so that all learners and other users may use them with ease.

#### **4.4.5 Theme 5: The Use of Hyphens in Tshivenda**

The use of hyphens formed the fifth question in this study (Should we stop using hyphens in Tshivenda?). This question does not deal with the rules related to hyphens. It deals with whether the hyphen, that is a punctuation mark, is required or should be removed from Tshivenda.

Participants were therefore required to indicate whether they would want hyphens to be used or to stop being used in Tshivenda. Participants were also required to provide reasons why they thought hyphens should be removed or why they should not be removed in Tshivenda. The responses of participants assisted the researcher in recommending what the position of hyphens in Tshivenda should be.

All 44 participants were asked question five in the interview schedule (Annexure A). Their responses are included in Annexure D. In analysing their responses, the following subheadings emerged: those who said 'no', those who said 'yes', and those who said, 'I don't know'.

Participants who said ‘no’ are those who did not want hyphens to be omitted from Tshivenda. In order to substantiate their arguments participants gave the following points to show why hyphens are required in Tshivenda:

- i. Hyphens are used to write proper nouns such as in *Vho Mmbi* and *Vho Rambuwani* in order to show respect.
- ii. Hyphens help to denote emphasis when used to add suffixes to certain words such as in *phasa-shu*, *nthuse-vho* and *kone-ha*.
- iii. Hyphens add clarity to meaning of words.
- iv. Hyphens make writing of multi-phrase compounds such as *Nyamutsa-nga-davhi* and *Nya-dza-wela* easy.
- v. Hyphens make pronouncing certain words such as *muthu-ḑe* and *phukha-ḑe* easy.
- vi. Hyphens indicate elision in a sentence such as *uḷa munna nangoho a mbo phetha zwe a ana- o ri u puḑedza luthihi fhedzi dza mbo ḑi fhalala* and in *na zwino tsho tou salaho ndi u ḑanzwa maḑo ra vhona - zwi kha ḑi konwa nga ḑwana wa muthu izwi?*
- vii. Hyphens join and break words at their syllables.
- viii. Hyphens mark words where it is necessary and in the right manner.
- ix. Hyphens indicate a Tshivenda convention.
- x. Hyphens mark stops in the words.
- xi. Hyphens indicate compounded words and phrases indicating one concept
- xii. Hyphens add to the meaning of the word.
- xiii. Hyphens indicate rest or holding of breath when pronouncing words.
- xiv. Hyphens separate plurals from honorific words. It is easy with hyphens to distinguish between plural and honorific morphemes, for example *vho-mme*, for a pastor’s wife and *vhomme* for many women.
- xv. Hyphens allow words to mean different things.

The suggestions by respondents make a lot of sense. For instance, examples (ii) and (iv) reveal that compounds by their nature are composed of many morphemes or words. In this case, in example (iv), the use of hyphens would enable a reader to distinguish between nouns and prepositions with ease (*Nyamutsa* and *davhi* are nouns whereas *nga* is a preposition). Regarding example (ii), the suffixes are clearly

distinguishable because of the presence of the hyphen. For this reason, one can deduce that the suffixes are there for emphasis. If the hyphens were not there, one would not be sure whether they are suffixes or not. This would end up confusing readers, which would in turn lead to miscommunication and misinterpretation.

The above arguments given by participants can be translated into rules on the use of hyphens in a revise *'Milayo ya Kupelelele na Kuwalele kwa Tshivenḁa'*.

**Table 9: Responses on the Use of Hyphens**

Occupation Participants/	Frequency	Responses on the Use of Hyphens		
		No	Yes	I don't know
Teachers	4	4	0	0
Lecturers	6	5	0	0
Students	6	6	0	0
TNLB Members	5	5	0	0
TNLU Members	4	3	0	1
Curriculum Advisers	4	2	1	1
Matric Examiners	5	5	0	0
Language Practitioners	4	3	1	0
TSHIWA Members	6	6	0	0

Forty participants indicated that hyphens are needed to make Tshivenḁa easy to write. These responses make about 91% of the total number of the people who were interviewed to identify strategies that would make Tshivenḁa orthography easy to use. This is in contrast to two participants, who were curriculum advisers and language practitioners, who said hyphens are not needed to make Tshivenḁa language easy to write. This makes less than 1% of the total number of the people who were interviewed to identify strategies that will make Tshivenḁa orthography easy to use.

Participants, such as TNLU members and curriculum advisers also constitute less than 1% of those who said they don't know whether hyphens should be removed or not in Tshivenda.

All the responses represented in Table 5 above, show that there is a need for a strategy to be developed that would bring about rules that will make Tshivenda easy to use.

Indeed the fifth research question was able to identify strategies related to orthography and spelling rules in Tshivenda orthography. The researcher is of the view that rules about the use of hyphens should be expounded properly in '*Milayo ya Kupelelele na Kuwalele kwa Tshivenda*' so that all learners and other users may use them with ease.

#### **4.4.6 Theme 6: The Use of Apostrophes in Tshivenda**

The sixth research question dealt with the use of apostrophes in Tshivenda (Should we stop using an apostrophe in Tshivenda?). When this question was asked the researcher wanted participants to indicate whether an apostrophe, that is a punctuation mark, should be removed or continued to be used in Tshivenda. The participants were also required to provide reasons why they thought apostrophes should be removed or why they think they should not be removed from Tshivenda. The responses would assist the researcher in recommending the position of apostrophes in Tshivenda.

All 44 participants were asked question six in the interview schedule (Annexure A). Each one of them gave responses as listed in Annexure D. In analysing their responses, the following subheadings were identified: The responses revealed the following categories, those who said 'no', those who said 'yes', and those who said, 'I don't know'.

Those who wanted apostrophes to be removed in Tshivenda gave 'yes' responses. They gave the following reasons to support their argument:

- i. Tshivenda has many punctuation marks, so if an apostrophe is removed words will not change their meanings.
- ii. People don't even remember what an apostrophe is and where it is used.
- iii. An apostrophe is not frequently used.
- iv. It is not visible in the language, though it marks contracted words.
- v. Full forms can be used where an apostrophe is required.
- vi. Accepted contracted form of words without hyphens can be used.
- vii. The rule is evident that the apostrophe is not important in Tshivenda
- viii. Without using the apostrophe signs, reduces time and energy spared to write them.
- ix. There are standard words such as *yo, khayo, ngayo, navho, nwananga, naho, dzani* and *dzou* that can be used without apostrophes.

Those who did not want apostrophes to be removed in Tshivenda gave 'no' responses. To substantiate their argument they said it is because apostrophes are important to use in the language. Accordingly hyphens are required to:

- i. indicate rest.
- ii. identify the structure of words and morphology.

Similarly, the response at (i) above shows that knowledge about apostrophes is diminishing. In an environment where multilingualism is practised, this type of information should be preserved, not only to be used in Tshivenda orthography but in other languages.

There were those who did not know whether they should agree or disagree with the removal of apostrophes in a revised '*Milayo ya Kupeletele na Kuñwalele kwa Tshivenda*'. They gave the following reasons to support their argument:

- i. We don't use an apostrophe when we write
- ii. We don't know this sign
- iii. We don't think it is necessary to use an apostrophe in Tshivenda

**Table 10: Responses on the Use of Apostrophes**

Occupation	Participants/ Participants/	Frequency	Responses on the Use of Apostrophes		
			No	Yes	I don't know
Teachers		4	0	4	0
Lecturers		6	2	4	0
Students		6	1	5	0
TNLB Members		5	5	0	0
TNLU Members		4	1	3	0
Curriculum Advisers		4	1	2	1
Matric Examiners		5	1	4	0
Language Practitioners		4	0	3	1
TSHIWA Members		6	1	5	0

Thirty participants, excluding TNLB members, indicated that apostrophes are not needed in Tshivenda orthography. These responses make about 68% of the total number of the people who were interviewed to identify strategies that will make Tshivenda orthography easy to use. This is in contrast to 12 participants, excluding curriculum advisers and teachers, who said apostrophes are needed to make Tshivenda easy to write. This makes up about 27% of the total number of the people who were interviewed to identify strategies that will make Tshivenda orthography easy to use.

Participants, such as language practitioners and curriculum advisers also constitute about 5% of those who said they don't know whether apostrophes should be removed or not.

The responses portrayed at Table 6 above, show that there is a need for a strategy to be developed that would bring about rules that will make Tshivenda easy to use.

Indeed the sixth research question was able to identify strategies related to orthography and spelling rules in Tshivenda orthography. The researcher is of the view that rules about the use of hyphens should be expounded properly in the revised '*Milayo ya Kupelelele na Kuwalele kwa Tshivenda*' so that all learners and other users may use them with ease.

#### **4.4.7 Theme 7: The Use of Diacritic Marks in Tshivenda**

The seventh question dealt with the use of diacritics (Should we use diacritics marks in Tshivenda?). Unlike hyphens and apostrophes, which are punctuation marks, diacritic marks deal with the sound of certain words found in Tshivenda orthography. The issue on diacritic marks was discussed through the seventh interview question that required participants to indicate if diacritics should be used in Tshivenda orthography or not. The participants were also required to provide reasons why they think diacritics should be removed and also why they think diacritics should not be removed from Tshivenda.

The responses would assist the researcher in recommending the position on diacritics in Tshivenda.

All 44 participants were asked question seven in the interview schedule (Annexure A). Their responses are in Annexure D. In analysing their responses, the following responses were identified: those who said 'no', those who said 'yes', and those who said, 'I don't know'.

Those who did not want diacritics to be removed in Tshivenda gave 'yes' responses. To substantiate their argument they said that diacritics are important to use in the language. Diacritics are in their view required to:

- a) Correct a word, without a diacritic mark, will be seen wrong.
- b) Assign the correct meaning to a word.
- c) Differentiate two words that are similar in spelling.
  - i. **tala** versus **ṭala**
  - ii. **tota** versus **ṭoṭa**
  - iii. **nnda** versus **ṅṅda**
  - iv. **mutoli** versus **muṭoli**
  - v. **dala** versus **ḍala**
  - vi. **lela** versus **ḷela**
  - vii. **damu** versus **ḍamu**
  - viii. **tanga** versus **ṭanga**
  - ix. **tamba** versus **ṭamba**
  - x. **tingatinga** versus **ṭingṭinga**
  - xi. **tala** vs **ṭala**
  - xii. **bada** vs **baḍa**
  - xiii. **ndivho** vs **ṅdivho**
  - xiv. **nama** vs **ṅama**
  - xv. **ṅala** vs **ṅala**
  - xvi. **tamba** vs **ṭamba**
- d) Allow words to be understood easily.
- e) Distinguish Tshivenda from other languages.
- f) Add meaning to the word.

It is true that without diacritic marks words will be difficult to handle. As suggested by examples (b), (c), (d) and (f) above, words without diacritic marks will be meaningless.

Those who want diacritics to be removed from Tshivenda gave 'no' responses. To substantiate their arguments they said it is because diacritics are not important to use in the language. Accordingly diacritics:

- i. Confuse people and they delay one who is writing something in Tshivenda.
- ii. People mark words differently.

- iii. There is a change, especially among students, which has a negative impact. There are those who mark with the dot below the letter and those who mark with the circumflex above the letter.

The lamentations by participants that diacritic marks take time to write, and that they delay and confuse users cannot be accepted. Diacritic marks are not different from punctuation marks found in the language, and symbols and formulas found in content subjects. A diacritic mark is what makes languages unique, Tshivenda included. All learners and users must be encouraged to use diacritic marks when writing their language.

**Table 11: Responses on the Use of Diacritic Marks**

Occupation	Participants/	Frequency	Responses on the Use of Diacritic Marks		
			No	Yes	I don't know
Teachers		4	0	4	0
Lecturers		6	0	6	0
Students		6	0	6	0
TNLB Members		5	1	4	0
TNLU Members		4	0	4	0
Curriculum Advisers		4	0	4	0
Matric Examiners		5	1	4	0
Language Practitioners		4	0	4	0
TSHIWA Members		6	0	6	0

Forty-two participants indicated that diacritic marks are needed in Tshivenda orthography. These responses make up about 95% of the total number of the people who were interviewed to identify problems that make Tshivenda orthography difficult to use. This is in contrast to 2 participants who said diacritic marks are not needed in Tshivenda orthography. This makes about 5% of the total number of the people who were interviewed to identify problems associated with Tshivenda orthography.

All the responses presented in Table 7 above, show that there is a need for a strategy to be developed that would bring about rules that will make Tshivenda easy to use with regard to diacritic marks.

Indeed the seventh research question was able to identify problems related to diacritic marks in Tshivenda orthography. The researcher is of the view that rules about the use of diacritic marks should be expounded properly in the revised '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' so that all learners and other users may use them with ease.

#### **4.4.8 Theme 8: The Use of the Letter C, J and Q**

The eighth research question is similar to the first research question in that it dealt with the current system of writing used in Tshivenda (Should we use letters **c**, **j** and **q** as part of Tshivenda orthography?). This research question differs slightly with the first one as it concentrates on three of the letters of the alphabet found in this system of writing. The eighth research question dealt with the use of the letters **c**, **j** and **q** in Tshivenda orthography. The researcher wanted participants to indicate whether letters **c**, **j** and **q** should be removed or retained in Tshivenda. Participants were required to provide reasons why they thought the letters **c**, **j** and **q** should be removed. Similarly participants were also required to give reasons why they think letter **c**, **j** and **q** should not be removed from Tshivenda.

All 44 participants were asked question eight in the interview schedule (Annexure A). Each one of them gave responses as indicated in Annexure D. In analysing their responses, the following responses were identified: those who said 'no', those who said 'yes', and those who said, 'I don't know'.

Those who do not want letters **c**, **j** and **q** to be used in Tshivenda gave 'no' responses. To substantiate their arguments they said it is because letters **c**, **j** and **q** are not important to use in the language. They gave the following reasons to support their arguments:

- i. We don't use them in the language, but only in English names.
- ii. We use them for proper nouns of foreign languages.
- iii. It is bad for the language, to write *cou* for *khou*.
- iv. There is difference between *ch* and *tsh* in terms of pronunciation. *Tsh* is pronounced differently from *ch*.
- v. We don't have them in our letters of alphabet. If we use them in English and Afrikaans names, those are not our names in terms of the orthography. For instance *Queen* in English does not mean *Khadzi* or *Makhadzi* in Tshivenda.
- vi. We can't use these letters as part of '*Milayo ya Kupelelele na Kuwalelele kwa Tshivenda*', because we have got letters in Tshivenda that can be used in their places.
- vii. They will destroy etymology of words.

The letters **c**, **j** and **q** are not part of the 23 letters of the Roman alphabet that were adopted into Tshivenda orthography. These three letters are only found in the English orthography. They only come into contact with Tshivenda orthography when doing translation from English to Tshivenda. A Tshivenda translator would then have two options; first to provide a translation equivalent in Tshivenda and then to use these borrowed sounds when a proper name is involved.

The points raised in (i and iv) above are crucial as letters **c**, **j** and **q** are only used as part of English names and words. There is therefore no need to have these sounds duplicated in Tshivenda orthography, as it will result in redundancy of sounds.

Those who did want letters **c**, **j** and **q** to be used in Tshivenda gave ‘yes’ responses. To substantiate their arguments they said it is because letters **c**, **j** and **q** are important to use in the language. Accordingly letters **c**, **j** and **q** can be used for:

- i. Borrowed words and proper nouns that are not of Tshivenda origin such as China, Chilliboy, Vho Chippa, Cinema and Currie Cup. The letter *j* can be used in words such as Vho-Johannes, Jonas, Joburg, jege, jamu and q in Vho Queen, Quantum.
- ii. Personal names borrowed from other languages.
- iii. Words such as **chi** for **tshi**, and **jena** for **dzhen**,
- iv. Because we don’t have click sounds in Tshivenda like other languages we can leave **q** out.

The reason why they can’t comment on whether to use letters **c**, **j** and **q** is because they don’t use these letters when they write and spell Tshivenda words.

**Table 12: Responses on the use of letters C, J and Q**

Occupation	Participants/ Frequency	Responses on the use of letters C, J and Q		
		No	Yes	I don’t know
Teachers	4	4	0	0
Lecturers	6	5	1	0
Students	6	4	2	0
TNLB Members	5	3	2	0
TNLU Members	4	2	1	1
Curriculum Advisers	4	4	0	0
Matric Examiners	5	3	2	0
Language Practitioners	4	4	0	0
TSHIWA Members	6	6	0	0

Thirty-five participants indicated that letters **c**, **j** and **q** are not needed in Tshivenda orthography. These responses make up about 80% of the total number of the people who were interviewed to identify problems that will make Tshivenda orthography difficult to use. This is in contrast to eight participants who said letters **c**, **j** and **q** are needed in Tshivenda orthography. This makes about 18% of the total number of the people who were interviewed to identify problems associated with Tshivenda orthography. Only 2% of participants, who are TNLU members indicated that they don't know whether letters **c**, **j** and **q** should be used in Tshivenda orthography or not.

All the responses given in Table 8 above, show that there is a need for a strategy to be developed that would bring about rules that will make Tshivenda easy to use with regard to letters of an alphabet.

Indeed the eighth research question was able to identify problems related to letters **c**, **j** and **q** in Tshivenda orthography. The researcher is of the view that rules about the use of letters **c**, **j** and **q** should be expounded properly in *revised 'Milayo ya Kupelelele na Kuwalelele kwa Tshivenda'* so that all learners and other users may use them with ease.

#### **4.4.9 Theme 9: Those in Charge of Introducing Tshivenda orthography**

The question for those in charge of introducing Tshivenda orthography to learners and other users investigated theme nine (Who should be in charge of introducing Tshivenda orthography and why?). When this question was asked the researcher wanted participants to indicate whether they know those in charge of introducing *'Milayo ya Kupelelele na Kuwalelelele kwa Tshivenda'*. The participants were also be required to provide reasons why they think those are the one in charge of introducing *'Milayo ya Kupelelele na Kuwalelelele kwa Tshivenda'*.

The responses will assist the researcher in recommending the position of those in charge of introducing *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda.'*

All 44 participants were asked question nine in the interview schedule (Annexure A). Their responses are included in Annexure D. In analysing their responses, the following subheadings were picked: Language Board, TNLB and PanSALB and those who said 'I don't know'.

Many of the responses indicated one or more of the following institutions as responsible for introducing Tshivenda orthography rules to the users:

- i. Language Board
- ii. TNLB and PanSALB
- iii. TNLB
- iv. PanSALB
- v. NLBs together with HEIs, and language practitioners

Some of the participants felt it is appropriate for the NLBs to introduce orthography to users as they are the custodian of the language. Moreover, they are the ones who work with language practitioners to standardise and authenticate the rules.

There were respondents who were not sure as to whose responsibility it is to introduce *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* to users. Similarly there were those who literally did not know that there were people who were responsible in publicizing rules to the users.

**Table 13: Responses on those in Charge of Introducing Rules**

Participants/ Occupation	Frequency	Responses on those in Charge of Introducing Rules				
		PansALB	TNLB	Language Board, and PansALB	I Don't Know	OTHER
Teachers	4	1	2	0	0	1
Lecturers	6	0	4	1	0	1
Students	6	1	2	0	0	3
TNLB Members	5	0	3	1	0	1
TNLU Members	4		3	0	1	0
Curriculum Advisers	4	1	2	1	0	0
Matric Examiners	5	0	3	2	0	0
Language Practitioners	4	0	3	1	0	0
TSHIWA Members	6	3	3	0	0	0

All 25 participants indicated that the language board, which is TNLB, is the one to introduce Tshivenda orthography to learners and other users. These responses make about 57% of the total number of the people who were interviewed to identify problems that will make Tshivenda orthography difficult to use.

This is in contrast to six participants who said it was PanSALB. Another six participants said it was TNLB and PanSALB. Moreover, other six more participants, including teachers, lecturers, students and TNLB members said other things. Only one participant answered that she / he doesn't know.

All the responses given in Table 9 above, show that there is a need for a strategy to be developed that would make easy the introduction of Tshivenda orthography to learners and other users.

The ninth research question was able to identify problems related to the introduction of Tshivenda orthography to users. The researcher is of the view that this should be communicated properly in *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* so that all learners and other users may know. It would also be important to suggest strategies of dealing with such problems. For example:

- a) A seminar could be held for introducing new Tshivenda orthography document to stakeholders.
- b) A media presentation be made to make people to be aware of the new orthography document.
- c) A sampled size of documents be sent to institutions for use.

#### **4.4.9 Theme 10: The Role of Tshivenda Orthography**

The tenth research question is about the role of Tshivenda orthography. When this question was asked the researcher wanted participants to indicate whether they know the role of *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a). The participants would be required to indicate what they thought the role of *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a) document.

All 44 participants were asked question ten in the interview schedule (Annexure A) (What is the role of Tshivenda orthography?). Each one of them gave responses that are included in Annexure D. In analysing their responses, the following subheadings were picked: protect Tshivenda, new system of writing, eliminate problems and make the language to be unique.

## **Protect Tshivenda**

The function of the document is to develop and protect Tshivenda as a language so that it cannot be swallowed by other languages. It also makes sure that we write in the same way throughout. It is a form of standardisation of the language and that preserves the language for future generations. It ensures that our children and writers do not go wrong when they write Tshivenda.

The other factor is to preserve the language and show Tshivenda culture and present the uniqueness of the language.

## **New System of Writing**

The orthography also plays an important role in:

- i. Indicating how the language should be written and how words should be spelt
- ii. Presenting new system of writing
- iii. Ensuring proper use of the language
- iv. Explaining the rules on how the language should be spoken, spelt and written.
- v. Presenting rules on the use and treatment of the language
- vi. Giving rules on how the language should be written and spoken
- vii. Providing rules on borrowing, to indicate what is wanted and unwanted in the language.

The comments by respondents are good and important as they point out to learners and users the importance of Tshivenda orthography.

## **Eliminate Problems**

- i. It helps to eliminate problems in the language
- ii. It addresses challenges and problems affecting the writing of words

## The Language as Unique

- i. It makes Tshivenda to be unique and it shows the identity of the Venda people and culture.

The above discussion sums up what is regarded as the role of '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' (PanSALB, 2008a).

**Table 14: Responses on the Role of Orthography**

Participants /Occupation	Frequency	Responses on the Role of Orthography			
		PRESERVES LANGUAGE, CULTURE AND HERITAGE	SHOWS UNIQUENESS	HELPS USERS TO WRITE THE LANGUAGE MORE EASY	SHOWS AND REVEALS THE RICHNESS OF THE LANGUAGE
Teachers	4	2	0	1	1
Lecturers	6	0	1	5	0
Students	6	2	2	1	1
TNLB Members	5	1	1	2	1
TNLU Members	4	2	2	0	0
Curriculum Advisers	4	1	1	1	1
Matric Examiners	5	2	1	2	0
Language Practitioners	4	0	2	2	0
TSHIWA Members	6	2	0	3	1

All 44 participants indicated that the role of Tshivenda orthography is to preserve, protect and to show the uniqueness and the richness of the language. All the responses given in Table 10 above, show that there is a need for a strategy to be developed that would protect and preserve Tshivenda as a cultural heritage.

Indeed the tenth research question was able to cultivate the desire to protect and preserve the language as a national heritage. The researcher is of the view that this national pride should be communicated properly in the revised '*Milayo ya Kupeletele na Kuñwalele kwa Tshivenda*' so that all learners and other users may know.

#### **4.5 CONCLUSION**

It seems that the Pan South African Language Board spelling rules created problems with respect to Tshivenda orthography. Through analysis of the data collected from documents and interviews the researcher has managed to establish a system of writing and an appropriate design for Tshivenda. Moreover, there should be a list of difficult words and enhanced rules to make easy the orthography.

With the exception of the apostrophes and letters such as c, j and q, aspects such as hyphens and diacritic marks should be retained in Tshivenda orthography. The language board, which is Tshivenda National Language Body should take the task of introducing and illustrating the role of Tshivenda orthography seriously.

This chapter evaluated Tshivenda orthography with special reference to Pan South African Language Board spelling rules. In addition, the chapter identified problems concerning Tshivenda orthography and determined differences between conjunctive and disjunctive systems of writing in as far as they relate to Tshivenda orthography. Strategies to make easy the use of Tshivenda orthography have been proposed.

## CHAPTER FIVE

### CONCLUSION, FINDINGS AND RECOMMENDATIONS

#### 5.1 INTRODUCTION

This study was motivated by a three-fold objective, namely:

- a) To identify problems concerning Pan South African Language Board spelling rules in respect of Tshivenda orthography,
- b) To determine the differences between the conjunctive and disjunctive systems of writing in so far as they relate to Tshivenda orthography; and
- c) To propose strategies that would make Tshivenda orthography easy to use.

#### 5.2 SUMMARY OF THE STUDY

This study was composed of Chapters **One** to **Five**.

##### 5.2.1 Chapter One

**Chapter One** introduced all works covered in this study. The major aspects covered in this chapter included the research problem, literature review, research methodology, data collection, data analysis, findings and recommendations, significance of the study and the limitations of the study.

The chapter introduced the research problem identified for the study “as the challenges facing Tshivenda orthography when writers find it extremely hard to follow the guiding principles proposed by the Tshivenda National Language Body (TNLB), which is a statutory body mandated to do the job under the auspices of the Pan South African Language Board (PanSALB)”.

The chapter also provided background information on the writing systems of the world and defined terms related to orthography. Orthography was explained as the field of study that deals with the spelling, hyphenation, capitalisation, word breaks

and punctuation of the words (Oxford, 2005). The foregoing explanation was what the study was all about pertaining to Tshivenda. The chapter introduced the relationship between orthography and the theory of lexeme-morpheme morphology, which distinguishes lexemes as nouns, verbs and adjectives as they have phonological, grammatical and semantic representation (Du Plessis & Maḡadzhe, 1999). Most importantly is the role of bound morphemes that change the phonological form of lexemes and present them with morphological spellings, inflectional, lexical and semantic operations.

The chapter presented a survey of some difficulties brought about by the use of the disjunctive system of writing. These difficulties are also visible in '*Milayo ya Kupeleḡele na Kuḡwalele kwa Tshivenda*' (PanSALB, 2008a).

A brief literature review was included to explain the different types of orthographies, namely the syllabary, the logography and the alphabet. The alphabet is the one used for Tshivenda orthography.

The aim and purpose of the study was introduced as to evaluate Tshivenda orthography with special reference to Pan South African Language Board spelling rules. Three objectives of the study were indicated, namely to identify problems concerning Pan South African Language Board spelling rules with respect to Tshivenda orthography, to determine the differences between conjunctive and disjunctive systems of writing in so far as they relate to Tshivenda orthography and to propose strategies that would make Tshivenda orthography easy to use.

In conclusion, the chapter pointed out the significances of the study, which is to make people know and understand orthography in Tshivenda and to contribute to an existing body of knowledge, to encourage the Vhavenda speakers to protect language as their cultural heritage and to recommend new spelling rules for African languages in order to ameliorate problems that currently afflict orthography for African languages.

## 5.2.2 Chapter Two

**Chapter Two** picked up where **Chapter One** left off. It provided a detailed description of scholarly texts on the topic, starting by giving the explanation of orthographical terms and ending with the discussion of aspects important in the spelling and orthography rules of the language.

The literature review provided the researcher with background information relevant to the research questions. It also empowered the researcher to look at the literature of a related area linked to the own area of study. The analysis of the literature studied, was preceded by a short description of the history of Tshivenda orthography. The history of Tshivenda orthography was sketched from the time of the arrival of the Dutch and German missionaries in South Africa. The adoption of the disjunctive method of writing in Tshivenda which was influenced by the Meinhof-Lepsius system was done amidst protest by scholars (Doke 1954, Bailey, 1995 & Van Wyk, 1995). The chapter continued to portray the use of the adopted orthography until the dawn of democracy in South Africa, when PanSALB and its NLBs were established to take care of South African languages.

The most important terms explained in the chapter were topography, word division, language modernisation, language development, writing systems, vowels and consonants. The terms were explained to help learners and users to gain a better understanding of the concept orthography.

Scholars suggested several aspects that should be treated as part of the spelling and orthography rules of a language. The aspects included the front matter, the section on spelling and orthography rules and the back matter. The section on the front matter discussed technical aspects such as the table of contents, preface, suggestion for users, explanations of basic spelling and orthography conventions, the work of the different NLBs and their functions and a discussion on an outline of ground rules on how to use the spelling and orthography document. This was done to help with understanding of the orthography document.

Aspects dealing with spelling and orthography rules were word division, the use of apostrophes, the use of abbreviations, the use of accent, the use of diacritics, the use of diphthongs, the use of upper and lower case letters, the use of circumflex, the use of consonants, the use of hyphens, the use of plural forms, the use of disjunctive and conjunctive systems, the use of diminutives, the use of vowels, the use of variant spellings, the use of loaned or borrowed words, the use of contracted forms, the use of affixes and the use of negative aspects.

Scholars indicated what these aspects should look like to enhance their proper usage in the orthography document.

Lastly, scholars indicated what important sections should be placed in the back matter section. These sections are meant to deal with abbreviations, international geographical names with derivations, transliteration table, colloquial language, terminology list and an index.

### **5.2.3 Chapter Three**

**Chapter Three** introduced a qualitative research method as the appropriate design for this study. A discussion on the advantage of choosing the qualitative research method against quantitative research method was pursued. Content analysis was picked to deal with a body of material where patterns, themes, or biases were identified.

The study population was indicated as Pan South African Language Board spelling rules, which deals with nine indigenous languages, which are Tshivenda, isiZulu, Siswati, Sesotho, Setswana, Xitsonga, isiXhosa, isiNdebele and Sesotho sa Leboa, covering about 255 spelling and orthography rules. The study sampled spelling and orthography rules belonging to Tshivenda orthography. The chapter aimed to evaluate 20 rules in Tshivenda orthography, with the unit of analysis in this research project being the capitals, common nouns, consonant system, curved brackets, demonstrative and copulative demonstrative, diacritic marks, letters **c**, **j** and **q**, negative aspects, the abbreviations, the alternative forms, the apostrophe, the

counting system, the syllabic nasals, translation equivalents, velar sounds, vowel system and word division.

Forty-four respondents were selected and interviewed in the study. Participants were divided into nine categories, namely:

- a) Curriculum advisors
- b) Tshivenda National Language Body (TNLB) members.
- c) Matric examiners.
- d) Teachers
- e) Students.
- f) Language practitioners.
- g) Tshivenda National Lexicography Unit (TNLU) Board members.
- h) Writers Association members.
- i) Lecturers.

Great emphasis was also placed on ethical considerations, in order to protect participants' interest.

Data collection depended on a literature review, document analysis and interview, and content analysis was used according to guidelines given by O'Connor and Gibson (2003) to analyse data. This involves, among others, theme induction, coding, elaboration, interpretation and checking (Terre Blanche & Durrheim, 1999). Data were collected primarily from participants and secondarily from documents such as PanSALB spelling and orthography rules and literary books in Tshivenda

The chapter concluded by indicating the researcher's research setting, which included the office used to make calls and write emails to organise meetings with participants. The researcher conducted several face-to-face interviews with participants. The majority of the interviews were done in the offices, homes and other meeting places such as restaurants at malls. For reliability, 44 participants were part of the interviewing process where 20 Tshivenda rules were evaluated among 255 PanSALB rules that formed the population of the study. Data from works of literature, document analysis and the interview process were used to support the

conclusion reached. The chapter concluded that it was the responsibility of the researcher to protect participants from any harm or discomfort that may arise from the study.

#### 5.2.4 Chapter Four

**Chapter Four** provided an analysis of data collected from documents and interviews. The chapter started by analysing data from documents such as the suitability of the front matter guidance, the section on spelling and orthography rules and the back matter.

The chapter discussed the omission of the six subsections that fall under the front matter section in Tshivenda orthography, that learners and users consult to retrieve information from the *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a). These omitted subsections were tabled as the omission of the table of contents, the omission of the suggestion for a style guide for users, the omission of the explanation of basic spelling rules and conventions, the omission of the *modus operandi* and the omission of the ground rules.

The section on spelling and orthography rules presented ten rules that are not arranged in alphabetical and numerical way in *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a). These rules ranged from negative aspects, apostrophe, demonstratives and copulative demonstratives, capitals, diacritics, word division, letters **c** and **q**, syllabic nasal, to the words *khufha* and *hufha* and the counting system. Most of the discussion on spelling and orthography rules centred on whether to use them or not, and on how to write and spell them.

Other rules that are listed haphazardly in the orthography document dealt with the use of abbreviations, the use capitals, the use of diminutives, the use of loan words, the use of numbers, figures and symbols, the use of accent, the use of plural forms, the use of syllabic nasals and the use of vowels and consonants.

Similarly the discussion was about how to write and spell them and whether to use or remove them from *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* (PanSALB, 2008a).

The discussion on data from participants was based on research questions that address the ten rules listed in *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenḁa'* (PanSALB, 2008a). Responses from participants were organised and the researcher identified relevant data for interpretation. The researcher identified concepts and themes relevant to the research problem. The researcher organised the main ideas and concepts generated by these words and phrases into categories and sub-categories.

The themes were extracted from the data, by collapsing responses that had one or more associated themes into one main overarching theme. Only themes that gave deeper meanings to the data and different categories were collapsed under one theme.

The chapter evaluated Tshivenḁa orthography with special reference to Pan South African Language Board spelling rules. In addition, the Chapter has identified problems concerning Tshivenḁa orthography and determined differences between conjunctive and disjunctive systems of writing in so far as they relate to Tshivenḁa orthography. Strategies to facilitate the use of Tshivenḁa orthography have been proposed.

### **5.2.5 Chapter Five**

This chapter summarises the findings of the study according to the aim and objectives of the study. This section discusses the findings and recommendations of the study with respect to the research problems identified in his study. The findings and recommendations are arranged based on the ten research problems identified in the study. The findings are attached to the different research questions. Similarly, each finding is allocated a recommendation.

## **5.3 FINDINGS AND RECOMMENDATIONS**

This section discusses the findings and recommendations of the study with respect to the research problems identified in this study. The study also discusses how findings are related to the literature review. In discussing the findings and recommendations reached, the researcher will organise the discussion under four categories: those dealing with rules and the system of writing, those dealing with

punctuation marks, those dealing with word categories and those dealing with other technical matters.

### **5.3.1 FINDINGS DEALING WITH RULES AND THE SYSTEM OF WRITING**

In presenting the findings dealing with rules and the system of writing, the researcher concentrated on the following aspects:

- a) Rules to assist in making orthography easy to use designs
- b) The design suitable for writing Tshivenda
- c) The role of Tshivenda orthography
- d) The use of diacritics in Tshivenda
- e) The use of the counting system
- f) The use of the vowels and consonants
- g) The use of the letter C, J and Q
- h) The use of the syllabic nasals
- i) The body responsible in introducing orthography rules

#### **5.3.1.1 Rules to Assist in Making Orthography Easy to Use**

The research question '*Which rules do you think would assist in making Tshivenda orthography easy to use?*' provided a discussion that resulted in important findings. Out of this discussion the researcher found out that the functional and effective rules were needed to deal with love of the language through competitive measures, the writing of compounds words, diacritic marks, dictation, the disjunctive or conjunctive system of writing, hyphens, introduce scribbling, letters of alphabet, parts of speech, phonetics, phrases, punctuation marks, symbols and abbreviations, writing and reading of books. Moreover scholars agree that rules on orthography must be made easy to use, that can be achieved by explaining the rules in detail with more practical examples.

## **Recommendations:**

It is recommended that the Pan South African Language Board (PanSALB), together with the Tshivenda National Language Body (TNLB) and in consultation with other stakeholders and language practitioners across the board, should adopt the rules recommended in this study for Tshivenda orthography. These rules amongst others must include rules about parts of speech, the use of punctuation marks, phonetics, dictation, writing and reading of books, competition, introduce scribbling, hyphen, letters of alphabet, diacritic marks, compounds, symbols and abbreviations, phrases and the disjunctive or conjunctive system of writing.

These rules will be used by all learners and users of South African languages, in particular Tshivenda.

### **5.3.1.2 The Design Suitable for Writing Tshivenda**

With the research question '*Which system of design, between the conjunctive and the disjunctive systems is suitable for Tshivenda?*', the researcher found out that though the majority of respondents indicated that the disjunctive system is the design more appropriate for writing Tshivenda language, they welcomed the fact that the conjunctive system can be used in Tshivenda language. The researcher has also established that the results of data analysis from participants are in agreement with data from the books analysed. These books used both the disjunctive and the conjunctive orthographies when they write word forms in Tshivenda.

## **Recommendations:**

It is therefore recommended that both conjunctive and disjunctive word division be used as a design to write word categories in Tshivenda.

The researcher's view is that word categories in Tshivenda should determine the writing of words in the language. A compound word in Tshivenda orthography should be written conjunctively depending on whether it is a noun, a verb or an adjective not

because it is hyphenated or not. Similarly this should also apply to negative aspects in Tshivenda, which should be written disjunctively due to the current structure of the forms of Tshivenda verbs.

### **5.3.1.3 The Role of Tshivenda Orthography**

The discussion on the research question '*What is the role of Tshivenda orthography?*' succeeded in making participants conscious of the importance of Tshivenda orthography not only as a developmental tool, but as a tool to preserve the language. The researcher made startling findings about Tshivenda orthography namely:

- a) It is to develop and protect Tshivenda as a language so that it cannot be swallowed by other languages.
- b) It assures that we write in the same way throughout.
- c) It is a form of standardisation of the language and to preserve the language for future generations, to make sure that our children and writers do not go wrong when they write Tshivenda.
- d) It preserves the language and show Tshivenda culture and language, and present its uniqueness.
- e) It helps people to use the language properly.
- f) It presents rules on the use and treatment of the language.
- g) It rules on how the language should be written and spoken.
- f) It provides rules on borrowing, indicating what is wanted and unwanted in the language.
- g) It helps to eliminate problems in the language.
- h) It addresses challenges and problems affecting the writing of words.
- i) It makes Tshivenda unique

### **Recommendations:**

Indeed the research question cultivated the desire to protect and preserve the language as a national heritage.

The researcher therefore recommends that the roles and importance of Tshivenda orthography be crafted as a charter of Tshivenda to be used in order to stimulate national pride and patriotism, and to encourage multilingualism and drive social cohesion. This charter of Tshivenda should be communicated properly in revised *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* so that all learners and other users may know about it. In the charter the following roles should receive adequate treatment:

- a) Tshivenda orthography aims to develop, promote, protect and preserve Tshivenda as a language so that it cannot be swallowed by other languages.
- b) Tshivenda orthography strives to address challenges and problems affecting the writing of words.
- c) Tshivenda orthography strives to be a form of standardisation of the language and to preserve the language for future generations, to make sure that our children and writers do not go wrong when they write Tshivenda.
- d) Tshivenda orthography strives to eliminate problems in the language.
- e) Tshivenda orthography strives to indicate at best how the language should be written and how words should be spoken and spelt.
- f) Tshivenda orthography strives to make sure that Tshivenda speaking communities write in the same way throughout.
- g) Tshivenda orthography strives to to develop correct usage of the language.
- h) Tshivenda orthography strives to present rules on how the language should be written and spoken.
- i) Tshivenda orthography strives to present rules on the use and treatment of the word forms in Tshivenda
- j) Tshivenda orthography strives to present the correct system of writing the language.
- k) Tshivenda orthography strives to preserve the language and retain, and show Tshivenda culture and language, and presents its uniqueness.

- l) Tshivenda orthography strives to provide the best guidelines on borrowing of word forms and sounds, to indicate what is wanted and unwanted in the language.

#### **5.3.1.4 The System of Writing Currently used in Tshivenda**

The system of writing currently used in Tshivenda was revealed through the three systems of writing used in the world, namely: the syllabary, the logography and the alphabet.

##### **Recommendations:**

It is recommended that a system of writing that uses the alphabet and forms of writing from other systems such as syllabary and logography be adopted for use in Tshivenda orthography.

The researcher is of the view that the envisaged system will accommodate or provide room for the forms used in the syllabary and the logography orthographies. The researcher has noted evidence of the presence of other systems of writing such as in **R10** and **20kg**.

#### **5.3.1.5 The Use of Diacritic Marks in Tshivenda Orthography**

In the research question that dealt with the use of diacritic marks in Tshivenda language, it was found out that more people were in favour of diacritic marks than those who do not want them. Those who want to retain diacritic marks in the language had more important reasons than those who did not want to retain them.

The researcher also established that those who did not want diacritic marks presented vital points that need to be taken care of. A list of vital points can be crafted from the presentations by all participants, those who stood for diacritic marks and those who stood against diacritic marks. The following points need serious consideration in Tshivenda orthography:

- a) Diacritic marks should be crafted not in a way that they will confuse people and delay them when writing.
- b) Diacritic marks should be crafted in such a way that they differentiate words similar in spellings and tone.
- c) Diacritic marks should be crafted in such a way that they add meaning to the word.
- d) Diacritic marks should be crafted in such a way that they make a word more correct.
- e) Diacritic marks should be crafted in such a way that they assist people to mark words similarly.
- f) Diacritic marks should be crafted in such a way that they make the language to be uniquely Tshivenda.
- g) Diacritic marks should be crafted in such a way that they indicate where the dot and the circumflex are written.
- h) Diacritic marks should be crafted in such a way that they distinguish Tshivenda from other languages.
- i) Diacritic marks should be crafted in such a way that they make words to be understood, pronounced or spelt easily.
- j) There are three syllabic nasals that are *nn*, *n̄n̄* and *n̂* that are found in Tshivenda orthography.
- k) There are 23 letters of an alphabet in *'Milayo ya Kupeletele na Kuñwalele kwa Tshivenda'* with additional 5 phonemic sounds.

### **Recommendations:**

It is recommended that the above guidelines be taken as principles for writing diacritic signs in *'Milayo ya Kupeletele na Kuñwalele kwa Tshivenda'* document. Moreover, concrete evidence could be provided for confusing and difficult words and terms that are written with or without diacritic marks. It is therefore recommended that diacritic marks be used as marking devices for the language as there is nothing that can be used to replace them.

The following rules on the use of diacritic marks be adopted in Tshivenda orthography:

- a) Diacritic marks should be crafted in a way that they will confuse people and delay them when writing words in Tshivenda.
- b) Diacritic marks should be crafted in such a way that they differentiate words similar in spellings and tone.
- c) Diacritic marks should be crafted in such a way that they add meaning to the word or make a word mean something.
- d) Diacritic marks should be crafted in such a way that they make a word to be correct
- e) Diacritic marks should be crafted in such a way that they assist people to mark words that sound similarly to look differently.
- f) Diacritic marks should be crafted in such a way that they make the language to be uniquely Tshivenda.
- g) Diacritic marks should be crafted in such a way that they indicate where the dot and the circumflex are written.
- h) Diacritic marks should be crafted in such a way that they distinguish Tshivenda from other languages.
- i) Diacritic marks should be crafted in such a way that they make words to be understood, pronounced or spelt easily.
- j) Diacritic marks should be crafted in such a way that identification of three syllabic nasals that are *nn*, *n̄* and *n̂* that are found in Tshivenda orthography is easy.
- k) Diacritic marks should be able to present five phonemic letters within the 23 letters of an alphabet in '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*'.

#### **5.3.1.6 The Use of the Counting System**

'The use of the counting system' was a research problem identified from data from document analysis. The researcher discovered two systems of writing that are being used in Tshivenda.

In the analysis of ‘*Milayo ya Kupelelele na Kuŋwalele kwa Tshivenḁa*’ document, the one referred to as the new system of counting is indicated as the one used. The researcher has discovered that this has been indicated without mentioning the previous system of counting and whether what is regarded as the old system is still used or not.

1.	<i>nthihi</i>	<i>Nthihi</i>
2.	<i>mbili</i>	<i>Mbili</i>
3.	<i>raru</i>	<i>Raru</i>
4.	<i>ina</i>	<i>ina</i>
5.	<i>thanu</i>	<i>thanu</i>
6.	<i>thanu na nthihi</i>	<i>Rathi</i>
7.	<i>thanu na mbili</i>	<i>Sumbe</i>
8.	<i>thanu na ntharu</i>	<i>Malo</i>
9.	<i>thanu na nna</i>	<i>tahe</i>
10.	<i>fumi</i>	<i>Fumi</i>
20.	<i>mahumi mavhili</i>	<i>Fumbili</i>
30.	<i>Mahumi mararu</i>	<i>Furaru</i>
40.	<i>Mahumi maḁa</i>	<i>Fuina</i>
50.	<i>Mahumi maḁanu</i>	<i>fuḁhanu</i>
60.	<i>Mahumi maḁanu na lithihi</i>	<i>Furathi</i>
100.	<i>ḁana</i>	<i>ḁana</i>
200.	<i>maḁana mavhili</i>	<i>ḁambili</i>
1000	<i>jikhulo</i>	<i>Tshigidi</i>

### Recommendations:

It is therefore recommended that the counting system to be used in Tshivenḁa be produced in Tshivenḁa orthography. The following system be used in Tshivenḁa with noted variations:

- a) 1: ***nthihi*** ‘one’
- b) 2: ***mbili*** ‘two’
- c) 3: ***raru*** ‘three’
- d) 4: ***ina*** ‘four’
- e) 5: ***thanu*** ‘five’
- f) 6: ***rathi*** or ***thanu na nthihi*** ‘six’
- g) 7: ***sumbe*** or ***thanu na mbili*** ‘seven’
- h) 8: ***malo*** or ***thanu na ntharu*** ‘eight’

- i) 9: *ṭahe* or *ṭhanu na nṇa* ‘nine’
- j) 10: *fumi* ‘ten’
- k) 20: *fumbili* or *mahumi mavhili* ‘twenty’
- l) 21: *fumbili nthihi* or *mahumi mavhili na nthihi* ‘twenty one’
- m) 30: *furaru* or *mahumi mararu* ‘thirty’
- n) 40: *fuiṇa* or *mahumi maṇa* ‘forty’
- o) 47: *fuiṇa sumbe* or *mahumi maṇa na nṭhanu na mbili* ‘forty seven’
- p) 50: *futhanu* or *mahumi maṭanu* ‘fifty’
- q) 60: *furathi* or *mahumi maṭanu na ṭithihi* ‘sixty’
- r) 70: *fusumbe* or *mahumi maṭanu na mavhili* ‘seventy’
- s) 100: *ḍana* ‘one hundred’
- t) 1000: *tshigidi* or *ḷikhulo* ‘one thousand’

### 5.3.1.7 The use of the letter c, j and q

Similarly, the use of letters **c**, **j** and **q** was a research problem used by the researcher to get data from participants on the extent and usage of these letters in Tshivenda language.

Tshivenda has 23 letters of the alphabet (whereas, for instance, English has 26 letters). These letters include five vowels and 18 consonants. It has been established that these 23 letters of the alphabet exclude the three letters **c**, **j** and **q** that are only used for personal names which originated from other languages. It has also been established that five more phonemic letters have been derived from these 18 consonant letters.

The 18 consonant letters produced 52 consonants sounds in *‘Milayo ya Kupeleṭele na Kuṇwalele kwa Tshivenda* (PanSALB, 2008a). These 52 consonants sounds include nine bilabial sounds, five denti-labial sounds, four dental sounds, five labio-alveolar sounds, 11 alveolar sounds, nine palatal sounds, two variant sounds of the letter **j**, five velar sounds, two alveo-palatal sounds, one labio-velar sound and one glottal sound as indicated in page 138 above.

The researcher found out that those respondents who were not in favour of using letters **c**, **j** and **q** as part of Tshivenda orthography indicated the following important reasons to support their argument:

- a) The letters **c**, **j** and **q** should not be used in Tshivenda orthography, but only in English names.
- b) The letters **c**, **j** and **q** should only be used with borrowed proper nouns.
- c) It is bad for Tshivenda language, to write **cou** for **khou**.
- d) There is difference between **ch** and **tsh** in terms of pronunciation.
- e) That we can't use letters **c**, **j** and **q** as part of Tshivenda orthography as there are letters in Tshivenda that can be used in their places.
- f) That letters **c**, **j** and **q** will destroy etymology of words in Tshivenda.
- g) That using letter **j** as alternative variants for *dzh* and *zh* sounds respectively is confusing.

### **Recommendations:**

The researcher is of the view that letters **c**, **j** and **q**, should not be used in Tshivenda orthography, but for foreign personal names only.

#### **5.3.1.8 Those in charge of introducing orthographic rules**

It has been found that there were divergent ideas with regard to who should introduce orthography rules. For example:

- a) The NLBs to introduce orthography to users as they are the custodian of the language.
- b) Language practitioners should standardise and authenticate the rules.
- c) Another group felt that they were not sure as to whose responsibility it is to introduce orthography rules.
- d) PanSALB.
- e) Stakeholders.

## Recommendations:

It is therefore recommended that PanSALB, together with TNLB hold seminars twice per year to introduce and talk about Tshivenda orthography with stakeholders.

### 5.3.2 FINDINGS DEALING WITH PUNCTUATION MARKS

In presenting the findings dealing with rules and the system of writing, the researcher concentrates on the following aspects: the use of punctuation marks such as the uses of abbreviations, apostrophes, hyphens, capitals, the use of plurals, the use of numbers, figures and symbols and the use of accent.

#### 5.3.2.1 The use of abbreviations

The researcher has found out that abbreviations are not written properly nor in such a way that they contribute to the use of Tshivenda orthography. The researcher has established functional abbreviations from the wordlist that belongs to Tshivenda orthography that could have been used instead of the ones which do not promote the language. For example:

- a) **(b.n.m.)** *badela na muhodo* 'cash with order'
- b) **(b.p.)** *badela poswoni* 'cash on delivery'
- c) **(bđ.)** *bođelo* 'bottle'
- d) **(daz.)** *dazeni* 'dozen'
- e) **(dk.)** *ndaka* 'property'
- f) **(dm)** *desimetre* 'decimeter'
- g) **(dt.)** *debiṭhi* 'debit'
- h) **(dzh.kh.)** *dzharaṭa khubu* 'cubic yard'
- i) **(dzin)** *Dzina* 'noun'
- j) **(fig.)** *figara* 'figure'
- k) **(ft.kh.)** *futhi khubu* 'cubic foot'
- l) **(g)** *giramū* 'gram'
- m) **(in.kh.)** *inzhi khubu* 'cubic inch'
- n) **(kb.)** *khubu* 'cubic'
- o) **(kg)** *khilogiramū* 'kilogram'

- p) **(km)** *khilomitha* 'kilometer'
- q) **(kt.)** *khiredithi* 'credit'
- r) **(liara)** *Li̱aravhi* 'interjection'
- s) **(liḁa)** *Li̱dadzisi* 'adverb'
- t) **(lii)** *Li̱iti* 'verb'
- u) **(linyā)** *Li̱nyanyu* 'ideophone'
- v) **(lipf)** *Li̱pfanisi*
- w) **(lisa)** *Li̱sala* 'pronoun'
- x) **(lisu)** *Li̱sumbi* 'demonstrative'
- y) **(liṭalu)** *Li̱ṭaluli* 'adjective'
- z) **(liṭang)** *Li̱ṭanganyi* 'conjunction'
- aa) **(livhu)** *Li̱vhumbi*
- bb) **(m.n.i.)** *maela nga iri* 'miles per hour'
- cc) **(m.t.v.)** *mutengo wa tshinyalelo na vhuendedzi* 'cost, insurance and freight price'
- dd) **(mbl.)** *mbalelano* 'account'
- ee) **(mḁ.)** *mueladana* 'hundredweight'
- ff) **(mnt)** *munithi* 'minute'
- gg) **(mz.m.)** *muelozwawo muhulwane* 'greatest common measure'
- hh) **(n.nw.)** *nga n̄wedzi* 'per month'
- ii) **(n.z.)** *na zwiñwe* 'et cetera'
- jj) **(ñh.)** *n̄waha* 'year'
- kk) **(ñw.)** *n̄wedzi* 'month'
- ll) **(t.)** *theo* 'base'
- mm) **(t.k.b.)** *tshayambadelo kha bodo* 'free on board'
- nn) **(thk.)** *thekenelo* 'answer'
- oo) **(tkw.dzh.)** *tshikweadzharāṭa* 'square yard'
- pp) **(tkw.ft.)** *tshikweafuthi* 'square foot'
- qq) **(tkw.in.)** *tshikweainzhi* 'square inch'
- rr) **(tkw.ml.)** *tshikweamaela* 'square mile'
- ss) **(Vhaf.)** *Vhafunzi* 'Reverend'.

## Recommendations:

It is therefore recommended that a list of abbreviations of all word categories and some words and names that occur in Tshivenda be included in '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*'. For example:

- a) **(dzin)** *Dzina* 'noun'
- b) **(g)** *giram* 'gram'
- c) **(kg)** *khilogiram* 'kilogram'
- d) **(km)** *khilomitha* 'kilometer'
- e) **(kt.)** *khiredithi* 'credit'
- f) **(liara)** *Liaravhi* 'interjection'
- g) **(lida)** *Lidadzisi* 'adverb'
- h) **(lii)** *Lii* 'verb'
- i) **(liny)** *Linyanyu* 'ideophone'
- j) **(lipf)** *Lipfanisi*
- k) **(lisa)** *Lisala* 'pronoun'
- l) **(lisu)** *Lisumbi* 'demonstrative'
- m) **(litalu)** *Litaluli* 'adjective'
- n) **(litang)** *Litanganyi* 'conjunction'
- o) **(livhu)** *Livhumbi*
- p) **(mnt)** *munithi* 'minute'
- q) **(n.nw.)** *nga ñwedzi* 'per month'
- r) **(n.z.)** *na zwiñwe* 'et cetera'
- s) **(ñh.)** *ñwaha* 'year'
- t) **(ñw.)** *ñwedzi* 'month'
- u) **(Vhaf.)** *Vhafunzi* 'Reverend'

### 5.3.2.2 The use of apostrophes in Tshivenda

The researcher has found that most of the respondents did not want apostrophes to be part of '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*'. The researcher has established several factors that contributed to respondents not wanting apostrophes to be part of Tshivenda orthography such as the following:

- a) Accepted contracted form of words without apostrophes can be used.
- b) Full forms can be retained or used.
- c) People don't even remember where they are used.
- d) The rule is evident that the apostrophe is not important in Tshivenda
- e) There are standard words such as *yo, khayoy, ngayo, navho, nwananga, naho, dzani* and *dzou* that can be used without apostrophes.
- f) They are not frequently used even if they are used.
- g) They are not visible in the language though they are contraction markers.
- h) Tshivenda has many signs. If we stop using the apostrophe sign the word does not change its meaning.
- i) Without using the apostrophe signs, it reduces time and energy to write them.

### **Recommendations:**

With respect to apostrophes it is recommended that revised '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' should adopt either one of the two alternative forms in a) and b) above. This will help the learners and other users to have one form of writing the words with or without the apostrophes.

It is therefore recommended that apostrophes be removed from '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*'. Furthermore, a list of words that initially took apostrophes be made available in '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' to indicate how they should be written in the absence of apostrophes.

### **5.3.2.3 The use of hyphens in Tshivenda**

It has been found that more people indicated the need for hyphens in Tshivenda than those who did not. The following reasons were found to support the argument that hyphens should be retained in Tshivenda:

- a) Hyphens are used to write proper nouns such as in *Vho-Mmbi* and *Vho-Rambuwani* in order to show respect.
- b) Hyphens add emphasis when used with suffixes in certain words as in *phasa-shu*, *nthuse-vho* and *kone-ha*. Hyphens add clarity to meaning of words.
- c) Hyphens make writing of multi-phrase compounds such as *Nyamutsa-nga-davhi* and *Nya-dza-wela* ease.
- d) Hyphens make pronouncing certain words such as *muthu-ḁe* and *phukha-ḁe* easier.
- e) Hyphens indicate elision in a sentence such as *uḁa munna nangoho a mbo phetha zwe a ana - o ri u puḁedza luthihi fhedzi dza mbo ḁi fhalala* and in *na zwino tsho tou salaho ndi u ḁanzwa maḁo ra vhona - zwi kha ḁi konwa nga ḁwana wa muthu izwi?*
- f) Hyphens join and break words at their syllables.
- g) Hyphens mark words where it is necessary and in the right manner.
- h) Hyphens indicate a Tshivenda convention of writing words.
- i) Hyphens mark stops in the words.
- j) Hyphens indicate compound words and phrases indicating one concept
- k) Hyphens add to the meaning of the word.
- l) Hyphens indicate rest or holding of breath when pronouncing words.
- m) Hyphens separate plurals from honorific words. It is easy with hyphens, for example *vho-mme*, 'for a pastor's wife' and *vhomme* 'for many women'.
- n) Hyphens allow words to mean different things.

### **Recommendations:**

In light of the foregoing reasons advanced by respondents, it is recommended that since a hyphen plays an important role in the language it should not be removed from '*Milayo ya Kupeleḁele na Kuḁwalele kwa Tshivenda*'. More rules on the use of a hyphen should be provided to assist the users of '*Milayo ya Kupeleḁele na Kuḁwalele kwa Tshivenda*'. The following instances should be crafted as part of the rules of hyphens to be included in Tshivenda orthography:

- a) That a hyphen be used with prefix *vho-* and the proper nouns to show respect such as in *Vho Mmbi* and *Vho Rambuwani*.
- b) That a hyphen be used when adding suffixes to certain words to add emphasis such as in *phasa-shu*, *nthuse-vho* and *kone-ha*.
- c) That a hyphen be used to add clarity to meaning of words.
- d) That a hyphen be used in writing of multi-phrase compounds such as *Nyamutsa-nga-davhi* and *Nya-dza-wela ease*.
- e) That a hyphen be used to ease the pronunciation of certain words such as *muthu-ḁe* and *phukha-ḁe*.
- f) That a hyphens be used to indicate elision in a sentence such as *uḁa munna nangoho a mbo phetha zwe a ana- o ri u puḁedza luthihi fhedzi dza mbo ḁi fhalala* and in *na zwino tsho tou salaho ndi u ḁanzwa maḁo ra vhona - zwi kha ḁi konwa nga ḁwana wa muthu izwi?*.
- g) That a hyphen be used to join and break words at their syllables.
- h) That a hyphen be used to mark words where it is necessary and in the right manner.
- i) That a hyphen be used to indicate a Tshivenda convention.
- j) That a hyphen be used to mark stops in Tshivenda words.
- k) That a hyphen be used to indicate compounded words and phrases indicating one concept.
- l) That a hyphen be used to add meaning to words in Tshivenda orthography.
- m) That a hyphen be used to indicate rest or holding of breath when pronouncing words.
- n) That a hyphen be used to separate plurals from honorific words as in *vho-mme*, for a pastor's wife and *vhomme* for many women.
- o) That a hyphen be used to make words to mean different things.

#### 5.3.2.4 The use of capitals

It has been found from the document analysis that guidelines for writing capital letters are conclusive. The researcher has realised that there are more guidelines which can be included in Tshivenda orthography such as the following:

- a) The beginning of a sentence: **Muthu mulapfu o wa** 'A tall person has fallen'.
- b) Proper names: **Mukhethwa** 'name of a person'
- c) People : **Murema** 'Black'
- d) Places : **Tshikikinini** 'name of a village'
- e) Days of the week: **Ḳavhuraru** 'Wednesday'.
- f) Months of the year: **Khubvumedzi** 'September'.
- g) Names of holy days and holidays: **Ḳavhuṭanu Ḳa Vhuḍi** 'Good Friday'
- h) Compass points: **Tshipembe** 'South point'.
- i) Titles of honour: **Vho Ramabulana** 'Mr/Mrs Ramabulana'.
- j) In honorific prefix with a complement that is a proper name: **Vho Joel Netshitenzhe** 'Mr Joel Netshitenzhe'.
- k) In honorific prefix with a complement that is a common name: **Vhomakhadzi** 'honourable aunt'.
- l) Titles signifying God: **Mudzimu** 'God'.
- m) In abbreviations: **ANC / Muf** (mufumakadzi 'woman').
- n) Names of seasons: **Tshilimo** (Summer)/**Vhuria** (Winter).
- o) Form of address: **Ndaa / Aa** 'greetings by man/woman'.
- p) Animal and plant names: **Sankambe** 'personified person'.
- q) Language names and similar issues: **Tshivenda** 'name of a language'.
- r) Geographical names: **Sananga** 'Lowveld'.
- s) Monetary units: **Bonndo** 'R2'.
- t) Geological names: **Musuku**.
- u) Derivations of proper names: **Muromani** 'at the place of the Roman'.

The researcher has noticed that the writing of the derived name *Muromani* 'at the place of the Roman' from *Muroma* 'the Roman person' indicates some new development with regard to writing of locative nouns derived from proper names.

## Recommendations:

- a) It is recommended that rules in *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'* thoroughly consider the use of personal names indicating locality and they be submitted to Tshivenda National Language Body for approval. Learners and other users are already using this type of information in communication.
- b) It is recommended that the following list on the use of capital letters be adapted and included in *'Milayo ya Kupelelele na Kuñwalele kwa Tshivenda'*:
- i. The beginning of a sentence : **Muthu mulapfu o wa** 'A tall person has fallen'.
  - ii. Proper names: **Mukhethwa** 'name of a person'.
  - iii. People : **Murema** 'Black'.
  - iv. Places : **Tshikikinini** 'name of a village'.
  - v. Days of the week : **Lavhuraru** 'Wednesday'.
  - vi. Months of the year: **Khubvumedzi** 'September' .
  - vii. Names of holy days and holidays: **Lavhuṭanu la Vhuḍi** 'Good Friday'.
  - viii. Compass points: **Tshipembe** 'South point'.
  - ix. Titles of honour : **Vho Ramabulana** 'Mr/Mrs Ramabulana'.
  - x. Starting the honorific prefix with a complement that is a proper name: **Vho Joel Netshitenzhe** 'Mr Joel Netshitenzhe'.
  - xi. In honorific prefix with a complement that is a common name: **Vhomakhadzi** 'honourable aunt'.
  - xii. Titles signifying God: **Mudzimu** 'God'.
  - xiii. In abbreviations: **ANC/Muf** (mufumakadzi 'woman').
  - xiv. Names of seasons: **Tshilimo** (Summer)/ **Vhuria** (Winter).
  - xv. Form of address: **Ndaa / Aa** 'greetings by man/woman'.
  - xvi. Animal and plant names: **Sankambe** 'personified person'.
  - xvii. Language names and similar issues: **Tshivenda** 'name of a language'.

- xviii. Geographical names: **Sananga** ‘Lowveld’.
- xix. Monetary units: **Bonndo** ‘R2’.
- xx. Geological names: **Musuku**.
- xxi. Derivations of proper names: **Muromani** ‘at the place of the Roman’.

### 5.3.2.5 The use of the plural forms

It has been established that Tshivenda orthography makes plurals by using a noun class system. For example:

Number	Prefix	Noun	Form
1.	[MU-]	Mu-thu	Singular
2.	[VHA-]	Vha- thu	Plural
1. A	[-]	Khotsi	Singular
2. A	[VHO -]	Vho-khotsi	Plural
3.	[MU -]	Mu- ri	Singular
4.	[MI -]	Mi -ri	Plural
5.	[ḽI -]	ḽi - ivha	Singular
6.	[MA -]	Ma -ivha	Plural
7.	[TSHI -]	Tshi -ḽoni	Singular
8.	[ZWI -]	Zwi -ḽoni	Plural
9.	[ N -]	Kholomo	Singular
10.	[DZI -N -]	Kholomo	Plural
11.	[LU -]	Lu-fhanga	Singular
15.	[ VHU -]	Vhu- lungu	Plural
16.	[U-]	U-shuma	-
17.	[FHA-]	Fha-si	-
18.	[KU -]	Ku- le	-
19.	[MU-]	Mu-rahu	-
20.	[ KU -]	Ku- ḽu	Singular
21.	[ ḽI -]	ḽi -kholomo	Singular

### **Recommendations:**

It is recommended that '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' adopt a noun class system that shows how the plural form should be used.

#### **5.3.2.6 The use of numbers, figures and symbols**

The researcher has discovered that nothing has been said in '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' about writing words and symbols together:

- a) *Fomethe ya A4* for A4 format
- b) *Ndimma ya 2* for Chapter 2
- c) *Kg dza 20* for 20kg
- d) *16 Tshimedzi 1962* for 16 October 1962
- e) *Rannda dza 10* for R10
- f) *Awara 3* for 3 hours

### **Recommendations:**

It is recommended that the following examples be adapted as rules for writing numbers, figures and symbols in Tshivenda orthography:

- a) *Fomethe ya A4* for A4 format
- b) *Ndimma ya 2* for Chapter 2
- c) *Kg dza 20* for 20kg
- d) *16 Tshimedzi 1962* for 16 October 1962
- e) *Rannda dza 10* for R10
- f) *Awara 3* for 3 hours

#### **5.3.2.7 The use of the accent and diphthongs**

It has been found that there is no marking of accent in Tshivenda orthography neither does it mention the existence or absence of the diphthongs in the language.

## Recommendations:

It is recommended that accent should not be marked in Tshivenda as only the penultimate length exists instead of stress. Similarly, consonantal diphthongs that are also regarded as consonantal blends or cluster should not be indicated in Tshivenda orthography. The following vowel diphthongs are recommended for use in Tshivenda orthography:

- a) **ae : Maemu** 'the name of a person called Maemu'
- b) **ai : aini** 'iron'
- c) **au : musalauno** 'today'
- d) **ea: vhea** 'put'
- e) **ie : tshienge** 'pine apple'
- f) **io : tshiombo** 'drum stick'
- g) **iu : tshiulu** ' ant-hill'
- h) **oi : muloi** 'witch' or 'wizard'
- i) **ou : khou** 'can'
- j) **ua : muano** 'oath'
- k) **ue : mueni** 'visitor'
- l) **ui : muingameli** 'inspector'
- m) **uo : muomva** 'banana fruit'.

### 5.3.3 FINDINGS DEALING WITH WORD CATEGORIES

In presenting the findings dealing with rules and the system of writing, the researcher concentrates on the following aspects: demonstratives and copulative demonstratives, diminutives, the use of loan words and negative aspects

#### 5.3.3.1 The use of other word categories

The researcher has found that word categories that need attention are demonstratives, copulative demonstratives, certain verbs, nouns and conjunctions. The researcher has established challenges with writing of some words within these word categories. The words that the researcher has found to be problematic and needed more attention were as follows:

- a) The demonstratives and copulative demonstratives that are written as one word and usually following a noun, such as in ***muthu asuuḽaa*** 'there the man is' and *kholomo iḽa* 'that cattle'.
- b) The verb *ri* 'says' that is written as a single full word as in *tsho ri* 'it said'
- c) The conjunction *uri* 'that' that is written as a single word as in *o ḽa uri* 'he / she came that'.
- d) The possessive pronominal concord *uri* that is written disjunctively as in *tsha uri* 'what it says'.
- e) The possessive pronominal concord *uri* that is written conjunctively as one word as in *ngauri* 'because of'.
- f) The noun *vhuḽi* 'beauty' that is written disjunctively as in *vhuḽi vhu sa fheli* 'endless beauty'.
- g) The adjective *vhuḽi* 'beauty'; that is written conjunctively after possessive pronoun as in *wavhuḽi* 'nice'.
- h) The conjunctions *hufha* and *khufha* that are written with one *u*.
- i) The diminutives that are written conjunctively as one word as in:
  - i. prefix ***ku-*** : ***kubudzi*** 'small goat'
  - ii. suffix ***-nyana*** : ***tshifhinganyana*** 'small time'
  - iii. suffix ***-ana*** : ***mbudzana*** 'small goat' or 'baby goat'
  - iv. prefix ***tshi-*** : ***tshidu*** 'small hut'
  - v. prefix ***zwi-*** : ***zwiri*** 'small trees'
  - vi. prefix ***lu-*** : ***lukolomo*** 'a thin cow'
  - vii. prefix ***vhu-*** : ***vhugoloi*** 'bad cars'
- j) The standard forms that are written as follows:
  - i. *e* derived from *a ri*
  - ii. *tshe* derived from *tsha ri*
  - iii. *ye* derived from *ya ri*
  - iv. *vhe* derived from *vha ri*
  - v. *yo* derived from *ya u*
  - vi. *tou* derived from *ta u*
  - vii. *khou* derived from *kha u*
  - viii. *thi* derived from *a thi* as in *a thi funi*

- k) The imperatives that are written conjunctively as one word as
- i. ***nnḍivheni*** 'know me'
  - ii. ***mpheni*** 'give me'
- l) the ***fhi*** expressing a question form that are written conjunctively without a hyphen such as in:
- i. ***khudelafhi***
  - ii. ***shavhelafhi***
- m) The ***vho*** expressing plural that is written without a hyphen like in:
- i. ***Vhomaṭamba*** 'Maṭamba and others',
  - ii. ***Vhodokotela*** 'Honourable Doctor'.
  - iii. ***Vho Milubi*** 'Mr or Mrs Milubi'.
- n) The ***vho*** expressing honour that is written with a hyphen when a personal name is involved like in the following:
- i. ***Vho Milubi*** 'Mr or Mrs Milubi'.
  - ii. ***Vho F Raulinga*** 'Mr F Raulinga'.
  - iii. ***Vho Dokotela*** 'Doctor and others' or 'All doctors'
  - iv. ***Vho Ra'Milayo*** 'Lawyers and others' or 'All lawyers'
- o) The ***vho*** expressing other meaning that is written without a hyphen like in the following:
- i. The suffix ***vho*** can be used as a verbal suffix attached to the verb indicating the meaning also as in ***swikavho*** 'arrived'.
  - ii. The suffix ***vho*** can be used as a nominal suffix attached to the noun indicating the meaning also as in ***muthuvho*** 'good person also'.
  - iii. The suffix ***vho*** can be used as an adjectival suffix attached to the adjective indicating the meaning also as in ***vhañwevho*** 'others'.

p) The **ne** expressing ownership that is written without a hyphen like in the following:

- i. The prefix **ne** can be used together with the noun to form an ordinary word and it is written together with the noun as in **nemulambo** 'owner of the river'.
- ii. The prefix **ne** can be used as a name of a person or as a title and it is capitalised as in **Nekhavambe** 'Mr owner of this place'. In this case there is no need to differentiate between the ordinary surname and the title as the former originates from the latter.

q) The **nya** expressing an act of giving birth that is written without a hyphen such as the following:

- i. The prefix **nya** can be used to signify the name of a person or a title and it is written with an initial capital letter as in *Nyadenga* 'mother of Denga'
- ii. The prefix **nya** can be used to signify common names and it is written as one word as in **nyamurovheni** 'the name of a locust'

r) The **ha** expressing locality that is written with a hyphen when a place name is involved like in the following:

- i. The locative formative **ha** is used as a prefix to a person's name in order to signify a place name and it should be written separate to the proper name as in **Ha-Makuya** 'at Makuya's place'. **Ha-Makuya**: This should be the convention when the formative **ha** is attached to a personal name and it constitute a place name.

s) The **ha** expressing locality that is written without a hyphen when it does not involve a place name like in the following:

- i. The locative formative **ha** is used as a prefix to a word or noun that do not constitute a place name and it is written separate as a word as in **ha hashu** 'at ours' and **ha Tshivhasa** 'at Tshivhasa's place'.
  - ii. **ha Makuya**: This should be the convention when the formative *ha* is attached to a personal name and it does not constitute a place name.
  - iii. **ha hashu**: This should be the convention when the formative **ha** is attached to a word or noun that does not constitute a place name.
  
- t) The **ha** expressing instruction that is written without a hyphen such as the following:
  - i. The enclitic **-ha** is always attached to the verb as in **shumaniha** 'work you therefore'.
  
- u) The **de** expressing surprise that is written without a hyphen like in the following:
  - i. The suffix **-de** is always attached to the verb as in **shumade** 'what work is this'.
  - ii. The suffix **-de** is always attached to the noun as in **muthude** 'what human being is this'.
  
- v) The **di** expressing self that is written without a hyphen such as the following:
  - i. The reflexive verbal prefix **di** is always attached to the verb as in **didivha** 'to know yourself'.
  
- w) The **di** expressing a verbal action that is written disjunctively as in the following example:
  - i. The auxiliary verb **di** conveying the meaning of repetitive action is written as separate word as in **O di shuma** 'He/She also worked'.

- x) The **ka** expressing times that is written conjunctively such as the following:
- i. The numeral prefix **ka** is always written together with the numeral such as in **kararu** 'thrice'.
- y) The **kuku** expressing great that is written conjunctively such as the following:
- i. The common suffix **-kuku** does not take a hyphen when it is attached to a word and it is written as in **makhulukuku** 'great grandparent'.
- z) The **kadzi** expressing femininity that is written conjunctively such as the following:
- i. The common suffix **-kadzi** does not take a hyphen when it is attached to a word and it is written as in **mbudzikadzi** 'she goat'.
- aa) The **lume** expressing masculinity that is written conjunctively like in the following:
- i. The common suffix **-lume** does not take a hyphen when it is attached to a word and it is written as in **malume** 'uncle'.
- bb) The pronominal forms that do not require an apostrophe that are written as follows:
- i. Pronominal forms after **kha** : *khayo/khaho*.
  - ii. Pronominal forms after **nga**: *ngatsho/ngaho*.
  - iii. Pronominal forms after **na**: *nae/navho/nalwo*.
  - iv. Pronominal form **anga** : *nwananga/mme anga*.
  - v. Pronominal form **awe** : *khotsi awe/dzawe*.
  - vi. Pronominal form **ashu** : *nn̄du yashu/haya hashu*.
  - vii. Pronominal form **ho** : *haho/ha tsheeho/a siho/a vhaho*.
  - viii. Pronominal form **dzani** : *dzani u ri vhudza*.

- ix. Pronominal form **dzou** : *nga vha dzou da ngeno*.
- x. Pronominal form **edzonu**: *edzonu da*.

### Recommendations:

It is recommended that the following rules about word categories found in Tshivenda be adapted to be used in Tshivenda orthography:

- a) That demonstratives and copulative demonstratives be written conjunctively as one word as in **muthu asuuḽaa** 'there the man is' and *kholomo ḽa* 'that cattle'.
- b) That the verb *ri* 'says' be written disjunctively as a single full word as in *tsho ri* 'it said'.
- c) That the conjunction *uri* 'that' be written disjunctively as a single word as in *da uri* 'he / she came that'.
- d) That the possessive pronominal concord **uri** be written disjunctively as a single word as in *tsha uri* 'what it says'.
- e) That the possessive pronominal concord *uri* that is be written conjunctively as one word as in *ngauri* 'because of'.
- f) That the noun *vhuḽi* 'beauty' that is be written disjunctively as a single word as in *vhuḽi vhu sa fheli* 'endless beauty'.
- g) That the adjective *vhuḽi* 'beauty; that is be written conjunctively together with the possessive pronoun as in *wavhuḽi* 'nice'
- h) That the conjunctions *hufha* and *khufha* that are written with one *u*, be written with two *u* as in **huufha** and **khuufha**.
- i) That the diminutives be written conjunctively together with their affixes as one word as in:
  - i. prefix **ku-** : **kubudzi** 'small goat'.
  - ii. suffix **-nyana** : **tshifhinganyana** 'small time'.
  - iii. suffix **-ana** : **mbudzana** 'small goat' or 'baby goat'.
  - iv. prefix **tshi-** : **tshiḽu** 'small hut'.
  - v. prefix **zwi-** : **zwiri** 'small trees'.
  - vi. prefix **lu-** : **lukolomo** 'a thin cow'.

- vii. prefix **vh-** : **vhugoloi** 'bad cars'.
- j) That the standard forms be written as derived as follows:
- i. *e* derived from *a ri*
  - ii. *tshe* derived from *tsha ri*
  - iii. *ye* derived from *ya ri*
  - iv. *vhe* derived from *vha ri*
  - v. *yo* derived from *ya u*
  - vi. *tou* derived from *ta u*
  - vii. *khou* derived from *kha u*
  - viii. *thi* derived from *a thi* as in *a thi funi*
- k) That the imperatives be written conjunctively together with their suffixes as one word as follows:
- i. **nnḁivheni** 'know me'
  - ii. **mpheni** 'give me'
- l) That the suffix **-fhi** expressing a question form be written conjunctively without a hyphen as in:
- i. **khudelafhi**
  - ii. **shavhelafhi**
- m) That the prefix **vh-** expressing plural be written conjunctively together with the word following it without a hyphen as in:
- i. **Vho Maḁamba** 'Maḁamba and others',
  - ii. **Vho Dokotela** 'Honourable Doctor'.
  - iii. **Vho Milubi** 'Mr or Mrs Milubi'.
- n) That the prefix **vh-** expressing honour be written conjunctively with a hyphen when a personal name is involved as in the following examples:

- i. **Vho Milubi** ‘Mr or Mrs Milubi’.
  - ii. **Vho F Raulinga** ‘Mr F Raulinga’.
  - iii. **Vho Dokotela** ‘Doctor and others’ or ‘All doctors’
  - iv. **Vho Ra’Milayo** ‘Lawyers and others’ or ‘All lawyers’
- o) That the suffix **-vho** expressing other meaning be written conjunctively without a hyphen such as in the following examples:
- i. The suffix **vho** can be used as a verbal suffix attached to the verb indicating the meaning also as in **swikavho** ‘arrived’.
  - ii. The suffix **vho** can be used as a nominal suffix attached to the noun indicating the meaning also as in **muthuvho** ‘good person also’.
  - iii. The suffix **vho** can be used as an adjectival suffix attached to the adjective indicating the meaning also as in **vhañwevho** ‘others’.
- p) That the prefix **ne-** expressing ownership be written without a hyphen as in the following examples:
- i. The prefix **ne** can be used together with the noun to form an ordinary word and it is written together with the noun as in **ñemulambo** ‘owner of the river’.
  - ii. The prefix **ne** can be used as a name of a person or as a title and it is capitalised as in **Nekhavhambe** ‘Mr owner of this place’. In this case there is no need to differentiate between the ordinary surname and the title as the former originates from the latter.
- q) That the prefix **nya-** expressing an act of giving birth be written without a hyphen such as in the following examples:
- i. The prefix **nya** can be used to signify the name of a person or a title and it is written with an initial capital letter as in **Nyadenga** ‘mother of Denga’
  - ii. The prefix **nya** can be used to signify common names and it is written as one word as in **nyamurovheni** ‘the name of a locust’

- r) That the prefix **ha-** expressing locality be written with a hyphen when a place name is involved as in the following examples:
- i. The locative formative **ha** is used as a prefix to a person's name in order to signify a place name and it should be written separate to the proper name as in **Ha-Makuya** 'at Makuya's place'. **Ha-Makuya**: This should be the convention when the formative **ha** is attached to a personal name and it constitutes a place name.
- s) That the prefix **ha-** expressing locality be written without a hyphen when it does not involve a place name like in the following:
- i. The locative formative **ha** is used as a prefix to a word or noun that does not constitute a place name and it is written separate as a word as in **ha hashu** 'at ours' and **ha Tshivhasa** 'at Tshivhasa's place'.
  - ii. **ha Makuya**: This should be the convention when the formative **ha** is attached to a personal name and it does not constitute a place name.
  - iii. **ha hashu**: This should be the convention when the formative **ha** is attached to a word or noun that does not constitute a place name.
- t) That the prefix **ha-** expressing instruction be written without a hyphen as in the following examples:
- i. The enclitic **-ha** is always attached to the verb as in **shumaniha** 'work you therefore'.
- u) That the suffix **de** expressing surprise be written without a hyphen as in the following examples:
- i. The suffix **-de** is always attached to the verb as in **shumade** 'what work is this?'.
  - ii. The suffix **-de** is always attached to the noun as in **muthude** 'what human being is this?'.

- v) That the prefix **ḡi-** expressing self be written without a hyphen as in the following examples:
- i. The reflexive verbal prefix **ḡi** is always attached to the verb as in **ḡiḡivha** 'to know yourself'
- w) That the auxiliary verb **ḡi** expressing a verbal action be written disjunctively as in the following example:
- i. The auxiliary verb **ḡi** conveying the meaning of repetitive action is written as separate word as in **O ḡi shuma** 'He / She also worked'
- x) That the prefix **ka-** expressing times be written conjunctively as in the following examples:
- i. The numeral prefix **ka** is always written together with the numeral such as in **kararu** 'thrice'
- y) That the suffix **-kuku** expressing great be written conjunctively as in the following examples:
- i. The common suffix **-kuku** does not take a hyphen when it is attached to a word and it is written as in **makhulukuku** 'great grandparent'
- z) That the suffix **-kadzi** expressing femininity be written conjunctively as in the following examples:
- i. The common suffix **-kadzi** does not take a hyphen when it is attached to a word and it is written as in **mbudzikadzi** 'she goat'
- aa) That the suffix **-lume** expressing masculinity be written conjunctively as in the following examples:

- i. The common suffix **-lume** does not take a hyphen when it is attached to a word and it is written as in **malume** ‘uncle’
- bb) That the pronominal forms that do not require an apostrophe be written as follows:
- i. Pronominal forms after **kha** : *khayo/khaho*.
  - ii. Pronominal forms after **nga**: *ngatsho/ngaho*.
  - iii. Pronominal forms after **na**: *nae /navho/nalwo*.
  - iv. Pronominal form **anga** : *ñwananga/mme anga*.
  - v. Pronominal form **awe** : *khotsi awe/dzawe*.
  - vi. Pronominal form **ashu** : *nn̄du yashu/haya hashu*.
  - vii. Pronominal form **ho** : *haho/ha tsheeho/a siho/a vhaho*.
  - viii. Pronominal form **dzani** : *dzani u ri vhudza*.
  - ix. Pronominal form **dzou** : *nga vha dzou ḁa ngeno*.
  - x. Pronominal form **edzonu**: *edzonu ḁa*.

### 5.3.3.2 Difficult words to write and spell in Tshivenda

The question ‘Which words are difficult to write and spell in Tshivenda?’ asked respondents to list what they regard difficult to write and spell in Tshivenda. The researcher noticed that words that are regarded as difficult to write and spell in Tshivenda belong to the following categories:

#### The Nasal Sounds

- i. **mmbudza** ‘told me’.
- ii. **nkanda** ‘tread upon me’.
- iii. **nn̄wala** ‘wrote me’.
- iv. **nn̄yamba** ‘gossip about me’.
- v. **nn̄tuḁuwedza** ‘encourage me’.

## Metathesis

- i. *bunugu/gunubu* 'button'.
- ii. *dunungudzi /dungunudzi* 'thicket'.

## Nouns without prefixes

- i. *Kole* 'cloud'.
- ii. *Kumba* 'egg'.

## Words with formatives

- i. *hashu-vho* 'us also'.
- ii. *muthu-vho* 'person also'.
- iii. *Vhojoseph* 'many people called Joseph'.
- iv. *Vho Ladzani* 'Honourable Ladzani'.
- v. *VhoLadzani* 'many people called Ladzani'.

## Abbreviations and symbols with prefixes

- i. *dziNLU* 'many NLU' or 'NLUs'.
- ii. *dziR5* 'many R5' or R5s.

## Proper Nouns

- i. *TshiVenḁa* 'Tshivendḁa language and culture'.
- ii. *Tsivenda* 'Tshivendḁa language and culture'.

## Phrasal place names

- i. *Ha-Matsa* 'at Matsa village'.
- ii. *Ha-Tshivhase* 'at Tshivhase village'.

## Words borrowed from other languages

- i. *phurofesa/Phrofesa* 'Professor'.
- ii. *Afurika /Afrika* 'Africa'.

- iii. *Meniere /Muneri* 'Afrikaans Meneer'.
- iv. *Khomphwutha* 'Computer'.
- v. *khomphyutha* 'Computer'.

### Words with similar sounds

- i. *kathya/katya* 'sip'.
- ii. *kupveṅe/kupfeṅe* 'small baboon'.
- iii. *kutzimbi /kutsimbi* 'small iron'.
- iv. *luphwaphwa /lupjapja* 'defected cob'.
- v. *Tshaka /Tshakha* 'nation'.
- vi. *mutshemo/mutzhemo* 'scream'.
- vii. *Pfi / Pvi* 'full'.
- viii. *tshitzhili / tshitshili* 'bacteria/germ'.
- ix. *tyetyenyeya /thethenyeya* 'laugh'.
- x. *pfene /pfheṅe* 'baboon'.

### Words with double vowels

- i. *lutiitii* 'small bird'
- ii. *mbwandaa* 'dive' or 'go deep'
- iii. *wasaa* 'spread'
- iv. *hashaa* 'spread'
- v. *nataa* 'elongated'
- vi. *ngindii* 'thundering'
- vii. *thuu* 'rocking sound'

### Locative nouns derived from Proper Nouns

- i. *Tshithukheni* 'at Tshithukhe's place'
- ii. *Muromani* 'at the Roman'

### Dialectical Words

- i. *dia/rwa* 'hit' or 'beat'

### Compound Words

- i. *muthu muthu* ‘good person’
- ii. *muthumuthu* ‘good person’
- iii. *Muthu-muthu* ‘good person’

### Words with Diacritic Marks

- i. *dada* ‘for the enemy’/*ḁada* ‘to be confused’
- ii. *ilani* ‘to eat’/*ilani* ‘
- iii. *Lara/Lara* ‘November’
- iv. *mutali* ‘wise’ /*mutali* ‘one crossing the river’ or ‘drawer’
- v. *tamba* ‘play’ /*tamba* ‘bath’

### Other Words

- i. *petekanywa / petakanywa* ‘fold’
- ii. *pfa / pva* ‘listen’ or ‘spit out’
- iii. *songo / so ngo* ‘don’t’

### Recommendations:

It is recommended that these confusing and difficult words be included in a list of words to be put in *‘Milayo ya Kupelelele na Kuñwalele kwa Tshivenḁa’*. For example:

- a) That the metathesis be included in Tshivenḁa orthography as depicting variant spellings of the word as in the following examples:

- i. *bunugu/gunubu* ‘button’
- ii. *dunungudzi / dungunudzi* ‘thicket’

- b) That the wrong instances of contraction of plural nouns into singular nouns in Tshivenḁa be included in a list of wrong and correct words in Tshivenḁa orthography as in the following examples:

- i. **Kole** 'cloud' to be **gole**
  - ii. **Kumba** 'egg' to be **gumba**
- c) That words with formatives be included in a list of wrong and correct words in Tshivenda orthography as in the following examples:
- i. **hashu-vho** 'us also' to be **hashu-vho**
  - ii. **muthu-vho** 'person also' to be **muthu-vho**
  - iii. **Vhojoseph** 'many people called Joseph' to be **Vho Joseph**
  - iv. **Vho Ladzani** 'Honourable Ladzani' to be **Vho Ladzani**
  - v. **VhoLadzani** 'many people called Ladzani' to be **Vholadzani**
- d) That the abbreviations and symbols in Tshivenda be written without prefixes as in the following examples:
- i. **dziNLU** 'many NLU' or 'NLUs' to be **NLU**
  - ii. **dziR5** 'many R5' to be **R5**
- e) That proper nouns in Tshivenda be written with one capital letter in all instances in the sentences as in the following examples:
- i. **TshiVenda** 'Tshivenda language and culture' to be **Tshivenda**.
  - ii. **Tsivenda** 'Tshivenda language and culture' to be **Tshivenda**.
- f) That place names that take the prefix ha- be written with two capital letter and a hyphen in all instances as in the following examples:
- i. **Ha Matsa** 'at Matsa village'.
  - ii. **Ha Tshivhase** 'at Tshivhase village'.
- g) That words borrowed from other languages such as English and Afrikaans be written with a natural spelling like in the following examples:
- i. **phurofesa/Phrofesa** 'Professor' to be **Phurofesa**.
  - ii. **Afurika /Afrika** 'Africa' to be **Afurika**.

- iii. *Meniere /Muneri* 'Afrikaans Meneer' to be **Muṅeri**
- iv. *Khomphwutha* 'Computer' to be **Khomphiyutha**
- v. *khomphyutha* 'Computer' to be **Khomphiyutha**

h) That words with similar sounds are to be written with one standard spelling variant in all instances such as in the following examples:

- i. *kathya /katya* 'sip' to be **katya**.
- ii. *kupveṅe /kupfeṅe* 'small baboon' to be **kupfeṅe**.
- iii. *kutzimbi /kutsimbi* 'small iron' to be **Kutzimbi**.
- iv. *luphwaphwa /lupjapja* 'defected cob' to be **Luphwaphwa**.
- v. *Tshaka/Tshakha* 'nation' to be **Tshakha**.
- vi. *mutshemo/mutzhemo* 'scream' to be **Mutzhemo**.
- vii. *Pfi /Pvi* 'full' to be **Pfi**.
- viii. *tshitzhili/tshitshili* 'bacteria'/'germ' to be **Tshitzhili**.
- ix. *tyetyenyeya /thethenyeya* 'laugh' to be **Tyetyenyeya**.
- x. *pfene /pfheṅe* 'baboon' to be **Pfene**.

i) That words with double vowels such as the ones in the following list be adapted to Tshivenda orthography.

- i. **lutiitii** 'small bird'
- ii. **mbwandaa** 'dive' or 'go deep'
- iii. **wasaa** 'spread'
- iv. **hashaa** 'spread'
- v. **nataa** 'elongated'
- vi. **ngindii** 'thundering'
- vii. **thuu** 'rocking sound'

j) That locative nouns derived from proper nouns like the ones in the following list be adopted to be used in Tshivenda orthography:

- i. *Tshithukheni* 'at Tshithukhe's place'
- ii. *Muromani* 'at the Roman'

k) That all dialectical words that conform to standard orthography be part of Tshivenda orthography:

i. *dia / rwa* 'hit' or 'beat'

l) That compounds in Tshivenda be realised by one of the three ways like in the following examples:

i. *muthu muthu* 'good person'

ii. *muthumuthu* 'good person'

iii. *Muthu-muthu* 'good person'

m) That similar words with or without diacritic marks be put in a list of words that need serious attention such as the ones in the following list:

i. ***dada*** 'for the enemy' / ***ḁaḁa*** 'to be confused'

ii. ***ilani*** 'to eat' / ***ilani*** '

iii. ***Lara*** / ***ḽara*** 'November'

iv. ***muḽali*** 'wise' / ***mutali*** 'one crossing the river' or 'drawer'

v. ***tamba*** 'play' / ***ṭamba*** 'bath'

n) That the following confusing words be included in a list of words to be cautious of as in the following list:

i. ***petekanywa*** / ***petakanywa*** 'fold'

ii. ***pfa*** / ***pva*** 'listen' or 'spit out'

iii. ***songo*** / ***so ngo*** 'don't'

o) It is also recommended that a list of problematic nasal sounds be included in a list to be adapted to be used in the revised '*Milayo ya Kupeleṭele na Kuḽwalele kwa Tshivenda*'. For example:

i. *mmbwa* (dog) 'as correct word'

ii. *Mme* (mother) 'as correct word'

iii. *mmvi* (grey hair) 'as correct word'

- iv. *nnzi* (cord) ‘as correct word’
- v. *mpfo* (wooden spoon) ‘as correct word’
- vi. *mpha* (give) ‘as correct word’
- vii. *mmphwe* (sugar cane or ostrich) ‘as correct word’
- viii. *nkho* (large beer pot) ‘as correct word’
- ix. *n̄a* (four) ‘as correct word’
- x. *n̄du* (house) ‘as correct word’
- xi. *n̄o* (quite) ‘as correct word’
- xii. *n̄ōa* (buzz) ‘as correct word’
- xiii. *nta* (choose) ‘as correct word’
- xiv. *ntho* (wound) ‘as correct word’
- xv. *n̄thu* (berry) ‘as correct word’
- xvi. *n̄hwa* (wing termite nymph) ‘as correct word’

### 5.3.3.3 The use of loan words

The researcher has established that loan words are either written as pronounced with or without some vowels (that is CVCV or CCV structure). The researcher discovered that in ‘*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*’ very few examples were included of how loan words should be treated.

- a) ***Afurikal/Afrika*** ‘Africa’
- b) ***afukoroni*** ‘halfcrown’
- c) ***aina*** ‘iron’
- d) ***apulakoswo*** ‘appelkoos’ apple
- e) ***awara*** ‘hour’
- f) ***ayini*** ‘iron’
- g) ***babalasi*** ‘ibabalazi’ hang-over
- h) ***balaga*** ‘balk’ pole
- i) ***bambahosi*** ‘pampelmoes’ lemon
- j) ***bambiri*** ‘pampier’ paper
- k) ***baswoba*** ‘pas op’ beware
- l) ***beregesi*** ‘perskie” peach
- m) ***betsha*** ‘bet’
- n) ***betsho*** ‘badge’

- o) **bigiri** 'beker' cup
- p) **bisikiti** 'biscuit'
- q) **bisimusi** 'business'
- r) **Bivhili** 'bybel' Bible
- s) **boroho** 'brug' bridge
- t) **biriki** 'briek' break
- u) **butshara** 'butchery'
- v) **ɖabula** 'ertappel' potato
- w) **ɖafula** 'tafel' table
- x) **daka** 'udaka' mud used as mortar
- y) **ɖaraɖa** 'draad' wire
- z) **dazeni** 'dozen'
- aa) **dekesela** 'deksel'
- bb) **dennde** 'tent' tent
- cc) **ɖeri** 'dairy'
- dd) **deu** 'tou' rope
- ee) **ɖilogo** 'klok' bell
- ff) **dipisa** 'dip'
- gg) **ɖiraiva** 'driver'
- hh) **ɖiramu** 'drum'
- ii) **ɖiromu** 'drom' drum
- jj) **disheleni** 'tien shilling' ten shillings
- kk) **doba** 'topa' pick up
- ll) **dokotela** 'doctor'
- mm) **ɖologɪ** 'tolk' interpreter
- nn) **donngi** 'donkey'
- oo) **duga** 'tuka' blaze
- pp) **duvhula** 'dubula' hit
- qq) **dzhamo/dzhamu** 'jam'
- rr) **dzhasi** 'jas' jacket
- ss) **dzhele** 'gaol'
- tt) **dzhia** 'tsea' take
- uu) **dzhiga** 'jika' turn
- vv) **dzhinifomo** 'uniform'

ww)	<b>dzwala</b> 'tswala' bear
xx)	<b>egere</b> 'accre'
yy)	<b>emere</b> 'emmer' bucket
zz)	<b>eponi</b> 'epsom salts'
aaa)	<b>eregisi</b> 'ertjies' pea
bbb)	<b>faḏini</b> 'farthing'
ccc)	<b>fadugu</b> 'vadoek' dish cloth
ddd)	<b>fagi</b> 'vaatjie' barrel
eee)	<b>fandesi</b> 'vendusie' auction
fff)	<b>fasikoṭi</b> 'voorskoot' apron
ggg)	<b>fasit̄ere</b> 'venster' window
hhh)	<b>folā</b> 'fall in drill'
iii)	<b>fomo</b> 'form'
jjj)	<b>forogisi</b> 'vuurhoutjies' matches
kkk)	<b>forogo</b> 'vurk' fork
lll)	<b>foroma</b> 'vorm' form
mmm)	<b>foromo</b> 'vorm' form
nnn)	<b>fulaga</b> 'vlag' flag
ooo)	<b>fulethe</b> 'flat'
ppp)	<b>furaha</b> 'vrag' load
qqq)	<b>gadaphele</b> 'avocado pear'
rrr)	<b>galaga</b> 'kalk' lime
sss)	<b>galaguni</b> 'kalkoen' turkey
ttt)	<b>ganḏoro</b> 'kantoor' office
uuu)	<b>ganya</b> 'ganhar' to be rich
vvv)	<b>ganzhe</b> 'ganchar' padlock
www)	<b>gofhi</b> 'koffie' coffee
xxx)	<b>iri</b> 'uur' hour
yyy)	<b>kavhanga</b> 'cabanga' uncertain

## Recommendations:

It is therefore recommended that loaned or borrowed words be written as according to the consonant vowel structure (CVCV) as it agrees with the natural ways of writing words from English and Afrikaans into Tshivenda. For example:

- i. **dokotela** 'doctor' (English)
- ii. **Afurika** 'Africa' (English)
- iii. **ḽiraṽa** 'draad' (Afrikaans)
- iv. **ganḽoro** 'kantoor' office (Afrikaans)
- v. **galaga** 'kalk' lime (Afrikaans)
- vi. **furaha** 'vrag' load (Afrikaans)
- vii. **fasṽere** 'venster' window (Afrikaans)
- viii. **ḽiraiva** 'driver' (English)
- ix. **ḽiramu** 'drum' (English)
- x. **ḽiromu** 'drom' drum (Afrikaans)

### 5.3.4 FINDINGS DEALING WITH OTHER TECHNICAL MATTERS

In presenting the findings dealing with rules and the system of writing, the researcher concentrated on the use of technical matters. The researcher found out that there is clearly a conspicuous absence of technical information such as those dealing with numbering systems, presentation of materials, separation of sections, the names of the rules and translation of phrases in the rules and lists of information required to supplement Tshivenda orthography.

- a) An important factor is that the establishment that there are many inconsistencies with regard to the writing of phrases in the spelling and orthography rule document.
- b) The researcher found that the translation of the phrases was different due to certain languages using adoptives and others using natural words. The researcher has found that most African languages often use adoptives even in situations where it is not necessary.
- c) It has also been established that there were certain rules that were only written in African languages and this does not promote multilingualism.

- d) The researcher has also found out that inconsistencies in orthographies confuse the learners and other users, especially when there is no explanation on the development, revision and name changes that took place in the previous and current documents.
- e) It has been found that the absence of the front matter section of the document, that is the table of contents, preface, suggestions for users, explanation, *modus operandi* and ground rules does not assist learners and other users of the orthographies.
- f) It has been found that there was clearly conspicuous absence of technical information such as those dealing with numbering systems, presentation of materials, separation of sections, the names of the rules and translation of phrases in the rules. The issue here is there is no clear division between rules that deal with orthography, and those rules that deal with spelling forms.
- g) There are many more inconsistencies with regard to the writing of phrases in the spelling and orthography rule document.
- h) The researcher found that the translation of the phrases was different due to certain languages using adoptives and others using natural words. The researcher has found out that most African languages often use adoptives even in situations where it is not necessary.
- i) It has also been established that there were certain rules that were only written in African languages and this do not promote multilingualism.
- j) The researcher has also found out that inconsistencies in orthographies confuse the learners and other users, especially when there is no explanation on the development, revision and name changes that took place in the previous and current documents.
- k) It has been found that the absence of the front matter section of the document, which is the table of contents, preface, and suggestions for users, explanation, and *modus operandi* and ground rules does not assist learners and other users of the orthographies.
- l) It has been established that there were no lists of terminology, word lists, dictionaries and lexicons included in Tshivenda orthography. Similarly, it has been found that there is no indication of the back matter section, which addresses a list of abbreviations, a list of international geographical names, a

transliteration table, colloquial words, future plans, orthography forum and electronic version of orthography and grammar in the document.

### **Recommendations:**

It is recommended that the following points be addressed as a matter of urgency, that:

- a) The list of how important aspects are used in context be included in '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' in order to enhance the use of the document.
- b) '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' should have two main sections, one dealing with rules in Tshivenda and the other should dealing with rules in English. This arrangement will help learners and other users who necessarily do not come from the same language group with Tshivenda speakers to retrieve information with ease and achieve multilingualism as propagated by Pan South African Language Board (PanSALB, 2008a).
- c) '*Milayo ya Kupelelele na Kuñwalele kwa Tshivenda*' should have a section dealing with spelling rules and another section dealing with orthography rules. This arrangement will help learners and other users to study and know spelling rules independent from orthography rules.
- d) Tshivenda be encouraged to refrain from using adoptives where possible and instead use their own words when translating documents.
- e) Each and every subsequent version should have an explanation on the development, revision of work and name changes that took place in the previous and current documents.
- f) Each and every orthography document belonging to the South African languages to indicate how English phrases into the language should be translated.
- g) All information regarding the front matter section of the document, that is the table of contents, preface, suggestions for users, explanation, modus operandi and ground rules should be provided.

- h) All rules in *‘Milayo ya Kupelelele na Kuñwalele kwa Tshivenda* be arranged in numerical and alphabetical order and should be listed in one place but not haphazardly.
- i) There must be a clear division between rules that deal with orthography, and those which deal with spelling.
- j) Rules must be written in both English and Tshivenda in order to achieve communicative equivalence.

#### **5.4 CONCLUSION**

The study comes to an end with the conclusion of the chapter which deals with the summary of the study according to various chapters. It also provided the findings and recommendations of the study. Moreover, certain recommendations require further actions to be taken by PanSALB. All these recommendations will be forwarded to PanSALB and TNLB for their attention. A manual of Tshivenda orthography would be developed to assist learners and users of Tshivenda.

Nevertheless, the study should immensely assist learners and readers of Tshivenda to solve numerous problems pertaining to Tshivenda orthography such as capitals, common nouns, consonant system, demonstrative and copulative demonstrative, diacritic marks, letters **c**, **j** and **q**, negative forms, the abbreviation, the apostrophe, the counting system, the syllabic nasal, translation equivalents, velar sounds, vowel system, word division, the technical aspects and authorities.

It must be borne in mind that the study does not claim to be a panacea to all the problems associated with Tshivenda orthography. Nevertheless, it should contribute positively in appreciating the challenges that Tshivenda orthography poses and at the same time suggest solutions thereto.

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## **ANNEXURE A: ENGLISH INTERVIEW SCHEDULE**

1. Which system of writing is used in Tshivenda, taking into consideration the syllabary, logography and alphabet?
2. Which system of design between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.
3. Which words are difficult to write and spell in Tshivenda? Substantiate your answer.
4. Which rules do you think would assist in making Tshivenda orthography easy to use?
5. Should we stop using hyphens in Tshivenda or not? Substantiate your answer.
6. Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.
7. Should we use diacritics in Tshivenda or not? Substantiate your answer
8. Should we use the letters *C*, *J* and *Q* as part of Tshivenda orthography? Substantiate your answer
9. Who should be in charge of introducing Tshivenda orthography rules and why?
10. What is the role of Tshivenda orthography?

## **ANNEXURE B: TSHIVENḐA MBEKANYAMAITELE YA MBUDZISAVHATHU**

1. Ndi sisteme ifhio ya kuḥwalele i no shumiswa kha TshivenḐa, ro sedza “syllabary”, “logography” na “alphabet”?
2. Ndi ifhio “design” ya sisteme ya kuḥwalele yo lugelaho u shumiswa kha TshivenḐa ro sedza sisteme dza u paḥekanya na u paḥekanyulula maipfi? Kha vha tikedze phindulo yavho.
3. Ndi afhio maipfi a no konḑa u a ḥwala kana u a peleḥa kha TshivenḐa? Kha vha tikedze phindulo yavho.
4. Ndi milayo ifhio ine vha humbula uri i nga thusa kha u ita uri kuḥwalele kwa TshivenḐa ku leluwe u shumisa?
5. Ri a tea naa u sa shumisa lutalo (hyphens) kha TshivenḐa? Kha vha tikedze phindulo yavho.
6. Ri a tea naa u sa shumisa luḥala (apostrophe) kha TshivenḐa? Kha vha tikedze phindulo yavho.
7. Ri a tea u shumisa tswayo (diacritics) kha TshivenḐa naa? Kha vha tikedze phindulo yavho.
8. Ri a tea u shumisa maḥedere C, J na Q sa zwipiḑa zwa kuḥwalele kwa TshivenḐa? Kha vha tikedze phindulo yavho.
9. Ndi nnyi o teaho u ḥekedza milayo ya kuḥwalele kwa TshivenḐa na hone ndi ngani?
10. Ndeme ya kuḥwalele kwa TshivenḐa ndi ifhio?

**ANNEXURE C: ENGLISH CONSENT FORM**

Letter of informed consent.

Statement by the researcher

The purpose of the study is to evaluate critically Tshivenda orthography and the role it plays in Tshivenda. Participation in this study is therefore voluntary and participants can withdraw from it without providing any reasons. Anonymity and confidentiality will be maintained throughout the study and will not be linked to the participants' responds. The result of the study will be communicated back to the participants.

CONSENT: As the purpose of the study has been explained to you I will require your approval by writing your name and signing in the space provided or use a thumb print.

I ..... hereby give consent that I have heard, read and understand the proposed study and any questions that I had, have been answered. I understand that participation in this study is completely voluntary and I am aware that the result of this study will be used for Tshivenda orthography.

Signature of the participant: .....

Date: .....

Name of the Researcher: .....

Signature of Researcher:.....

## ANNEXURE D: DATA FROM PARTICIPANTS

RESPONDENT: RO1

1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** The system of writing which is used in Tshivenda is disjunctive writing. It is a writing of words where certain words are written disjunctive and others are written conjunctively. This is influenced by parts of speech, mood and time (tenses).

2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** The system of writing suitable for Tshivenda is the disjunctive orthography. The disjunctive system is suitable because it makes identification of moods such as *gidimani* which is *limudi ja ndaela* in a simple way. Moreover the disjunctive system makes the writing of formatives for tenses such as *do* in *ndi do da* easy to see.

3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** Yes, there are words which are difficult to spell and write in Tshivenda. When nasal sounds are written in consecutive order such as in *nyamba* and *mmbudza* and when writing words with compound sounds such as *tshivhotshwa*, *luphwaphwa*, *tyetyenyeya* and *petekanywa*. Again this difficulty is experienced when writing words which are pronounced in a related way but with different sounds such as *pfene* and *kupvene*, *tsimbi* and *kutzimbi*, and *tshila* and *tshitshili*. Further more when there is repetition of vowel sounds such as in *lutiitii*, *mbwandaa*, *thuu*, *nataa*, *hasha*, *wasaa*, *ngindii*. Moreover when homographs are differentiated by diacritic signs such as between *tamba* and *ṭamba*, *dada* and *ḍaḍa*, and *mutali* and *muṭali*

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** The rules which I think will assist in making Tshivenda orthography easy to use are as follows:

- To know parts of speech in Tshivenda in a correct way
- To know the correct usage of punctuation marks
- To know the correct spelling of Tshivenda words
- To know the phonetics of Tshivenda sounds
- To teach learners always through dictation
- To encourage learners and adults to read books properly written in Tshivenda
- To encourage learners to write books in Tshivenda
- To hold writing competition in Tshivenda
- To re-introduce muṅwalo and spelling of Tshivenda sounds.
- To use proper language without using today's language used in the social media.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, it is important to use hyphens. The advantages of using hyphens are many. First of all they are used for writing proper nouns which indicate respect such as in *Vho-Mmbi* and *Vho-Rambuwani*. Secondly when adding suffixes to make emphasis and add clarity to meaning of certain words such as in *phasa-shu*, *nthuse-vho* and *kone-ha*. Thirdly when writing multi-phrase compounds such as *Nyamutsa-nga-davhi* and *Nya-dza-wela*. Fourthly when asking questions such as *muthu-ḁe* and *phukha-ḁe*. Fifthly to indicate elision in a sentence such as *uḁa munna nangoho a mbo phetha zwe a ana- o ri u puḁedza luthihi fhedzi dza mbo ḁi fhalala* and in *na zwino tsho tou salaho ndi u ḁanzwa maḁo ra vhona – zwi kha ḁi konwa nga ḁwana wa muthu izwi?*

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, because Tshivenda has many signs. If we stop using the apostrophe sign the word does not change its meaning, for example, *ni bvafhi tshivhanda?* Versus *ni bva'fhi tshivhanda?*

Ndi sa li nda fura ndi tshi dinwa **ngani**? Versus ndi sa li nda fura ndi tshi dinwa **nga'ni**?

No mu **vhonafhi** uyu wa lulupo versus no mu **vhona'fhi** uyu wa lulupo?

Without using the apostrophe signs reduces time and energy to write them. The apostrophe can be removed in the orthography.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, they should be used in Tshivenda. If not we can experience a challenge when there are two words similar in spellings and tone such as homonyms, can be differentiated with regards to definition where they are used. For example.

- Tala versus ɬala
- Tota versus ɬoɬa
- Nnda versus nɛda
- Mutoli versus muɬoli
- Dala versus ɖala
- Lela versus ɭela
- Damu versus ɖamu
- Tanga versus ɬanga
- Tamba versus ɬamba
- Tingatinga versus ɬingatinga

When the above words are used in sentences they differ in meaning due to diacritic marks. If they are stopped there would be confusion in Tshivenda that has never been seen due to ambiguity and unclear meanings. Therefore I say, forward with diacritic marks! Forward!

- 8) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** Yes, only in borrowed words proper nouns which are not of Tshivenda origin such as China, Chiliboy, Vho-Chippa, Cinema and Currie Cup. J can be used in words such as Vho-Johannes, Jonas, Joburg, Jege, Jamu and q in Vho-Queen, Quantum.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** It is TNLB and PanSALB

- 10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** It is to develop and protect Tshivenda as a language so that it cannot be swallowed by other languages. It also make sure that we write in the same way throughout. It is a form of standardisation of the language and to preserve the language for future generations. To make sure that our children and writers do not er when writing Tshivenda.

**RESPONDENT: RO2**

- 1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Alphabet

- 2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Disjunctive

- 3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** Tshakha and Tshaka, and metathesis

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** The hyphen rules must not die.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, because it joins and breaks words at their syllables

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, it is not always used

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, we should use them otherwise things will be mix up, See the following words if they were to be written without diacritic marks:

- Tala vs ʔala
- Bada vs baɖa
- Ndivho vs nɖivho

- Nama vs ṅama
- ṅala vs ṅala
- tamba vs ṭamba

8) **Researcher:** Should we use the letters *C, J* and *Q* as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, only for proper nouns of foreign languages as we have only 23 letters of an alphabet in Tshivenda.

9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** TNLB and PanSALB.

10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** Indicate how the language should be written and how words should be spelt.

**RESPONDENT: RO3**

1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Disjunctive system of writing

2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Both the disjunctive and conjunctive systems are appropriate

3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** Nouns without invisible prefixes. Words such as mutzhemo and mutshemo, pfeṅe and pfa and words borrowed from English and Afrikaans which need or do not need diacritic marks. And writing certain words as we speak is difficult.

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** Rules on the use of hyphens

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, we should not stop using hyphens in Tshivenda, but we should mark words where it is necessary and in the right manner.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, but we must write words in full.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, but we must apply diacritic signs where they are needed and in the right way.

- 8) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, only for proper nouns.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** TNLB

- 10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** It makes the language to work properly.

**RESPONDENT: RO4**

- 1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Alphabet

- 2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Mostly disjunctive but at some point conjunctive.

- 3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** I don't know

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** I don't know.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No.

6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** I don't know.

7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes

8) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, it is Zimbabwean orthography

9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** The NLBs

10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** Present new system of writing.

**RESPONDENT: RO5**

1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Alphabet

- 2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** disjunctive system of writing

- 3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** I don't know

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** Rules that are accepted to users.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** I don't know.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** I don't know.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, they are good for the language.

- 8) **Researcher:** Should we use the letters *C*, *J* and *Q* as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, there were not enough consultation for accepting them to be used.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** PaNSALB.

- 10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** It shows and reveals the richness of the language.

#### **RESPONDENT: RO6**

- 1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Alphabet.

- 2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Disjunctive

- 3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** Words such as TshiVenda, tsiVenda are spelt as according to IsiZulu.

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** That *j* should not be used with ordinary words such as *jia* for *dzhia* and the development of a phonetic chart for Tshivenda.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, it is a Venda convention

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, I don't even remember where they are used.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, we should use them although users are discouraged to use them because people think they confuse people and they delay one who is writing something in Tshivenda.

- 8) **Researcher:** Should we use the letters *C*, *J* and *Q* as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, it is bad for the language, to write *cou* for *khou*.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** Language Board

10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** It helps to eliminate problems in the language

**RESPONDENT: RO7**

1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** It is alphabetic

2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Disjunctive system of writing, it writes single words individually.

3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** I don't know

4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** not sure.

5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, we should not stop using hyphens; they break and join words.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, I don't know where they are used.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, we should use diacritic marks.

- 8) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** Yes, only for personal names borrowed from other languages.

- 9) **Researcher:** What about the use of these letters in words such as *cou* for *khou* in Mixit program.

**Respondent:** It is wrong as it is confusing people.

- 10) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** Language Board.

- 11) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** It makes the language to be unique.

**RESPONDENT: RO8**

- 1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** It uses the alphabet.

- 2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** The disjunctive system of writing

- 3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** Words which were borrowed from other languages

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** The use of hyphens, because a hyphen can make three words to be counted as one and the rules about diacritic marks.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, because a hyphen is important as it joins and breaks words.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, we should stop using apostrophe as I don't even know where they are used and they are not frequently used even if they are used.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, we should use diacritic marks, they make words to be understood easily.

8) **Researcher:** Should we use the letters *C*, *J* and *Q* as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No

9) **Researcher:** Why don't you want to use letters *c*, *j* and *q*.

**Respondent:** Where do we use them in the language.

10) **Researcher:** When we write personal names like Charles and John.

**Respondent:** But those are English names.

11) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** Language Board.

12) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** It shows that Tshivenda is unique.

**RESPONDENT: RO9**

1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Roman alphabets.

2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Disjunctive system, words stand individually by themselves.

- 3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** Words preceded by nasal sound such as nkanda, nṱuṱuwedza etc. We don't know whether the preceding letter should take the form of a velar sound or not.

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** Rules about *so ngo* and *songo*.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, they are important as they add meaning to words they also break compound words.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, because they are not used often

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, to distinguish similar words.

- 8) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, they are not part of Tshivenda orthography.

9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** TNLB, it is the custodian of the language.

10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** Show culture.

**RESPONDENT: RO10**

1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Disjunctive.

2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Disjunctive.

3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** Words such as *nkanda*.

4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** Rules should not generalize orthography they must be specific.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, they mark the stops in the words.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** yes, it is not visible in the language though it is a contraction marker.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, they distinguish Tshivenda from other languages.

- 8) **Researcher:** Should we use the letters *C*, *J* and *Q* as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, there is difference between *ch* and *tsh* in terms of pronunciation. *Tsh* is pronounced differently from *ch*.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** The language board, TNLB.

- 10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** Mark the language as unique.

**RESPONDENT: RO11**

1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Alphabet.

2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Mostly disjunctive system and some times conjunctive system.

3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** I don't think there are difficult words to write in Tshivenda.

4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** Rules on the use of compounds and hyphen.

5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, it indicates compounded words and phrases indicating one concept.

6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, they are not really used.

7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, we should create rules on diacritics not stop using them

8) **Researcher:** Should we use the letters *C*, *J* and *Q* as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, only in borrowed personal names.

9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** NLBs together with HEIs, and language practitioners.

10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** Make the language to be used properly.

## **RESPONDENT: RO12**

1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Disjunctive.

2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Disjunctive and conjunctive.

- 3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** Place names such as Ha-Matsa and words such as *muthu-vho* and *songo*, whether to write them with or without hyphen or conjunctively or disjunctively. The articulation or the pronunciation is not the same in some of these words, so the rule must be explicit without exception. Tone must be attended to seriously in Tshivenda language.

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** Rules which will indicate consistency whether we are using disjunctive or conjunctive system of writing. The rules must be stated explicitly with guidance in all instances.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, it adds to the meaning of the word.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, it is not visible in Tshivenda, instead a full form can be retained or used. Otherwise we can use an accepted contracted form of words without hyphen.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, they make words to have meaning.

8) **Researcher:** Should we use the letters *C*, *J* and *Q* as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, can only be used in proper nouns from English and Afrikaans.

9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** language board.

10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** It explains the rules on how the language should be spoken, spelt and written.

**RESPONDENT: RO13**

1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Disjunctive.

2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Both disjunctive and conjunctive systems.

3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** Nkanda and Iłani, Tshivhasa and Tshivhase

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** Scientifically observed rules on the use of hyphens and borrowed sounds.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, Hyphen indicate rest or holding of breath in pronunciation of words.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, the rule is evident that the apostrophe is not important in Tshivenda.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, they are advantageous as they add meaning to the word.

- 8) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer

**Respondent:** No, we don't have them in our letters of alphabet. Our letters of alphabet are only 23. So, they must not be used in our language. If we use them in English and Afrikaans names, those are not our names in terms of the orthography. For instance Queen in English does not mean Khadzi or Makhadzi in Tshivenda.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** TNLB.

- 10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** It addresses challenges and problems affecting the writing of words.

**RESPONDENT: RO14**

- 1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** It is a system of using Roman letters of an alphabet.

- 2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** It is disjunctive system of writing.

- 3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** Difficult words are those which use click sounds.

- 4) **Researcher:** Do we have click sounds in Tshivenda.

**Respondent:** Yes we do have click sounds related to *tsaḥwa*.

5) **Researcher:** What other difficult words can you mention.

**Respondent:** Words such as *katya* and *kathya* are difficult to spell, because we don't know which one is the correct spelling of the word.

6) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** That reflexive verb should be written with a hyphen to separate the prefix and the stem.

7) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, if we stop hyphens, there are instances where we need to write words to separate plurals from honorific words. It is easy with hyphens, for example *vho-mme*, for a pastor's wife and *vhomme* for many women.

8) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** No, we should not stop using an apostrophe as it is important because it does indicate rest.

9) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Always.

10) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, only for borrowed personal names.

- 11) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** It should be the responsibility of Tshivenda National language Body and Pan South African Language Board.

- 12) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** It shows that Tshivenda language is unique.

### **RESPONDENT: RO15**

- 1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** I don't know.

- 2) **Researcher:** Do we use symbols or alphabet.

**Respondent:** I think we use alphabets.

- 3) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** By the way what is the difference between the two systems?

- 4) **Researcher:** The conjunctive system writes many words together as one word, just like *nitshila* but the disjunctive system writes individual words as single words just like *ni tshi la*.

**Respondent:** We should use the disjunctive system.

5) **Researcher:** How do we write *khuhumulambo* as *khuhu mulambo* or as *khuhumulambo*?

**Respondent:** We should write it as *khuhumulambo*?

6) **Researcher:** Is the writing disjunctive or not?

**Respondent:** It is conjunctive.

7) **Researcher:** Now what do you think about the writing systems?

**Respondent:** I think we should use both the disjunctive and the conjunctive writing systems.

8) **Researcher:** Can you support your argument?

**Respondent:** I think we should use disjunctive system where it is necessary and conjunctive system where it is necessary as well.

9) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** Are they difficult words to spell in Tshivenda?

10) **Researcher:** What about the words *gunubu* and *bunugu*, *dungunudzi* and *dunungudzi*?

**Respondent:** They are dialectical.

11) **Researcher:** Are they not variant spellings or synonyms like *iri* and *awara*.

**Respondent:** I think the other one was formed because of mispronunciation.

12) **Researcher:** Do you think it was difficult to pronounce or difficult to hear what has been said.

**Respondent:** I think it was difficult to hear what has been said.

13) **Researcher:** What about *dia* and *rwa*.

**Respondent:** They are dialect.

14) **Researcher:** Can we simply say some of these words were formed because of the difficult spelling forms.

**Respondent:** Yes, but it is difficult.

15) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** The rules that we have in the booklets.

16) **Researcher:** What if we have new rules that will make Tshivenda orthography easy to use.

**Respondent:** Like what?

17) **Researcher:** Rules for place names in Tshivenda. Do you know what place name are?

**Respondent:** They are personal nouns.

18) **Researcher:** Proper nouns.

**Respondent:** Yes.

19) **Researcher:** Is it correct to write *Tshikhukheni*?

**Respondent:** No, it is wrong.

20) **Researcher:** What about *Muromani* and *Tshitandani*?

**Respondent:** They are from common nouns but not from proper nouns and *Tshithukheni* is from a proper noun.

21) **Researcher:** What about *Muromani*, is it not from a proper noun *Muroma*, just like *Muvenda* could come from a proper noun *Muvenda*.

**Respondent:** We are not used to these names that it is why we think they are wrong.

22) **Researcher:** Don't you think there should be some rules on the use of these types of place names.

**Respondent:** definitely yes.

23) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, we should n't stop using hyphens as there are long words which needs hyphens to divide them, such as those that are compounds, those which use suffixes such as -vho. Rules should be formed to indicate where hyphens should be used.

24) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** By the way where do we use apostrophes in Tshivenda.

25) **Researcher:** You don't know.

**Respondent:** I am still thinking.

26) **Researcher:** For elision and breaking of long words.

**Respondent:** I think we can stop using them as they are not important, but if they are important they can be retained.

27) **Researcher:** What is your view for writing *ngani* and *nga mini* in Tshivenda.

**Respondent:** *Ngani* is a shortened form of *nga mini*.

28) **Researcher:** Ngani can still be written without an apostrophe as one word. Are you ok with that?

**Respondent:** Yes.

29) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes we should use diacritics in Tshivenda. When we write letters without diacritics it is like a spelling error.

30) **Researcher:** Can we double letters where diacritics are supposed to be written.

**Respondent:** No, it will look like an error.

31) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, Letters C, J and Q should not be used as part of Tshivenda orthography.

32) **Researcher:** What about if we want to write names such as Charles and John.

**Respondent:** These names must be written as they are in Tshivenda. All proper names must be written in their language of origin.

33) **Researcher:** What about common nouns such as jam and chickens.

**Respondent:** These nouns must be written according to Tshivenda orthography and spelling rules. If the word is not found in Tshivenda it must be written according to its original borrowed sound.

34) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** Tshivenda National Language Body.

35) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** It makes Tshivenda language to be unique and it shows the identity of the Venda people and culture.

**RESPONDENT: RO16**

1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Alphabet.

2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Disjunctive system.

3) **Researcher:** Which words are difficult to write and spell in Tshivenda?  
Substantiate your answer.

**Respondent:** To me it is when I don't whether I should write Lara or Ḷara.

4) **Researcher:** How do you solve your problem when you write?

**Respondent:** Some times I write Ḷara and at times I write Lara.

5) **Researcher:** Which one do you think it is correct?

**Respondent:** I don't know.

6) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** I don't know.

7) **Researcher:** Should we stop using hyphens in Tshivenda or not?  
Substantiate your answer.

**Respondent:** I don't know because I don't use a hyphen when I write.

8) **Researcher:** How do you write when there is a word to be broken?

**Respondent:** I just write without a hyphen.

9) **Researcher:** Should we stop using an apostrophe in Tshivenda or not?  
Substantiate your answer.

**Respondent:** I don't know because I don't use an apostrophe when I write.

10) **Researcher:** Do you know where to use an apostrophe.

**Respondent:** I don't know

11) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes.

12) **Researcher:** Where?

**Respondent:** In words which need diacritics marks.

13) **Researcher:** What if we stop using diacritic marks.

**Respondent:** No, it will be bad because words will be meaningless.

14) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** I don't know because I don't use them.

15) **Researcher:** You don't use them at all.

**Respondent:** Where do we use them in Tshivenda?

16) **Researcher:** In personal names.

**Respondent:** I have not seen them in Tshivenda.

17) **Researcher:** How do you write names such as Charles and John, when you are taking minutes in Tshivenda.

**Respondent:** I write them as they are.

18) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** I don't know.

19) **Researcher:** Do you know Tshivenda National Language Body.

**Respondent:** Yes.

20) **Researcher:** What do you know about it.

**Respondent:** It is a council responsible with the language.

21) **Researcher:** Do you think it is responsible with the rules of the language.

**Respondent:** I think so.

22) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** I do not understand this question.

23) **Researcher:** What is the advantage of Tshivenda orthography to the language.

**Respondent:** To make the language to be written in a better way and to reveal Venda culture.

**RESPONDENT: RO17**

1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Meinhof-Lepsius system.

2) **Researcher:** Does it use symbols or alphabets?

**Respondent:** It uses Roman alphabets.

3) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Disjunctive system of writing.

4) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** Words which are difficult to spell in Tshivenda are *Pvi* and *Pfi*, and *khomphyutha* and *khomphwutha*.

5) **Researcher:** How difficult are these words that you have mentioned?

**Respondent:** In all instances indicated above one does not know the one which is correct and the one which is wrong.

6) **Researcher:** Are they difficult to pronounce?

**Respondent:** No we know the pronunciations but we don't know how to write the sounds.

7) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** Rules for spelling and orthography.

8) **Researcher:** The rules on spelling and orthography are there, do you think they are not enough.

**Respondent:** I mean rules on using symbols and abbreviations.

9) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, it can be a problem without hyphens.

10) **Researcher:** Do you use hyphens and for what?

**Respondent:** Yes, so that words can be read easily and to divide words properly.

11) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent: No**

12) **Researcher:** Do you use an apostrophe.

**Respondent:** Yes.

13) **Researcher:** To do what?

**Respondent:** To indicate elision in words.

14) **Researcher:** Why do you think it is necessary to show elision in Tshivenda.

**Respondent:** It helps in identification of the structure of words and morphology.

15) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes.

16) **Researcher:** If we stop using diacritics what will happen?

**Respondent:** Words will be meaningless and will be confusing, the language is no longer uniquely Venda.

17) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, we can't use these letters as part of Tshivenda orthography, because we have got letters in Tshivenda which can be used in their places.

18) **Researcher:** By letters are you referring to sounds.

**Respondent:** Yes.

19) **Researcher:** What about names such as Charles and John.

**Respondent:** These names remain as they are, they cannot be changed in Tshivenda language.

20) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** Language Practitioners.

21) **Researcher:** Why do you think Language Practitioners should introduce Tshivenda orthography rules.

**Respondent:** Because they are stakeholders who assist Tshivenda National Language Body to make rules.

22) **Researcher:** Don't you think it is the responsibility of Tshivenda National Language Body and Pan South African Language Body to introduce rules to stakeholders.

**Respondent:** I am not sure.

23) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** To preserve a clean language and show Tshivenda culture and present the uniqueness of the language.

**RESPONDENT: RO18**

1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Disjunctive system influenced by the Germans.

2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Both disjunctive and conjunctive systems.

- 3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** nkanda and nñwala, due to incorrectly written sounds by missionaries.

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** Rules on how to write borrowed sounds, words with hyphens etc.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, they are important because they make words to mean different things.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, they are not visible enough.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, they give meaning to words.

- 8) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, they will destroy etymology of words as we only have 23 letters of the alphabet. I don't think they will agree with the rule for sound changes.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** TNLB, custodian of the language.

- 10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** Present rules on the use and treatment of the language.

**RESPONDENT: RO19**

- 1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Disjunctive system.

- 2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Disjunctive, the disjoint of words and affixes and conjunctive, the joining word categories as opposed to morphemes and affixes. Conjunctive is when word categories are written conjunctively as opposed to morpheme, similarly disjunctive is when word categories are written disjunctively as opposed to morpheme. For example in [*u ʔuwa*]: *u* is a word category and *ʔuwa* as well is a word category.

- 3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** Muthu-muthu (good person) either as muthumuthu (good person) or muthu muthu (real person), qualifies noun and writing with or without caps as in Vhojoseph, dziNLU, vhoLadzani, and TshiVenḡa. Do we really write capital letters in the middle of a word in Tshivenda? There are also

nouns for expressing plural and other functions such as Vho-Ladzani, individual person Ladzani in a honorific manner and Ladzani and others.

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** The write as we speak rules must be advocated. That the syllables must be separated by a vowel in Tshivenda, for example Meneer changes to Muṅeri in Tshivenda, pos changes to poswoni etc.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, the words *muthu-ḡe* and *muthu-vho* justify the presence of hyphens.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, they are not conspicuous in Tshivenda and that's what the rule says.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, they are valuable, differentiate the language from other languages and identify words with the language.

- 8) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, there is no need as there are 23 letters of alphabet, 1 more than the Hebrew letters. What is the value of dzh and J in the IPA. I don't think J is allowed not C and Q.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** TNLB.

- 10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** Gives rules on how the language should be written and spoken.

**RESPONDENT: RO20**

- 1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Can you explain further?

- 2) **Researcher:** There are three types of writing systems which are the alphabet, the logography and the syllabary.

**Respondent:** I think is the alphabet.

- 3) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** It is the disjunctive systems which writes parts of speech in a disjointed manner.

- 4) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** Those which take diacritic marks.

- 5) **Researcher:** Can you explain why you think words with diacritic marks are difficult?

**Respondent:** When these words have similar spelling forms to other parts of speech, if you don't know the language well, people will not be able to differentiate them, especially their meanings.

- 6) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** There must be a rule on dictation of words for learners at lower grade levels. We need rules that are clear on how to differentiate diacritic marks and punctuation marks and signs.

- 7) **Researcher:** Can you suggest the rules.

**Respondent:** For example when dealing with diacritic marks, we can have a rule which say if you want to know dental sounds you close the nose and pronounce them while for velar sound you bite your tongue and pronounce it.

- 8) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** What does PanSALB rule say about the hyphen in Tshivenda

- 9) **Researcher:** The PanSALB rule say the hyphen must die.

**Respondent:** I do not agree with the rule.

- 10) **Researcher:** Can you substantiate your answer.

**Respondent:** The hyphen must not die since it is very important in Tshivenda. It adds meaning to the word. You can hear when you pronounce a word with a hyphen that where the hyphen is placed you will hold your breath, (have long stretched sounds).

11) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** What is an apostrophe? Is it an exclamation marks or a kappie (circumflex).

12) **Researcher:** It is a punctuation marks which shows contraction of words.

**Respondent:** I don't know this sign.

13) **Researcher:** Can we use it.

**Respondent:** I don't think it is necessary.

14) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, diacritics provide meanings and definitions to words.

15) **Researcher:** How do we mark the words.

**Respondent:** People mark words differently. There is a change especially by students, which have negative impact. There are those who mark with the dot below the letter and those who mark with the circumflex ontop of the letter.

16) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

17) **Respondent:** Yes, we can use c and j for words such as chi for tshi, and *jena* for *dzhena*, because we don't have click sounds in Tshivenda like other languages we can leave q out.

18) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** Language practitioners.

19) **Researcher:** Are you referring to the language committee.

**Respondent:** Yes, TNLB, dealing with language practitioners will work to standardise and authenticate the rules.

20) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** Yes, it has a role to protect, to grow, to provide rules on borrowing, to indicate what is wanted and unwanted in the language.

#### **RESPONDENT: RO21**

1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Alphabet.

2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Disjunctive system, it makes definition of words clear.

3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** *maanda* and *tshanda/tshaanda*.

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** That people when they write they must use diacritic signs.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, we should use it for incomplete words in the sentence.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, to show the difference between words.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, to show the difference between words as well, such as *thavha* and *ṭhavha*, *damu/ḍamu*, *nama/ḥama*.

- 8) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, because it will be difficult to read words written with these letters.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** Those who know Tshivenda and those who are studying the language.

10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** To show that the language is there.

**RESPONDENT: RO22**

1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Alphabet.

2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Disjunctive.

3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** *pfalandothe, kuzimbi and dzhena.*

4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** Rules on punctuation marks.

5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, because there would be problems with place names which need hyphens.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** No, because we have other signs we can use such as dot, in place of apostrophe.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, because we can't write dentals without diacritics.

- 8) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, they corrupt the language.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** The Venda people because they are the owner of the language.

- 10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** To preserve the language.

**RESPONDENT: RO23**

- 1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Alphabet.

- 2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Disjunctive.

- 3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** *kutsimbil/kutzimbi, pfalandothe/pfhalandothe.*

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** Rules for punctuation signs/marks.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, because it joins words which are supposed to be joined.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** No, because the apostrophe and the dot do the same job.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer

**Respondent:** Yes, because diacritic marks make the word easy to understand.

- 8) **Researcher:** Should we use the letters *C*, *J* and *Q* as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, because *c* it is like *tsh*, *j* is like *dzh* but there is no word which starts with *Q* in Tshivenda.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** It is the Language board, because it is the one which knows everything about the language.

- 10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** To preserve the language.

**RESPONDENT: RO24**

- 1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Alphabet.

- 2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** We use a disjunctive system, to show what the words mean.

- 3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** There is no words which are difficult to write and spell in Tshivenda.

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** It is the rules which help to preserve the language.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, because the hyphens are used to separate words, and to join words which are repeated.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** No, the hyphen is used in English to show possession.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, Certain words will become meaningless if we stop using hyphens.

- 8) **Researcher:** Should we use the letters *C*, *J* and *Q* as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, we don't have these letters in Tshivenda.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** It is us the users of the language, because if we don't take care of our languages nobody else will take care of it.

10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** To write the language, to preserve the language for the future generation.

**RESPONDENT: RO25**

1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Alphabet.

2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Disjunctive.

3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** *tzi*, *pvi* and *pve*.

4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** The ones which govern the language.

5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, even if it is absent the word can have a complete definition.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** No, it shows that the words were spoken by someone else.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, it gives the correct spelling and pronunciation of the word.

- 8) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, because there is no need.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** It is the board which controls the language, it is their responsibility.

- 10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** It is to preserve the language so that it must be what it is and with value.

**RESPONDENT: RO26**

- 1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Alphabet.

- 2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Disjunctive as conjunctive is found in other languages.

- 3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** *uṅ/u ri, tshauri/tsha uri, zwauri, phurofesa/Phrofesa, khireshe/khreshe*, people are not sure which one to use.

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** the ancient orthography should be the one to be used.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, We should use the hyphens as it makes words easy to understand and that is what people are used to do.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, we should use the apostrophe as punctuation marks helps in reading just like in English language.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, we should use them to separate dentals from their alveolar equivalents.

- 8) **Researcher:** Should we use the letters *C*, *J* and *Q* as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, we are not suppose to use them as they are found in other languages such as Isizulu and IsiXhosa.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** Language Boards such as PanSALB, TNLU and other stakeholders must agree.

- 10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:**

**RESPONDENT: RO27**

- 1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Alphabet.

- 2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Disjunctive.

- 3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** *tyetyenyea*, *tzhakanyedza*.

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** That parts of speech be written as single words.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, they make words easy to understand.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, they show that words spoken by other people are easy to be understood.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, they make words easy to be understood and to be differentiated to those which are not marked by diacritic marks.

- 8) **Researcher:** Should we use the letters *C*, *J* and *Q* as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, It is not accepted in Tshivenda.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** Those who speak Tshivenda and know it.

10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** To get the correct definition of what one wants to hear or wants to know.

**RESPONDENT: RO28**

1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Alphabet.

2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Both disjunctive and conjunctive systems.

3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** *uḡitota, sokou/so kou/sa kou, tshiangamudoswa/tshienda nga mudoswo / phwidzi /comphyutha /matlava/matyava /pfhuka.*

4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** We can do a rule related to the use of conjunctive system.

5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, they are needed in certain compounds and phrases which require hyphens.

6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, it is not used.

7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, they are required for certain words.

8) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** Yes, for certain sounds such as *ɬuɬuɬu*.

9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** TNLB.

10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** Uniqueness.

**RESPONDENT: RO29**

1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** The Alphabet.

- 2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Disjunctive system.

- 3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** Denti-labial sounds such as *pfikopfiko/pvikopviko*, pre-dental labial *tzhema Itshema*.

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** To write word categories as one word.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes. It shows the feeling of the speaker or his/her points as in *ndo da-vho*.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** No, in Tshivenda the apostrophe is not used like in English where we say Peter's book but in Tshivenda is *bugu ya Peter*.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, in Tshivenda diacritic signs are used to differentiate words such as *n̄ala* and *n̄ala*.

- 8) **Researcher:** Should we use the letters *C*, *J* and *Q* as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** *C*, *J* and *Q* should not be used in Tshivenda as we do not have click sounds just like in isiXhosa.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** Tshivenda language Board.

- 10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** It makes the sound to be pronounced properly when there are diacritic signs.

**RESPONDENT: RO30**

- 1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** The Roman Alphabet.

- 2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Both disjunctive and conjunctive.

- 3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** No, I don't think there are words which are difficult to write in Tshivenda. Maybe to some users not to me.

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** Yes, all the languages need good rules and we already have them in Tshivenda.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, it is important in Tshivenda.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** No, we don't use the apostrophe in Tshivenda.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** No, they delay and fail students who don't know how to use them.

- 8) **Researcher:** Should we use the letters *C*, *J* and *Q* as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** Yes, we use *c* and *j* but not *q*.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** TNLB.

10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** To show how the language is written.

**RESPONDENT: RO31**

1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Alphabet.

2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Both disjunctive and conjunctive systems.

3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** Words borrowed from other languages such as fax, sms and computers.

4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** To use signs where it is necessary and not to write words conjunctively.

5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, according to the new rule we don't use the hyphen.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** No, there is no place where we are required to write an apostrophe.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, because there are instances where we need to use them to get the correct sound such as in *ḡala* and *ḡala /ḡanga /ḡanga*.

- 8) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, these letters do not belong to our language.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** PanSALB, it is the one responsible with spelling and orthography rules of the languages.

- 10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** It helps to understand words.

**RESPONDENT: RO32**

- 1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Alphabet.

- 2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Disjunctive, Not appropriately written words loose meaning such as *tshivhana* and *tshi vhana*.

- 3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** Difficult words are *pvikila* *pv* is changed to *pf* - cause wrong sound, *nṱhwa*, the *n* should be velar.

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** diacritic rules.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** no, words without hyphen have meaning which is unclear, *vhomakhadzi* and *vhomakhadzi* for many and honorofic senses.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, we can use them for acute tone.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, especially to differentiate words such as *tata* and *ṱaṱa*.

- 8) **Researcher:** Should we use the letters *C*, *J* and *Q* as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, we should not use these letters as they will confuse the speakers of the language and its value, as they are not part of Tshivenda writing system.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** PanSALB.

- 10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** The writer can write in an easy and comprehensive way, with correct usage of diacritic signs and articulation of sounds.

**RESPONDENT: RO33**

- 1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Alphabet.

- 2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Disjunctive.

- 3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** *tyetyenea, mutzhekwa, zwitshili, mutshilinzhi, mapwapwalala, mapwiti, lunzhaanzhaa/lunzaanzaa, dzhavhula/dzavhula, Ramagwedzha/Ramagweja/Ramangwedza, namaila.*

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** Correct phonetic writing *tyetyenea* = *tjetjenea*.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, We need to use hyphen to indicate duplication in words such as *muthu-muthu* or when breaking a long word such as *tshiendankhunya*.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** No, We need to use apostrophe when we contract words such as *nga mini /ita mini/vhona mini/ṭoda mini* to be *nga'ni/ita'ni /vhona'ni /ṭoda'ni*.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, for words such as *ṛamuwa/namuwa/ṇamuwa, ṭaṭa/tata, nḍivho/ndivho, ṭala/tala, ḷula/lula, ḷela/lela, kuḷa/kula, muṇo/muno, ḷila/lila*.

- 8) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, because in Tshivenda we have the correct sounds for words which require these translated sounds such as coke/jam/queen = *khoku/dzhamu/khwini*.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** All Tshivenda bodies such as PanSALB, NLBs, NLU and ALASA, they have expert linguists.

- 10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** To preserve Tshivenda culture.

**RESPONDENT: RO34**

- 1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** The Roman Alphabet.

- 2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Both disjunctive and conjunctive.

- 3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** No, I don't think there words which are difficult to write in Tshivenda. Maybe to some users not to me.

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** Yes, all the languages need good rules and we already have them in Tshivenda.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, it is important in Tshivenda.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** No, we don't use the apostrophe in Tshivenda.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer

**Respondent:** No, they delay and fail students who don't know how to use them.

- 8) **Researcher:** Should we use the letters *C*, *J* and *Q* as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** Yes, we use *c* and *j* but not *q*.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** TNLB.

- 10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** To show how the language is written.

**RESPONDENT: RO35**

1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** The Roman Alphabet.

2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Both disjunctive and conjunctive.

3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** Those with phwa/ khwa spelling sound.

4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** The rules about the use of *gole* and *gumba* as opposed to *kole* and *kumba*.

5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, it is important in Tshivenda for words such as *idani-vho* etc.

6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** No, we no longer use the apostrophe in Tshivenda.

7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, help when writing difficult words they delay and fail students who don't know how to use them.

8) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, only for borrowed words.

9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** The Board.

10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** To show what belongs to us.

**RESPONDENT: RO36**

1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** The Alphabet.

2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** disjunctive.

- 3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** tzhema, dyambila, sounds which looks it can be written in Tshivenda and which sounds strange.

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** To allow new sounds to work such as jamu and dzhamu, jia and dzhia, cavho and khavho.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, we will not be able to distinguish words which are written similarly with different tone.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** No, I don't see the use of an apostrophe in Tshivenda.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, we will have a clean language in Tshivenda.

- 8) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** Yes, it makes writing easy and changes in the language. It will accommodate the new generation when they write in (social networks) social media.

9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** Language institutions such as PanSALB and Arts and Culture.

10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** To show that the language is unique.

**RESPONDENT: RO37**

1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** The Alphabet.

2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Both disjunctive and conjunctive.

3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** *bwerebwere, xwatudza.*

4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** I don't know.

5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, but I don't know.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** No, we don't use the apostrophe in Tshivenda.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, they are important.

- 8) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, it is wrong.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** The Board, the council.

- 10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** To show culture.

**RESPONDENT: RO38**

- 1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** The Alphabet.

- 2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** disjunctive.

- 3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** words borrowed from other languages.

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** The good rules we already have in Tshivenda.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, it is important in Tshivenda.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** No, we don't use the apostrophe in Tshivenda.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** theme, without them we will not be able differentiate words spelt similarly.

- 8) **Researcher:** Should we use the letters *C*, *J* and *Q* as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, it will destroy the language.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** People who know what is expected in the rules.

- 10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** To protect the language.

**RESPONDENT: RO39**

- 1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** syllabary and Alphabet.

- 2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** syllabary.

- 3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** labioalveolars.

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** Rules dealing with phonetics and word division

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** No, it is needed for words which require hyphens.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer..

**Respondent:** No, There are no words which use apostrophe in Tshivenda.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, because we have dentals which require diacritic marks.

- 8) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, because they were not approved by the language board.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** Tshivenda language board.

- 10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** To show culture.

**RESPONDENT: RO40**

1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** The Alphabet.

2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Both disjunctive and conjunctive.

3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** *pwaṭula, tzhema.*

4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** Rules for diacritic marks.

5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, it is not important in Tshivenda.

6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** No, we don't use them.

7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, they distinguish similar words.

8) **Researcher:** Should we use the letters *C*, *J* and *Q* as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No part of the orthography.

9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** Language Board and PanSALB.

10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** To show culture and heritage.

**RESPONDENT: RO41**

1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Alphabet.

2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer..

**Respondent:** both disjunctive and conjunctive systems.

3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** *nkand*, *kutzimbi*.

4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** diacritic rules.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** no, words will be meaningless and unclear.

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** No, they mark words appropriately.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, to differentiate words.

- 8) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, They are not part of the orthography.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** The language Board, they are the custodian of the language.

- 10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** Helps in writing the language easy.

**RESPONDENT: RO42**

1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Alphabet.

2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** both disjunctive and conjunctive system.

3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** words with the following sounds, *dzh, tz, nzw, tzh, nzh, dzw, ngw, pw, bw*.

4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** I don't know.

5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** no, distinguish words.

6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** no, Tshivenda words do not need apostrophes.

7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, especially to differentiate Tshivenda with other languages.

8) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, these letters cannot be used in Tshivenda as we write as we speak today.

9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** The language Board, custodian of the language.

10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** Show that Tshivenda is unique.

**RESPONDENT: RO43**

1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Alphabet.

2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Disjunctive, loose meaning such as *tshivhana* and *tshi vhana*.

- 3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** Difficult words are pvikila pv is changed to *pf* – cause wrong sound, *n̄hwa*, the *n* should be velar.

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** diacritic rules.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** no, words without hyphen have meaning which is unclear, vhomakhadzi and vhomakhadzi for many and honorific senses

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, we can use them for acute tone.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, especially to differentiate words such as *tata* and *ṭata*.

- 8) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, we should not use these letters as they will confuse the speakers of the language and its value, as they are not part of Tshivenda writing system.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** PanSALB.

- 10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** The writer can write in an easy and comprehensive way, with correct usage of diacritic signs and articulation of sounds.

**RESPONDENT: RO44**

- 1) **Researcher:** Which system of writing is used in Tshivenda?

**Respondent:** Alphabet.

- 2) **Researcher:** Which system of writing between the conjunctive and disjunctive systems is suitable for Tshivenda? Substantiate your answer.

**Respondent:** Disjunctive, loose meaning such as *tshivhana* and *tshi vhana*.

- 3) **Researcher:** Which words are difficult to write and spell in Tshivenda? Substantiate your answer.

**Respondent:** Difficult words are *pvikila* *pv* is changed to *pf* - cause wrong sound, *n̄hwa*, the *n* should be velar.

- 4) **Researcher:** Which rules do you think would assist in making Tshivenda orthography easy to use?

**Respondent:** diacritic rules.

- 5) **Researcher:** Should we stop using hyphens in Tshivenda or not? Substantiate your answer.

**Respondent:** no, words without hyphen have meaning which is unclear, vhomakhadzi and vhomakhadzi for many and honorific senses

- 6) **Researcher:** Should we stop using an apostrophe in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, we can use them for acute tone.

- 7) **Researcher:** Should we use diacritics in Tshivenda or not? Substantiate your answer.

**Respondent:** Yes, especially to differentiate words such as tata and ʔaʔa.

- 8) **Researcher:** Should we use the letters C, J and Q as part of Tshivenda orthography? Substantiate your answer.

**Respondent:** No, we should not use these letters as they will confuse the speakers of the language and its value, as they are not part of Tshivenda writing system.

- 9) **Researcher:** Who should be in charge of introducing Tshivenda orthography rules and why?

**Respondent:** PanSALB.

- 10) **Researcher:** What is the role of Tshivenda orthography?

**Respondent:** The writer can write in an easy and comprehensive way, with correct usage of diacritic signs and articulation of sounds.

## ANNEXURE E: DATA FROM LITERARY BOOKS

la mbavha nga maanda, na musu ndo edela a li bvi muhumbuloni wanga. Li nthavha mbilu sa muthu a no khou rongonywa nga lunzhi kha khana. Zwino ndo humbula vhone uri khamusi makhadzi vha nga linga u nthula muhwalo hoyu. "Aii! Ndi mafungo-de aneo n'wana wa khaladzi anga ane a si ni ladze, ho tou bevelela mini ngei hayani ha khaladzi anga, khee ni tshi nkhatusa mbilu?"

"Vha songo fhela mbilu makhadzi wanga, mafungo ndi haya: Nne ndo phasa murule wa vhurathi hangei tshikoloni; zwino ndi khou funa u isa phanda pfunzo yanga hangei sekondari. Tshi dinaho makhadzi, ndi tshi amba na khotsi anga, vha tou pfa sa tshimange tsho dzhielwa mafhi. Hu uri danga lo tou fushe nga kholomo, na tshelede vha nayo vha ro tou vha name. Zwino ndo vha ndi khou humbula uri vhone makhadzi vha ye vha ambe na khotsi anga uri arali vha si na tshelede vha rengise kholomo nne ndi ye tshikoloni u funzwa. Vha vhone hafhu makhadzi, mune wanga vho no isa tshelede ha Vho-Mukhavhuli, ya u malela nne musidzana, ngeno ndi kha di funa u engedza pfunzo yanga. Tshelede yenei ye vha i isa ha Vho-Mukhavhuli kha vha ri i vhuye, nne ndi ye ngayo tshikoloni hangei Luvhembana."

Musi a tshi khou vha vhudza mafungo anea, makhadzi wawe Vho-Vele vho vha vha tshi khou tendelela nga toho. Mbiluni yavho ho vha hu na dikitela kha mafungo ane vha khou a pfa. Vho vha vha tshi khou humbula tshino na tshila, ngeno mbilu yavho i tshi kanakana musu i tshi pfa zwi bvaho mulomoni wa n'wana wa khaladzi avho. Mbilu i siho vhudzuloni, ye ndi khwiye u phula tshitshimbili vhulwa vhu tunzvuwe. Avhazwivhoni o ri u fhedza u amba, vha thoma vha dzula vhe duu, muthu e kani-ha vho sunwa lufu. Nna vho sinyuwa nga u pfa maipfi a n'wana wa khaladzi? Nna mbilu yavho i khou vhavha kha zwe khaladzi avho a hanela uyu muthannga a tshi ya tshikoloni tsha kholitshi?

AVHAZWIVHONI (Matshili, 1987:11)

khou vha fanyisa. Nazwino kani ndi khou tou tswa vhathu?" Ndi onoyu muthu o ima tsini na Khoro, o mu lavhelesa.

U vhidzwa nga u tou pfi vhone ndi zwithu zwe Khoro a zwi dlowela. Tshivhumbeo tshawe tshi itisa uri muthu muñwe na muñwe a tshi mu vhona a sokou humbulela uri ndi munna, ngeno a tshi kha ñi tou vha totoya la mañi. Zwone o vha a tshi zwi vhengela fhethu huthihi ha uri zwi mu lambisa nga vhasidzana vha thangana yawe, a funiwa nga vhahulwane khae vha tshi humbula uri u thangana yavho. Zwa zwino namusi u tou vha na musidzana muthihi fhedzi nga nthani ha zwenezwi.

"Vha khou ntwela ngafhi vkhotsimuhulu? Ri nga ñi vha ro no thangana huñwe fhethu, khamusi zwenezwi ri mishumoni." U khou ralo o no tou rembulusa na mutsinga, o lavhelesa uña munna. Gurandá yo vha yo no tou tikiwa nga magona, ene o ñi i fara nga zwanða sa we a vha a tshi nga o vha a tshi khou i vhala.

"Ndi khou vha tswela Venða . . ."

A sa athu na u fhedza Khoro a mbo ñi mu dzhena hanwani ngauri vha nga ñi vha vho vhone hone Venða, khamusi vho dzhena vhothe tshikolo vhunga na ene o dzhena Venða. Muhumbulo hoyu wa uri vha nga vha vho dzhena vhothe tshikolo Khoro o pfa a sa tsha tou takalela zwavhuñi ngauri nga u vhona hawe, a tshi tou sedza hoyu munna zwavhuñi, u tou nga ndi muhulwane khae lune ha humbuli uri a nga vha o dzhena nae tshikolo.

"Ri nga vha ro dzhena rothe tshikolo." Ndi uña munna. "Muthu ane nda khou vha fanyisa nae ndi muñwe muñhanga we a vha a tshi pfi Khoro, Khoro Magavha . . ."

"Ndi nge mani vhone! Mathina a vha khou ntswa! Ro dzhena rothe ngafhi na vhanna? Nge a thi tsha vhuya nda zwi humbula na luthihi."

Khoro a ni tsha vhuya na nkhumbula na luthihi? A thi ri ro dzhena rothe Muimawoga . . ."

"Ngoho mani vhanna! Zwino ndi ño ri ndi vhone – ndi inwi nnyi naa vhanna?"

"Pfunzo! Pfunzo Ratshikuni."

"Hei, vhanna, mpheni tshanða!" Khoro u khou ralo nga thungo a tshi khou isa tshawe. "Ni a ñivha ndo vha ndi sa tsha vhuya nda ni ñivha na zwiñukufuku. A ni hangwi vhathu."

"Nge nda vhona muthu naho lu luthihi, uri a bve muhumbuloni wanga zwi a konða."

Pfunzo u khou ralo o no takala, ngeno vho ñi farana zwanða. "A si zwino ndo dzula hafhaña ndi tshi khou ni lavhelesa. Nda ni lavhelesa, nda ni lavhelesa, nda ri hai, naho hu tshi tou pfi vhathu vha a fana, houña ndi Khoro."

"Pfunzo," ndi Khoro na ene o takala, "no shuma nga maanða! Nge

**GUNDO (Magwabeni, 1988:3)**

Zwi vho tou nga u vha vhidza hawe o vha vhidzela uri vha de u mu lisa mbilu.

“Zwino vha do ri vha khou lilela mini vha tshi vho tou nga n'wana?” U khou ralo o no dinalea nga honohu u lila havho.

“A hu na.” Ndi Vho-Rute vha tshi khou di lila. “Ndi khou humbula vhananga vhe nda vha sia vhe vhothe.”

Khoro ha ngo vhuya a timatima u divha uri vho vha vha tshi khou ita khole. Arali vho vha vha tshi khou amba ngoho vho vha vha sa do thoma ngauri a hu na. Na uri vha nga lilela hani vhana ngeno, Vai a hone muhulwane.

Nga u dinalea o mbo di dovha a humela kamarani a vha sia vha tshi khou lila vha vhothe. Itali o vha a tshi khou di fhisea nga lutamo lwa u vhala vhurifhi he vhone Vho-Rute vha mu dela naho vhu tshi bva kha muḏuhulu wawe, tanzhe ja vhone Vho-Rute. O no dzhena a vhu doba a thoma u vhu vhala.

Khaho o vha a tshi khou ima na zwe Khoro a ita, zwa u lamba Muhangwi a tshi vhuya hayani. “Tshino tshifhinga a zwi tendi. Zwi pwasha muḏi.” Sa tshitshudenivho, o humbula.

A tshi ya phanda a ri vhwadze vhune Muhangwi a vha naho hu pfi o itwa nga makhadzi wawe, ndi vhone vho mu lowaho. Nazwino hu pfi vha ri Muhangwi a nga si vhe na n'wana, naho arali a beba, n'wana wa hone ha nga tshili.

Haya mafhungo Khoro o a vhudzisa-vho Vho-Rute, arali na vhone vho zwi pfa. Vho-Rute vha ri vhone a vho ngo zwi pfa, fhedzi vha a tenda uri havho muthu vha nga zwi ita vha tshi ḱoḱo konyolola khaladzi avho.

Khoro ha ngo a dzhenisa ḱohoni haya mafhungo o daho na vhurifhi. U khou pfa muhumbulo wawe wo no neta lune ha tsha ḱoḱo u sokou dzhenisa mafhungo maḱwe na maḱwe ḱhḱhoni. O humbulesa.

Vho-Ben vho mbo di thoma yeneyo vhege u dzula hanefho. Vhudzulo ho vha vhu tshi khou dina ndi zwa vhukuma. Fhedzi ngauri mufumakadzi wavho vho ḱa, na vhone vha fanela u ḱa vha dzula hanefho.

Nga matshele a ḱuvha je vha thoma u vhu yela hahefho Khoro o mbo di vha humbela uri a thomou dzula navho ḱandirumu khathihi na Vho-Rute. U swikela zwino Khoro o vha a sa athu u amba tshithu nga ha Muhangwi na Vho-Rute.

“Vho-Ben vha do mpfarela ndo sokou vhidza mufumakadzi wavho ngeno ndi songo thoma nda vha humbela. Ndo tou wana hu na ḱoḱea ya uri ndi vha humbele vha de sa musi zwino Muhangwi o no tou rali. Ndi khou ḱoḱo ri vha vhe vha tsini musi a tshi vhoḱholowa.”

A tshi vho nga u khou tou swaswa: “Na uri ndi khou ḱoḱo vha tshi vhoḱ-vho zwine hoyu muthu we vha ḱoḱela a tshilisa zwone.”

**GUNDO (Magwabeni, 1988:67)**

Madekwana eneo Khoro o eđela a songo eđela. Kamara a pfa i tshi vho nga ndi khulu-khulu Muhangwi a siho. Naho a tshi ri Muhangwi ndi mpengo, o vha a tshi khou mu dzingadza. Hu na fhethu hunzhi he a vha a tshi mu thusa ngaho hune a khou hu vhona zwenezwo, ngeno a hone o vha a sa hu vhoni.

Lo ri u tsha, tshithu tshe a tou thoma u ita tshone a tshi tou swika mushumoni ho vha u founela Baragwana. Nga murahu ha musi luŋingo lwo thoma lwa kola, a pfa a tshi khou araviwa. O mbo di hambela uri vha mu ise wadini ya vhaimana. Nga hetshi tshifhinga o vha a tshi khou femela ntha, nge mbilu ya vha i tshi khou rwa nga u tsvhanya. Ha divhi zwine vhone vha do mu fhindula zwone.

Nese o ri u fhindula, a mu vhudza uri Julia o wana nwana wa mutu kana madekwe, fhedzi o mu wanela muvanyani. Khoro o tou dikaŋudza a tshi vho tođou vhudzisa uri u khou tshila na. Hafhu manese a vha divhi zwine a vha khazwo. Madzuloni a zwenezwo o tou vhudzisa uri mme na nwana vho takala na. Phindulo ya ri vho takala.

Dakalo le la fara Khoro lo ita uri a mbo di ya kha foromane yawe a humbele u tuwa a yo vhona nwana wawe. Khoro ha ngo hanelwa. U bva hanefho a mbo di yo fara thekhisi dze dza mu swikisa hone Baragwana.

Khoro o ri a tshi kha di tou bva u tsa borohoni ya u rathisela vhatu sibadela, a mbo di ŋangana na Pfunzo.

“Ro dovha ra ŋangana.” U khou ralo o ima. Ha khou tođo u ima tshifhinga tshilapfu a sa athu u vhona nwana wawe.

“Ai, ndi Khoro? Ro dovha ra ŋangana. Mulandu ni ngeno namusi?”

“Ndo da u tolela mme a vhana hafha mani inwi. Ro wana kuŋhanga madekwe, zwino ndo da u ku vhona.” U khou ralo tshifhaŋuwo tsho dala nga dakalo, ngeno a tshi khou dihudza-vho ngauri zwino o no vha munna.

“Inwi-vho ni ngeno? Kani mme a vhana vha ngeno?”

“Ndo tou da u tolela muŋwe. A ri tsha dzula rothe na houla mani inwi. Ro lwa.”

Khoro a tshi vhudzisa uri vho lwela mini, Pfunzo a sokou ri muthu wa hone ha iti.

“Zwino no vha ni si na vhana nae?”

“Vhararu vhothe. A thi ri wa u thoma ndi uja we nda do ni vhudza ngae lia divha ri tshi khou tsa Venđa. Ngoho vho malaho ndi vho malaho kale vhe vha tou todelwa vhasidzana nga vhaulwane. Riŋe vhe ra sokou ŋangana badani ra dobana ri khomboni.”

“Hafhu no mmbudza! Nda mbo di vhuya ndo mala zwenezwiŋa mani inwi. Ndi songo vhuya nda diimisela na luthihi ni a divha!”

Pfunzo o vhudzisa uri zwo tou da hani. Nga u pfufhifhadza Khoro a

**GUNDO (Magwabeni, 1988:85)**

## 1. NDI KU WANAFHI KUBULI?

Ndi ku wanafhi kubuli,  
Kune ndivho ye nda kana ya do thivha,  
Kune kwakwo nda do vha ndo u thavha,  
Ndi tshi wana-vho lwone luruli,  
Vhusiku nda thetshele-vho vhuphuvhephuvhe,  
Vhududo vhu si ntshavhe?  
Ndi ku wanafhi kubuli,  
Ku sa swaiho malamba,  
Ku songo sikelwaho u nnyita phuli,  
Ku songo pfumaho vha tshituhu na matamba?  
Ndi ku wanafhi kubuli  
Thumbu yanga ya awela u songolowa,  
Hu si tsha seisa yanga khali,  
Ndi tshi tongela-vho shango, ndi si tsha seiwa?

## 2. TSHIFHATUWO TSHA MUNĒ WANGA

Tshifhatuwo tsha MunĒ wanga,  
A tshi t̄wi tsho sinyalala,  
Mbilu yawe yo dala mapwapwalala,  
Lulimi lwawe a si lwa u fhunga.  
Tshifhatuwo tsha MunĒ wanga,  
Tsho dola mapfura a tshilidzi,  
Tsho lavhelesa maswina anga,  
A sa nkovheli zwa muḏifho nga fhedzi.  
MunĒ wanga u mpha mufemo,  
Ha nzwondololi ndi tshi la,  
Ndi tshi humbela zwiṅu ha mphu mulimo,  
U n̄nea zwoṭhe zwine A la.  
Tshifhatuwo tsha MunĒ wanga,  
Tshi fhira zwa mashaka anga.

IPFI LA TSHINONI (Thagwane, 1993:1)

### BONO 3

(Nga madekwana sibatela tsha Siloam. Hu dzhena Ludzhasi, Mafanedza, Phophi, na Vho-Sofia.)

LUDZHASI: (U amba e eŋhe.) A thi vhuyi nda kholwa uri ndi ɔo wana ɔinga ɔa mbilu yanga ɔi tshi khou shishinika na mishumo. Ndi amba sisiŋa wa nŋe fhedzi kha ɔifhasi ɔoŋhe. Ndo vha ndi tshi khou ɔifhedze ɔa tshifhinga nga Mafanedza maŋo a nzie. A si musidzana hezwi, u nga ri u musidzana wa u thanya wa vhalala mirole luraru wa konou fhiruludza? Ee, ndo swika ofisini yawe. (U a khokhonya.)

SISIŋA PHOPHI: Nga ngomu, kha vha dzhene!

LUDZHASI: (U a vula fhaŋa.) Ndi matsheloni Phophi, no vuwa hani mufunwa wanga? (U ralo a tshi khou mu vhanɔa-vhanɔa mahaɔa lwa u mu lumelisa.)

SISIŋA PHOPHI: Ndo takala takalani ya kale, ndi humbela u pfa ngeo.

LUDZHASI: Ndo takala nga maanɔa lune nda takala na zwickunwane, zwa vha zwi kha mutakalo wazwo.

SISIŋA PHOPHI: Ndi khou humbula nga ha munyanya fhedzi.

LUDZHASI: Ni songo tsha amba nga ha munyanya ngauri nŋe ndo ɔa uri ri gudisane uri ri ɔo tou shelisa hani milenzhe ɔuvha ɔawo. Zwauri inwi ni ɔo vha maŋironi wa itshi sibatela ndi zwone naa?

SISIŋA PHOPHI: Ndo fanela u vha maŋironi ngauri ndi nŋe a na pfunzo i no ɔivhalea kha hetshi sibatela tshoŋhe. (U ralo a tshi khou sumba-sumba.) Madokotela a a mphulufhela nga maanɔa.

LUDZHASI: Ni songo ralo mufunwa wanga. Zwi amba uri ri ɔo tou vha vhatu vha nŋha ngauri nŋe ndi khou ɔo vha ɔekhithshara hafha Yuni-vesithi ya Venɔa. Masheleni ri ɔo tou nekedzela nga miŋadzi.

SISIŋA PHOPHI: Ludzhasi, makhadzi ndo pfa vha tshi ri zwiŋiwa a zwi nga swiki, ho ɔahela mafhuri na raisi, vha ri zwi nga si swike u fusha gogo ɔine ɔa nga ɔa u ɔalela washu wa u thoma na u fhedza.

LUDZHASI: Ndi ɔo vha nekedza maŋwe masheleni. Vha nga si mphe-dze. Dzisuthu dzanga na inwi ni a dzi ɔivha uri ndi nngana. Nahone ri ɔo posela milenzhe na dzone dzi tshi tendelela.

SISIŋA PHOPHI: Na dokotela wa sibatela tshashu u ɔo vha e hone na ɔi ɔa BMW yawe ya mulilo. U ɔo ri muthu munyanyani washu wa lifha mulifho muhulu une u sa ɔo ri kunda ngauri ri zwigwili.

LUDZHASI: Fhethu hune ha nukhelela zwivhuya a si kanzhi u sa wani

MAFANEDZA (Ramaliba, 1994 :45)

"Vhone Vho-Sara, n̄e a thi na maḥungo lini, ndi khou ṭoḍa u vha vhudzisa uri naa uyu Mawela wavho u ḍo vhuya lini? Izwi ndi khou zwi ambiswa ngauri haḥu avha vhaḥwe matshudeni vho no ḍi vhuya kale?"

"Vhone Vho-Maemu, ngoho n̄e na vhone kha ri kundwe ri na mbilu nthihi. Ndi ḍo ri a ri na mbilu nthihi ngani ngauri na n̄e ndo ḍzula heneḥa ndo vha ndi tshi khou humbula ene na n̄e ngoho?" "Xaxaae! Aatshi mma! Izwo arali zwo ralo zwi a mangadza, vhukonani hashu ndi vhuhulu nga khaladzi. Heneḥa hune ra vho tou humbula zwithu zwa u fana ngoho", ndi Vho-Maemu.

"Mm, vha a ḍivha Vho-Sara, hezwi n̄e ndi tshi ri ndo vha ndi tshi khou humbula ngae ḥwananga, ndi uri mulovha ndo ṭangana na Dovhani hangei Zwavhahili nda mu vhudzisa uri uyu wanga u ngafhi? Ene o ḍo mmbudza uri Mawela hu pfi o sala muṭanganoni wa khoro ya matshudeni ya yunivesithi sa izwi na ene o nangwa u vha muraḍo wa khoro yeneyo. Zwino zwa vhukuma, u tou ri u ḍo vhuya lini, ngoho a thi koni u tou zwi amba lini."

**Mafeladambwa (Sigogo, 2008: 2)**

“Ai, khonani yanga, dzina ili li tshi di vha lawe u bva tshe a bebwa, a vha tsha li funa nga mini?”

“Vho-Maemu, a thi li funi ngauri li redza u sokou wela-wela zwithu nga thoho ngeno muthu wa hone a songo vhuya a thoma a humbula.”

“Ngoho vhone Vho-Sara vha do mmangadza, uyu Mawela vha mu nyadzela mini ngauri hufha o thanya na ngomu kilasini? Mawela vha khou sokou mu ambela-vho ngoho.”

“Naa vhone Vho-Maemu vha ri a si nwananga? Ndi a mu divha. Ndi vhona a tshi takalela mafhungo a si awe a vho tou nga ndi awe.”

Vhafumakadzi avha vho dilela mihani yavho vha tshi vhuisa ano na aya u swika vha tshi vhuya vha fhambana muwe na muwe a ya mudini wawe. Hafha Tshanowa naho hu sa tou vha doroboni sa ngei dziokhesheni vhatu vha hone vho fhaa dzenedzi dza ano maduvha. A re mavhone a mudagasi o dzhena henefha kha vha re na dzinndu dzavho. Musi Vho-Sara vha tshi kha di tou

**Mafeladambwa (Sigogo, 2008: 5)**

rengela. "Ndi zwone baba, kha litshe ndi ye u dzhenisa  
leneliya thaela vhudzuloni halo?"

"Zwino Mawela u mwemwela ndi u takajela tshone  
tshienda naa?" Ndi Vho-Sara vho ditakalela zwavho.  
"Mmawe vha a levha. Hone hu na muthu ane a si nga si  
takale a tshi khou fhiwa tshithu tshine a tshi funa naa?"  
Mawela u di amba o ima henefho muṅangoni.

"Iwe Mawela, ditutshele u ye u dzhenisa thaela  
vhudzuloni halo. Na nṅe ndi a vuwa zwenezwino. Havha  
mme au vha khou tama hu vhone vhane vha khou ya  
mavhengeleni. A vha funi zwone zwifuko zwiswa." Vho-  
Ramasunzi vha amba izwi vho sedza kha vhenevha Vho-  
Sara.

"Ndi zwone baba kha vha litshe ndi ye giratshini." Mawela  
o mbo di vula vothi a bva.

Mawela a tshi swika giratshini a vha o livha vothini uri a  
khiulule vothi. Musi a tshi sedza hafha kha mafasitere a  
giratshi, u vhona ho tamela madunzi haaḷa a tshilinga.  
Ene zwo tou mu mangadza vhukuma. A tshi tou vula

**Mafeladambwa (Sigogo, 2008: 23)**

Vho-Ramasunzi vha khou hwenya murahu ngeno nwana e phanda. A tshi swika a tshi tou ima na muṅango, khotsi vho ḑo ingamela giratshini vha mbo hambela munukho une wa tou ḑadza ningo khathihi na khana yavho. Vho mbo ḑi sinyalala vha dovha vha bvela nṅḑa vha ita na u pfa mare.

“Mawela nwananga, hu khou bvelela mini? Hii! Hu khou bvelela mini afha giratshini?”

“Baba, na nṅe ndi khou vha vhidzela wonoyu munukho. Nṅe ndo ofha u sedza-sedza ndi tshi ri kani-ha liṅwe ḑuvha u ḑo vhone na zwi sa vhonwi. Hone zwino sa izwi ndi na vhone baba, kha ri sedze roṅthe.

Vha thoma u sedza nangoho. Hezwi vha tshi tou ya murahu ha golo vha tshi tou ri maṅo nga fhasi ha golo hashi, vha wana hu na saga nga fhasi ha golo. Hone munukho wa hone wo vha u sa konḑelelei. Vha mbo ḑi bvela nṅḑa. Vha swika vha pfa mare. Na vhone Vho-Sara vha tshi swika vho wana khotsi na nwana vho sinyalala vhukuma.

**Mafeladambwa (Sigogo, 2008: 25)**

"Ndo do ya hafho ha Vho-Muraga ndi tshi ri vha mmbonise-vho nga ha tshiwo hetshi tsho ni welaho"

"Mm! Zwino vha ri mini-vho?"

"Nwana wa mme anga, vhomaine havhala vha ri ndi phele hejla ye na i wana giratshini. Vha ri yo tou dikanganyisa ya diita mmbwa yo faho. Vha ri na zwino yo vha yo da u gadisa hoyu Mawela. Vha ri yo mu gadisa mutsho u sa tshi wa vhuya wa tsha khese-khese! Ndi hezwo zwe nda vhuya nazwo."

Vho-Ramasunzi vho thoma vha dzula vha sokou ri duu! Vhenevha khaladzi vha di vha vhone vhe vha dovha vha tou thoma uri vha fhindule.

"Nwana wa mme anga, vha khou dishengedzela mini? Nhe ndi ri ndo vhona mmbwa ngomu giratshini. Heyo mmbwa ye nda i vhona a thi tsha funa u dovha nda i vhona na u amba nga hayo a thi tsha zwi funa. A thi khou toda u dishushedza nga u ofha mmbwa yo faho nhe lini. Hezwo zwa phele kha nhe ndi miswaswo."

"Ni a divha," Vho-Matodzi vha amba vha tshi vho sinyuwa. "Nhe muthu wa khani ndi a mu litsha. Naa izwi nhe arali nda sendela murahu ndi nnyi ane a do da? Nhe

**Mafeladambwa (Sigogo, 2008: 53)**

zwenezwo maquvha ane nge nda funa yanga i tshi thoŋwa a tshi swika. Vha vhona i si khwine arali ro tou ralo?"

"Hayo a si mafhungo ane a vhuya a dina lini, kha vha a litshe kha nge. Ndi a qivha uri ndi do tou zwi itisa hani. Nge tshine nda vha fhulufhedzisa tshone ndi tsha uri nge heyo nndu yavho ndi do i thoma nga tshenetsho tshifhinga tshine vha funa ndi tshi i thoma ngatsho." Vho-Ramaphagela vha tshi fhindula vha kona uri, aiwa, arali havha Vho-Siaga vha tshi do tou ralo, zwavhudi zwa u naka ndi zwenezwo, vha khou vha hira uri vha do da vha vha fhaŋela. Tshifhinga tshi tshi swika tsha uri i thomiwe, vha do vhona nga vhone Vho-Ramaphagela vha tshi da vha vha vhidza. Ndi afha-ha vha tshi mbo di tendelana nga u ralo.

Zwino, kha hu ri nga murahu ha vhege mbili, muŋwe musu nga matsheloni-tsheloni, Vho-Ramaphagela vha tshi tou fhedza u tamba khofheni, Vho-Muanaŋo mufumakadzi wa Vho-Siaga byelele. Uvha vho tou imisa na zwivhindi, ngeno vha tshi khou femeleka.

"Ri a vusa Vho-Muanaŋo," ndi Vho-Ramaphagela, "Khezwi vha tshi ri qela nga u tou gidima, ho tshinyalani?"

"Aa! Ii, ndi khou tou gidima. Ndi khou diswa nga mafhungo a no dina, e nda ruŋwa kha vhone." Vho-Ramaphagela vha tshi pfa vha tshi ralo, vha vho thoma u pfa mbilu yavho i tshi ri fhanduwinyana, fhedzi-ha vha qirindidza mbilu nga muhumbulo we wa tjavhanya wa vha qela wa uri, aiwa, arali e mafhungo ri do di a pfa-vho. Ndi hone-ha vha tshi vhudzisa uri mafhungo e vha da ngao ndi afhio. Ndi afha Vho-Muanaŋo vha tshi vha vhudza zwauri munna wavho Vho-Siaga vho nwalelwa vhurifhi nga muŋwe wa tshama yavho a no vherega Harankuwa, a ri kha vha dise mbanzhe hafho hune a vha hone, uvha a i rengwi, a i rengwi i a tula nandi. Huno, vhurifhi uvhu ha vha ho tou wela zwandani zwa tshi na nqevhe-wee. Vho-Siaga, ndi afha vha tshi langana na muŋwe wa tshama yavho a re na moqorokara, vha toda iŋa mbanzhe, mashudu vha i wana Tshisahulu. Huno zwino vha dzhia iŋa mbanzhe vha i panga khedzini ya puŋasitiki, ye vha dovha vha i dzhenisa sagani i re na muroho wa mukusule, vhukati ha mukusule hoyu. Zwothe zwo no eqana, ha vha u qela muri gwalani.

Zwino ha ri musu vhe ndilani, vha tshi ndo da huŋwe, vha tshenuwa vha tshi vhona vha tshi imiswa nga vhosipitikopo. Nthani ha uri uyu mureili wa moqoro a u imise, ene ndi u edzisa u shavha. Ndi afha avha mapholisa vha tshi vho vha pandamedza vha mbo di vha fara. Ha ri vha tshi setsha moqoro uyu vha vho wana iŋa mbanzhe, ha mbo di vha u farwa.

Zwo ri u ralo avha vhafariwa vha rumela maipfi mahayani. Huno vha mahayani u zwi pfa vha tjavhanya vha ya dzhele ye vha valelwa khayo. Nangoho vha swika vha vha wana. Ndi hezwi havha Vho-Siaga vha tshi vha ruma khavho uri vha de vha pambe tshelede yo imaho nga uri ya u do edzisa u toda axennde line la do vha imelela mulanduni hoyu. Musu vho no fhedza u vha hanelela, Vho-Ramaphagela vha kona uri, "Yuwii mufumakadzi wa tshama yanga. Vho-Siaga uvha ndi tshama yanga ya kale na kale. Zwino ndi tshi tou amba nga mbilu yanga yofhe vhukuma, a re nge ndi vha pfela vhuŋungu kha khombo heyi ye ya vha wela. Nahone ndi tama u vha thusa nga hune nda kona. Zwino mafhungo a sala fhethu huthihi ha uri ndi matandani,

ngafhi, vha vhona mutukana asuula wa mulisa, o dzula u khou endela u silinga zwithu zwawe henefho dubo ya ndila, ngeno kholomo dzawe dzi tshi khou endela u ja pfulo vuvhuni leneli lo fhandwaho nga holu lubada lune vha khou tshimbila khalwo. Vha sa athu u tou swikesa tsini nae, Vho-Muanafo vha mbo di ri kha Vho-Siaga, "Ha, mashudu ashu mangafhani-wee, muuwe wa vha ja vhatukana vhe vha da vha khada dzi ja kholomo dza hashu ngoyu."

"Ngoho-ngoho ndi ene?"

"Zwa vhukuma, kha vha edzou mu vhudzisa, izwi vha do pfa a sa tendishu?"

"Ndi zwone ndi do mu vhudzisa." Ha vha hu uri nga itshi tshifhinga ndi hone vha tshi khou swika tsini nae. Vho-Siaga vha mbo di thoma, "Ndaa muthanga, hu tou hani, ni khou lisa kholomo?"

"Ii."

"Ndi dza nnyi?"

"Ndi dza Vho-Ramaphagela avha vha re na silaha."

"Ea. Inwi ni pfi nnyi na?"

"Ndi pfi Ndidzulafhi Muthelo."

"Avha mufumakadzi ni a vha divha?"

"Ndo no vha vhona, fhedzi dzina lavho a thi li divhi." Vha ya phanda vha mu vhudzisa he a vha vhona hone, ene a mbo di bula. Vha tshi mu vhudzisa dzi ja kholomo arali dzi tshee hone, ene a vha vhudza uri dzo thavhiwa dzo the. O ri u vha vhudza zwenezwo vha si tsha dovha vha mu vhudzisa zwine, ha vha u mbo di mu onesa vha fhira.

Ngevha zwino vho no dzula na Vho-Ramaphagela avha munna na musadzi. Uvha vha khao thovhela.

"Na khathihi nge a thi athu u da mudini wavho tshi tsheetsho tshe vhona vha tuwa. Havha Vho-Muanafo nge vha khou nnzwifhela."

"A, vhone, Axace atshi! Vha khou ri mini? Hi? Vhone vhe vha di tou da mudini wa hashu nga wonoyu modoro wavho, vha amba zwenezwi ja zwa nda amba zwone. Vho no ralo nge nda ya nda vhidza muvhuye wanga Vho-Mutsharini vha da ra sumbedzana kholomo. Vhone vha tuwa vha ri-vha yo humbela phurumiti, vha do vhuya nayo khathihi vha tshi da u dzi khada. Ngangoho vhone nga liuwe . . ."

"Vha a zwifha vhone. Mudzimu wa makoleni, nge a tho ngo da mudini wavho."

"Yuwii-i, vha mpfarelani mulomo ndi sa athu u fhedza zwine nda khou amba. A vha litshi nda thoma-vho u fhedza u amba, vhona vha do kona u fhindula-vho." U pfa zwenezwo Vho-Ramaphagela vha mbo fhumula. Vho-Muanafo vha kona u isa phanda zwe vha vha vha tshi khou amba. Ndi afha ha vha tshi dovha vha hanelela zwa musi Vho-Ramaphagela vha tshi da na phurumiti vha na vhatukana vhavhili vha khada dzi ja kholomo. Vha tshi fhedza Vho-Ramaphagela vha di hanedza sa zwija u rangani-ha.

"Kha hu vhidzwe vhatukana vho dzi khada, ri pfe vhuhanzi havho," vha no ralo ndi Vho-Siaga.

"Ndi vhone vha vhatukana vhane nge ndi si vha divhe?" ndi Vho-Ramaphagela. Vho-Siaga vha mbo vha bula. Vho-Ramaphagela vha tshi

**Matakadzambilu (Maumela, 1972: 5)**

tshi kha ɔi vha ndo ɔi tumba heneffhano na zwino. Vhusiku ha namusi ndo vha ndi tshi ɔo tou vha tshiliwa tshihulu tsha zwivhanda zwa fhano Niani.' Vho-Mugovheli vha tshi fhindula vha si tsha fhindula hezwi zwo ambwaho nga Vho-Mmbubana lini, vho mbo ɔi thoma miuwe mihani ya thungo-thungo.

Ha ri moɔorokara wa Vho-Mmbubana wo no fhela, ndi afha-ha vhaŋe vhawo vha tshi ri kha Vho-Mugovheli, "Vha sa athu u takuwa kha vha ime ndi range u vha itela thabelo uri vha ɔo kona u tshimbila lwendo lwavhuɔi."

"Hai, kha vha sale vha tshi ri rabelela. Afhu vha tshi khou zwi vhona, riŋe ro no lenga nga maanɔa hune ra khou ya hone." Vha tshi khou ralo vha khou dzhena liɔori ni javho khathihi na vhaɔa vhaŋhannga vhavho vhavhili. Ha vha u mbo ɔi li ritha ɔa mbo ɔi rwa li tshi sendedza, buse nga murahu ɔa sala ɔo sokou bodo-bodo.

Haiwaa, miuwaha ya sokou ɔi tanɔulukana i tshi ya Vho-Mugovheli vha kha wonoyu mushumo wavho wa u hwalela dzinyamunaithi mavhengeleni na dzikhefina dza fhethu ho fhambanaho. Zwino kha hu ri miuwe musi nga masiari nga nwedzi wa Luhuhu vha tshi khou tshimbila nga bada i no bva Giyani i tshi ya Bulugwane, makole a mbo thoma u hundezana-hundezana, hu si kale ya mbo ɔi thoma u bvuma khathihi na u rotha he ha ri u thoma ha mbo ɔi hulela hu tshi ya, u vhuya i tshi mbo ɔi tou shuluwa wa vha mutshopetshope. U ya na u ya u bvuma nahone ha pindulela-vho ha vho anda mithathabo.

Ho ri zwenezwiɔa i tshi tou thoma u na Vho-Mugovheli vha imisa liɔori vha vhidza Madovhi we a vha o dzula ngei murahu a ɔa ngeno phanɔa vha vho vha vhararu nga Mutangwa. Vha kona u dovha vha dzhena ndilani yavho.

Huno vha mbo swika huuwe hu re na kuvhanga, zwino ha ri zwezwi li tshi tou ri li a thoma u ku gonya, vha mbo ɔi pfa li tshi nga li khou kundelwa u namela kuvhanga ukwu, khathihi fhedzi ɔa mbo ɔi huma nga tshamurahu, fhedzi ɔa sa ye kule ngafhi vhunga ho vha hu fhethu ho itaho kugodi, na Vho-Mugovheli na vhona vha vha vha tshi khou kanda biriki, ɔa mbo ima. Vha mbo u dzhenisa gereni ya u li takusa. Vha tshi ndo kanda-salareitha, liɔori a li tsha ri tsuku, li vho sokou bvuma ɔo ima fhethu huthihi. Huno vha mbo ɔi javhanya vha vha na nzhele ya uri kha hu kundwe hu na tshinwe tshithu tsho tshinyalaho khaɔo heji liɔori. Ndi afha-ha vhuraru havho vha tshi tsa khaɔo vha ɔola nga fhasi haɔo. Hai, a zwo ngo vhuya zwa vha dzhiela tshifhinga tshingana u wana tshiitisi, matsiko ndi ɔiraivinishafuthi, yo kulea nga phanɔa, zwino yo no fhasi ngule. U zwi vhona a vho ngo vhuya vha ɔwa vha tshi ri mini, vha mbo ɔi thoma khakhathi ya u edzisa u i lugisa. Zwino tshikundisi tshavho tshihulwane hafha ya vha baudu yo nyumuwahho, zwino vha khou edzisa u kombetshedza iuwe vhudzuloni hayo, zwino mushudu mavhi baudu ya hone a i tendi u dzhena. Hezwi vhe kha heyi kakara-kakara, i re myula i tshi ɔi vha i vhukati. Vhone vhathu vha ri u ɔola matope vha sala vha tshi nga nguluvhe i re tshitumbani tshi re na thophe. Naho zwo ralo, vha sokou ɔi futelela u lwa nazwo vha tshi ya phanɔa, vha tshi edzisa nga u rali na nga u rano.

Ngavhuya vha mbo pfa u bvuma ha moɔoro u no khou ɔa u tshi bva hune vhona vha khou bva-vho hone. U u pfa vhothe vha mbo ɔi bva fhaɔa fhasi ha

**Matakadzambilu (Maumela, 1972: 21)**

"Naho zwo ralo, nge a re nge, vha nga si do vhuya vha lala vho nkona. Ndo dzula ndo vha thanyela, a thi ngi sa vhone. Mudzimu nga khaladzi, nge ndo bala tshohe kha matswotswi a fhanu Dzhubege."

"Haya mafhungo a u sokou tata khani ya fhedzi nge a thi nga a koni, kha ri fhumule zwashu. Ndi khou zwi divha zwaure vhone a hu khou amba vhone, hu khou amba hohu halwa vhu re phanda hashu hafha." Vha re Vho-Nelombe vha di dovha vha fhindula vha tshi tata vha tshi ya phanda. Avha muhulwane vha mbo kanganyedza nga u amba na muwe we a vha a tshi khou fhira nga henefho tsini. Vho no fhedza nae, vha mbo thoma iwe khani zwino.

Hu mbo ri maduvha a si mangana nga muwe Mugivhela nga masiari tshithu, Vho-Nelombe vho didzulela zwavho ngomu danderumu yavho vha khou diphina nga u thetshesela radio, mufumakadzi vha khou goda-goda hanefha rumuni yenyi. Huno vha mbo pfa u omba-omba vothini. Avha vha mufumakadzi vha mbo ya vha vula lia vothi. Vha tshi tou phamu, a, vha vhone muangani ho ima muhanngana mutswuku musekene wa tshimo tsho linganelaho na khofheni husekene ha u thanya, o ambara swithi yawe i no tou mu doba. Tshandani tsha monde o fara mukhwama wa vhugavhasa, u no valwa nga zipi, u no fodou nga mutswuku.

"Ndaunduna!" Ndi ene, o fara muwadzi nga tshiwe tshanda."

"Aa! kha vha dzene zwavho."

Muhanngana uja ndi u dzhena, Vho-Nelombe ndi u mu sumbedza tshidulo, a mbo di ya a dzula khatsho. Ha ri avha vha vha muji vho no mu resha nga dakalo, a kona uri khavho. "Nge ndi muthu ane a khou enda a tshi vhambadza dzivanitshara dzo fanyiswaho hafha buguni heyi," a tshi khou ralo u khou bvisa bugu ya khadiloko fhaja ngomu mukwamani uja. "Dzi sa rengwiho nga kheshe fhedzi, dzi no rengwa na nga tshikolodo tsha minwaha i sa fhiriho mivhili. Muthu u bvisa diphosithi yo tiwaho kha tshithu tshene-tsho, mulandu wo salaho wa badelwa nga nwedzi nga zwituku nga-zwituku wa vhuya wa fhela, tenda mulandu wa hone wa sa pfuke minwaha mivhili."

"Kha vha ri fhe ri vhone naho ri si na mafo. U vhone tsha mukhuwa tenda hu si u dzhia," a no ralo ndi mufumakadzi wa Vho-Nelombe.

"Kha vha litshe ndi tou i vhea hafha ntha ha dafula, hune vha do kona u i vhone zwavhudi." ndi uja muhannga a no ralo a tshi khou takutshela dafulani, a swika a mbo di i vhea ntha halo, avha vha endela u vula vha tshi vhone zwo fanyiswaho ngomu hayo. Uvha vha wana, hai, yo sjani thovhela, hu vanitshara ya danderumu, hu ya khishini, hu ya kamarani ya vhulalo, hu zwitofu, hu dziradiogireme, na zwiwe zwizhi, uvha-zwo vhuya nga ndalo, u vhalo ndi u shaya nungo.

"E,e, zwithu zwa hone a si u naka nandi, Vho-Nelombe, kha vha de vha vhone," ndi havha mufumakadzi vha no ralo. Vho-Nelombe ndi u da-vho. Huno vha endela u sedza vhothe fhaja vha tshi sedza na mitengo yazwo. Zwine vha fodou nga a vha zwi pfesesi, vha tshi mu vhudzisa.

"Tshukhwi, Vho-Nelombe, kha vha vhone zwitofu khezwi zwa u naka, kha ri mbo di nanga tshiwe henefha, ifali ri tshi khou foda tshitofu fhanu hayani, vhunga tshine ra vha natsho tsho jahala."

"Afhu hu na tshija tsho ra galedza ngei doroboni, ri do tou tshi ita hani."

**Matakadzambilu (Maumela, 1972: 37)**

vha sumbedze khaladzi vhomakhadzi Vho-Mulandudzi hezwi zwe a itwa nga mutukana wa ha Makananise.

“Nndivheni, ni songo tsha lila,” ndi vhone vhafuwi Vho-Nemakata, “ni nndariye ha vhomakhadzi Vho-Mulandudzi vha edzou vhona-vho zwe na itwa.”

“Muhali, afha vho humbula zwavhuḏi, ngoho tshithu tshi a vhudzwa muḥwe. Nahone muthu a si wa muthihi vhafuwi vhanga.” Madzuloni a uri vhamusanda vha fhindule Vho-Nematswerani vha ita zwa u kwengweledza ḥwana wa mukomana wavho, ngeno vha tshi vho humela hayani, Nndivheni na ene-vho a mbo ḏi vha sala murahu.

“Hei, Vho-Nematswerani vha songo sala vho ima, kha vha ḏe na vhone,” ndi vhafuwi musi vha tshi vho vhone mulanda wavho a tshi vho sala o sokou ima. U zwi pfa avha muvhidziwa na vhone vha mbo ḏi vha tevhelela.

“Vhunga vha tshi khou ri vha khou mbo ḏi tsa tshikoloni zwino,” ndi Vhomakhadzi musi khaladzi o no fhedza u vha hanelela, na ḥwana wa khaladzi vha tshi khou mu vhone a tshi khou lila phanḏa havho, “kha ri tuwe roṭhe, ndi yo sema havha munna vha no pfi ndi vhone phirisipala. Nahone ndo vha ndi tshi khou tama na zwino ndi tshi khou vha vhone vho ima hafha phanḏa hanga.”

“Hai, vhone a vha vhuyi vha ya, vhunga afhu nṅe ndi tshi khou ya hone. Vhone kha vha sale vha tshi ṭanzwa na u kanda hoyu ḥwana hafha he a ralo u khukhunywa. A re nṅe ndi ḏo ṭuwa na hoyu Nematswerani.” Huno, avha mukegulu wa khuvhe, ha vha u mbo ḏi tenda ḥi fhungo ḓo zwiwaho nga vhafuwi vhavho. Avha vhavhili vha tshi khou ya he vha amba hone, hai, vhone vha khou sala vha tshi mbo ḏi thoma ḥa shia-shia zwino.

Vhamusanda Vho-Nemakata zwino vho no swika tshikoloni, na zwino ngevha vho no vha dzuloni ḥa vhatu vhaṅa, nga mudededzi Ramaḥiwa.

“Muhali,” ndi Vho-Matshete musi vhamusanda vha tshi tou fhedza u amba tsho vha ḏisaho hafha tshikoloni, “aiwa, ndi tshi shavha u zwifha, ndi zwa vhukuma zwauri mukololo o rwiwa nga mutukana wa murole wawe a no pfi Tshiṭangano, fhedzi o kanya u tshinya mathungo nga u a vanga na mazwifhi, a dovha a siedza zwine zwiga, u fana na vhuṭanzi ha uri nndwa yo thoma hani, vhunga afhu a tshi nga ho ngo tsha ṭalutshedza vhafuwi, kani o amba, zwo tou hangwiwa ngeyo Musanda?”

“Naho a songo amba zwawe, vhone vho litshelani a tshi rwiwa vho lavhelesa, vha tshi khou endela u vhone na tshikolo tshavho tshoṭhe?”

“Muhali, kha ndi thome u thetshesesiwa-vho ndi tshi ṅe hanga vhuṭanzi, hune nda ḏo khakha hone havha Vho-Ramaḥiwa vha nkakhulule.”

“Ndi zwone, kha vha ṭanziele-ha ndi pfe.”

“Mbifalume muhali,” ndi Vho-Matshete, vho no ralo vha mbo ḏi thoma-ha u toolola fhaḥa ngoho yoṭhe ya mathungo, Vho-Nematswerani vha tshi khou endela u tendelela. Vha tshi fhedza vhamusanda vha mbo ḏi ri, “Nematswerani!”

“Ndaa muhali! Vele nga eṭhe!”

“Vhuṭanzi ha havha muthu ndo vhu pfa, fhedzi naho zwo ralo nṅe a thi humi kha heḥiḥa ḥa uri hani-hani vha tshi litsha ḥwana wa khosi a tshi khou rwiwa, vhone na tshikolo tshavho vho lavhelesa? Nṅa mathina tshikolo tshino

**Matakadzambilu (Maumela, 1972: 69)**

#### 4. Luvhilo

Luvhilo ndi lwa-ni mashaka?  
U sa pfa hu tunya mavhudzi.  
Na kukhulwa ni do elelwa;  
Milayo magondoni.  
U gidima hu tshee u lenga.

Mbambeni luvhilo ndi muhali.  
Vha luvhilo vha avhelwa malamba.  
Magoswi a dzhenwa nga phepho;  
Nge a kundwa luvhilo.  
Magondoni luvhilo lwo iledzwa.

Randevhe u fhufha nzambo;  
Zwigevhenga zwo mela;  
Mmbwa dzo nembeledza ndimi;  
Mafo o dala mabuse;  
Randevhe e ndo hanya.

Mazhuluzhulu tshibode tsho ambara.  
Luvhiloni tshi a pfumelwa.  
Khombo tshi i tinyela-fhi?  
Nndwani tshi shavhela-fhi?  
Gamba lo tshi tsireledza.

Luaviavi lu gidima vhuḁe.  
Thethenwa dzi tshi nga dzo laxwa.  
Vha lu divhaho a vha ambi.  
Nga tshavho vhe;  
U tonga hu vunda khomba luvhabvu.

**Muhumbulo wa Vhuthu (Magoro,1988:4)**

#### 14. Vhutsila

Ndi mpho muavhelwa nga Nwali.  
A re na iwe ndi mutali.  
U bvisela ndivho khagala.  
Kha ene a hu na malanga.

A bonyaho u bvisa malanga.  
Tshirundu tshi bva nga litswu.  
Vhatali vho dadza khaṅo:  
Madakalo o dala khavho.

Vhavhumbi vha bwa vumba.  
La ṅauswa la kulutedzwa.  
Ha vhumbwa mudzio dzanga.  
Wa vha muvhuya kha vhathu.

Vhavhadi vha lunda thanda.  
Vha i vhangwa wa vha mutuli.  
Lufhaho na ndilo ndi zwa vhomakhulu.  
Ndilo ndi ya vhanna vhadziavhutsila.

**Muhumbulo wa Vhuthu (Magoro,1988:15)**

### 35. Thilaiwi

Thilaiwi a sa pfi mulayo.  
Hu pfi ndi tshilela nnyi?  
Muthu ndi mueletshedzwa.  
Muthu nga munwe ndi muthu.  
A re eṭhe tshawe ndi thovhedzo.

Thilaiwi a kanda u ḍo elelwa.  
Muimeleli u bva ngafhi?  
Ngavhe i tenda mulandu.  
Nge a dzingisa nḍevhe.  
Funguvhu ḷo elekanya ḷo bwandamela.

Vhahulwane vho kholwa.  
Nga u amba na dzinganḍevhe;  
Mushaya khuliso.  
O pika u khuduluwa.  
Vhulaloni u ḍo elelwa.

Thilaiwi u ndi tshila tshikhuwa.  
Zwa tshikhuwa zwa somela.  
Nge a sa ḍivhe zwoṭhe.  
Ha sala vhubesekuwe.  
Levhu-levhu masosani.

Thilaiwi ipfa vhahulwane.  
Tshinwelo tshavho ndi tsha vhuthu.  
Milayo yavho i na ndeme.  
Ni ḍo vha nwananwana.  
Muvhili wa sisima mapfura.

**Muhumbulo wa Vhuthu (Magoro,1988:38)**

BONO V

(Nḁuni ya Vho-Maria, Vho-Mawela, Vho-Maria, na vhana vho dzula kha masofa thelevishini i khou tamba.

**Mato** o ṭalela henengei, ngeno zwandani ho farwa zwi no khou nḁkadza mare. U dzhena ha Tshililo na kukuladzi zwi ṭa uri Vho-Maria vha thome u bilufhala).

**Maria:**

Mulandu? (Tshililo na Ndivhuho a vha athu na u dzula na fhasi.)

**Mawela:**

Khamusi vho ḁa u lavhelesa thelevishini.

**Ndivhuho:**

Hai! a ro ngo ḁeta thelevishini. Ro ḁeta... Tshililo ambani.

**Tshililo:**

Ndo vha ndo ḁa u vhonana na khotsi-anga (U amba o ḁi tou gwadama nga magona ngeno sofa ḁi tshi ḁi vha hone zwalo.)

**Maria:**

Asizwo, vhana vha ṭoda u vhonana navho.

**Mawela:**

Ni vho amba hani inwi-vho naa? Ambani vho inwi ndi pfe.

**Tshililo:**

Hu pfi ri ḁe na tshelede ya Ngudavhubiki, khathihi na u vha humbudza nga ha dzila bugu dzi sa athu u fhelela.

**Ndivhuho:**

Tshililo hafhu ni tshi vho nga ni khou hangwa na dzila dzanga? Ni songo hangwa u vha vhudza. Vha vhudzeni uri hu khou ṭodea ḁa bugu khulu ḁa.

**Maria:**

Atshii! ḁanwaha a hu nga ḁiwi. A ri athu u lila ri kha ḁi ḁo tou ongolela.

**Mukosi wa Lufu (Milubi,1983:13)**

**Nyakubilwana:**

Vhana ndi vha mulovha. Vha namusi i tou vha pfarela u lila. ndi jila y musudzungwane. Hu na itsho tshikhuwa tsha hone, kha tshi itwe vhone. Zwothe pfofofo. Na zwi no itwa zwothe lukuna a zwi na. Ndi hanya ha muhanyi ho shandukaho muhungo wa mbudzi, w hungesaho. Ri do vhona nga nngwe i tshi tamba na mbudzi.

**(Tshifhinga tshi tshi swika, vhakegulu vha shuma nga kushumela kwavho vhe thaa! Lutshetshe lwa ededzwa.)**

**Mukosi wa Lufu (Milubi,1983:47)**

Ndi yone levhu-levhu,  
Ya makukwe musi  
Mulambo wo dalesa.  
Ndi u puta-puta,  
U puta wa putesa,  
Wa mangala ganukoni,  
La u putesa hau  
U putulula mahagala  
Ndi vhudubudubu,  
Ha mutsi mudubi,  
Vhune muduboni waho  
Wa takala wa sedza  
Magumoni a mudubo,  
Magumoni u si vhone  
Magumo a mudubo,  
Wa mbo neta wa nyetha.

**Marubini:**

Vhathu kha ri balangane,  
Zwo salaho zwi do londotwa,  
Zwi do londotwa musi lo tsha,  
Haa! mufuvha u xa ro xa  
Ra xa mufuvha ngeno mufuvha u hashu,  
Dzashu mbilu dzo bva  
Vhudzuloni hadzo vhukuma dza bva,  
Ngoho dzo bva vhudzuloni

**(Vha a balangana katini ha mithathabo, kati ha pfiko-pfiko na pfiki-  
pfiki)**

***Mukosi wa Lufu (Milubi,1983:71)***

vhe na ipfi la tshisadzi kha zwa u imbelela. Kerekeni yenei ya havho dzikhwaere dzo vha dzo fulufhedza vhone, u tshi wana mukalaha vho i fara khwaere vha tshi ri u sakha we nazwino vha khou ita tshimbwindimbwindi-nda-vheka.

Nda zwi vhona zwanga zwila zwe vhakalaha vhenevha vha thoma kilabu ya u dzhima ho jwa na nga dzithirekisuthu. U tshi wana zwimvingimvingi zwivhili zwi tshi tou nga thendele mbili zwi tshi swika fhala khoneni. Vho ri u thoma u gidimai, vhone, ngoho Nwali u sika vhathu, dza Vho-Tabataba dza tou thamuwa, hu si kale dza mbo di thoma u hotola dza vho tou huwelela vhanwe uri vha dzi disele bibi yadzo dza mbo di i hoha lu sa vhalei dza vha dzo guma, ila thirekisuthu thovhela, yo ambarwa khani-ha mashaka. We a sa vhuye a didina naho o vha o ambara thirekisuthu ndi Muphurofesa Vusamazulu. Muhulwane yo di tou ditshimbilela ya ri “U muvhili ndo u fhiwa nga Mudzimu, ndi vhuya nda u fhungudzela mini,” i tshi ambela fhasi ya ri, “Hone Muphurofesa Tabataba vha khou fhungudza ufhio-vho?” Vhanwe vha tshi khou ralo u sea ya ri “Muphurofesa Phalaphala na musadzi vha khou sokou ita, vhone vha do tou sakhela fhasi arali vha sa i divhi dzhimingi.” We a vha sia vhothe ilo duvha o vha Muphurofesa Majaha. Yeneyi kilaba yo mbo di vha yo fhiledza lenelo duvha, a ho ngo tsha vha na munwe mutangano.

Muphurofesa Phalaphala vho do ri nga li tevhelaho vha vhudza matshudeni nga ha mafunzele maswa, vha vha vhudza nga ha bugu dzine vha fanela u renga, khadzo ha sa vhe na nthihi zwayo ya Mphoyanga. Vha mbo di ri kha matshudeni, “Arali ra sedza kha mashango othe ri do wana uri vhathu vhane vha guda Tshikhuwa nga Tshikhuwa vha fhedza vhe vhomakone, zwo ralo na kha dzinwe nyambo

*Muphurofesa Mphoyanga (Sengani, 1995:23)*

arali hu na zwine a vhona a sa zwi divhi. Linwe duvha o vhuya a ri, “Mokgalabe o nyaka go ntvesa le wena. Ge a ka mphoromota pele ga gao nna ke tlo sepela wena wa shala. Nako yengwe ga ke mo kweshishi.”

Mphoyanga o da hafha Vho-Phalaphala vha songo diimisela. Apuliksheni yawe yo da vha tshi khou lwala, huno vha vhudzisa Mulaiifa, uyu a tshi ya u todisisa a wana fhedzi madzina mararu ha ri nga duvha la u nanguludzwa vha diwana vho livhana na Mpho Mphoyanga. Musi hu tshi vhudziswa dzimbudziso kha zwa poswo heyo ha wanala Mphoyanga a tshi fhirela kule havha vhanwe. Vhanwe sa Muphurofesa Mphetshanga ndi vhe vha ri Muphurofesa Phalaphala vha na mashudu u wana muthu mungafha a re na ndivho nngafho ya girama, vhone mune vha vhonala vho neta, fhedzi vha sa mu hane.

“Arali vhurifhi ha hone vhu tou da kha nne ndi musi ndo vhu kherula,” ndi vhone mune nga mbilu zwenezwi vha tshi khou yela ofisini yavho. Linwe vengo lo naniswa nge Mulaiifa e linwe duvha a tshi khou amba na Mphoyanga na Bulatshau, avha vha pfa a tshi vha tongisela zwe a ri ndi “Imagery”, huno Bulatshau a ri zwinwe – vho vhanwe vharendi vho vha vho fanela vha tshi tou dinwalela ngeana.

Mphoyanga ene a ri, “Afho a hu na vhurendi u sokou vha mutevhekano wa mitaladzi, *“something like versified philosophy.”* Vho mangala uyu a sa tsha amba o no sinyuwa. Vho do zwi wana uri mathina o vha a tshi khou amba nga ha vhurendi ha Muphurofesa Phalaphala. Mathina Mulaiifa o do tuwa a ya a vhudza muhulwane, Chief tsha ri u zwi pfa tsha gwa fhasi tsha nga tsho hwelwa nga vha Matongoni.

Nga madekwana a Lavhutanu Mulaiifa a dzhia founi a kwamana na mukalaha vhe vha vho ya hayani vho katela

***Muphurofesa Mphoyanga (Sengani, 1995:31)***

Ndi fha<sup>la</sup> vhomme vha tshi da nao fha<sup>la</sup> na a zwi<sup>la</sup> hu tshi tholiwa Mpho, vha bu<sup>la</sup> uri v<sup>h</sup>ukuma<sup>k</sup>uma Vho-Phalaphala vho vha vha sa mu to<sup>di</sup>, zwo ro ita nge ha vha hu na Muphurofesa Mphetshanga. Vha vha v<sup>h</sup>udza nga a mi<sup>t</sup>angano ya v<sup>h</sup>akalaha ye ya vha i sa fheli na marifhi e vha n<sup>w</sup>alela mivhuso ya mashangoda<sup>v</sup>ha uri hoyu a sa tendelwe u ya hafho fhethu.

“Nwananga nandi ...” ndi vhone mme a Mpho musi avha vha tshi khou anetshela.

Vhone-vho mme a Mpho vho do da na ma<sup>n</sup>we nga ha Vho-Phalaphala a v<sup>h</sup>ubvo ha vengo la n<sup>w</sup>ana wavho, “Vha kha di zwi humbula zwi<sup>la</sup> ri tshee tshikoloni Tshibonda a tshi n<sup>d</sup>ela na n<sup>d</sup>uhu na zwi<sup>k</sup>oli. Ii, ho do da, na v<sup>h</sup>urifhi, n<sup>n</sup>e nda ri aiwa, n<sup>n</sup>e ndo no vha na muthu ane a do mmala. U bva zwenezwi<sup>la</sup> Vho-Mphoyanga a vho ngo tsha la lu difhaho lini.”

“Vha a ralo na vhone” ndi vhomme vha tshi to<sup>do</sup>ou pfa ma<sup>n</sup>we.

“Na zwenezwi<sup>la</sup> e sipikitere muhulwane, hafhu vho vha vha tshi tou fhunzhela thovhela, hu<sup>n</sup>we vho vha vha tshi posiwa Tshokotshoko hangei. Lin<sup>w</sup>e du<sup>v</sup>ha kana ndi musi vha tshi khou humbela l<sup>i</sup>vi ya u ya u e<sup>d</sup>edzwa siba<sup>d</sup>ela-wee, a mbo di vha fha fomo dza u ri vha litshe mushumo ngauri a nga si zwi kone zwa u shuma na muho<sup>t</sup>a, zwo do tou luga nge ha vho ya n<sup>n</sup>e”

“Zwi amba uri vhone vho vha vha tshi ri u ya zwa luga?”

“Aii, hou<sup>l</sup>a muthu u tshee na dikitele. Ngoho nwananga u khou v<sup>h</sup>aiselwa tshivhi tshanga vhonei.”

“Ha, fhedzi naho o mu shengedza, khoyo o mu n<sup>a</sup>medza, ene o vha a tshi ri o mu wana, a tshi mu tshimbidza govhani la dunzi la lufu, mathina u khou mu takusa. A si t<sup>h</sup>oho ya dip<sup>h</sup>athimennde zwino. Vhaambi vha ri hu pfi u khou humbela u v<sup>h</sup>uya, kana zwi do ita wee?”

***Muphurofesa Mphoyanga (Sengani,1995:165)***

### 13. KHALADZI ANGA.

1. U ja ndi nnyi a no nga ndi Itani?  
Wa tshilemba tsho tshenisa mudavhi.  
Vho-Khotsi anga litshani ndi ni vhudze.  
Khaladzi anga a songo ja dza vhathu.  
Matsina nge musanda thi nga dzheni.  
Munengeledzi muri wa mulamboni.  
Khaladzi anga, ariqi, nge-nge, ariqi!
2. Maipfi a nqala tshilimo ha tangani.  
Ha Vho-Ravhura ndi kale ndo landula.  
Hu lilwa nge nwana munene naa?  
Vhavenda nge ndi nga ri vho nkovha.  
A thi nga yi vha swike vha vha vhudze.  
Khaladzi anga Itani ha nga dzei.  
Nge-nge, ariqi, khaladzi anga, ariqi!
3. Fhano kha riqe muvhuya ndi ufho?  
Ndiyangandzhe matsina vha i hangwe.  
Maipfianqala yo vha fha zwinzani?  
Ho wanwa donngi litshani vha i fushe.  
Ha bebwa qula mafema-nga-khanani.  
Na Mukatshelwa muvhuyangadzo haho.  
Ene nge, ariqi, ene nge, ariqi!
4. Khaladzi anga ndi tsilu tshingafhani?  
Tshinanqe a ni nga qo mu kona.  
Quvha ji tshi tsha ni dovhe ni mbudze.  
Vhuambaamba nge a thi vhu funi.  
Domba ji tshi swa ndi tuwa nga moqoro.  
Zwa Tshikhuwa vha nga si qo zwi kona.  
Tshinanqe, ariqi, tshi na nge, ariqi!
5. Vho-Khotsi anga vho beba Thivhafuni.  
Tshi na nge a tshi na munwe muthu.  
Thavha dzavhuqi dzi Vhukalanga.  
Muno Venda ha vhumbwa mitshilinzhi.  
Ipfani nge muvhuya ndi a siho.  
Ndi a fa zwanga vhavhuya vho fa hani.  
Nge-nge, ariqi, ene nge, ariqi!

NDIVHUDZANYI (Madima ,1973:22)

### **Vho-A.P. Sigama**

Vho li tshadza la Tsianda nga thonga ya peni  
Na Vho-Mukhobodo vho pfa mubvumo vha bvisa  
vhakololo.

Vho shuma Mukwevho.  
Vho funza malamba e si gathi  
Vhana vhothe vhe vha funzwa ndi vhathu namusi.

Vho li dzhena nga thoho la Tsianda,  
Vhutshivha ho sendedzwa kule misi yothe.  
Vhanwe vho hana u funzwa vha sa tendi Yesu  
Muduhulu wa vhakwevho a vhona vhuvenza fhedzi  
A da a ri bvisa swiswini la u shaya ndivho.

Ro funzwa u sa nyala vhathu na vhuluvha  
Nga murwa wa vhakwevho Vho-A.P. Sigama.  
Mitamboni ro fhirwa nga tshifhio tshikolo?  
Kha dzinyimbo ndi tshifhio tshe tsha ima phanda  
Vho ima muskene wa vhakwevho vha tshi rithelela.

Ro vha vhona midini ya vhadededzwa vhavho  
Vha tutuwedza vhabebi na vhana u funzwa  
Vhashai vho funzwa ndila dza u difarisa  
Vha a livhuha, vha tou sa tavha mukosi muhulu.  
Vho shuma murwa wa Sigama.

**No zwi Divhelani (Kuba,1989:36)**

- muthihi fhedzi. Ndi ngazwo ndo ima navho.
- TSHENGELO: Vha vhona unga khaiwe ndi a mama gunwe. Vha vhona e manzani enea, n'wana u funwa nga muwe, ngeno khotsi awe a henefho nga nthani havho makhadzi.
- VHO-SEANI: Ndi ri a si n'ne inwi n'wana. Hu u mmbulaha ni nga kha di ita.
- TSHENGELO: A thi athu u thoma mabulayo anga. Ndi na tshifhinga na tshikhathi tshao. Vhone kha vha mmbudze fhedzi uri arali e si vhone, ndi nnyi? Ndi toda u divha hoyo o piringanyaho vhutshilo hanga hothhe. Ene u do ndivha.
- VHO-SEANI: Sa izwo zwo ralo, imani ndi ni vhudze.
- TSHENGELO: Kha vha de nao ndo thetshesela.
- VHO-SEANI: Inwi rangani u mpfulufhedzisa uri nda ni vhudza a ni nga swiki hune na nthengisa.
- TSHENGELO: Tsevhi a i vhulawi.
- VHO-SEANI: N'ne ndi kale ndi tshi khou vhaaisala Tshengelo. Hanga vhu'ungu vhu fhira ha'u.
- TSHENGELO: Ndo thetshesela.
- VHO-SEANI: Tshengelo n'wana wa khaladzi anga? Havha muthu vha no pfi Vho-Nemadzhlili a si vhone malume a'u. Ndi amba na mavhengele othe a si avho, ndi a khotsi a'u. Khotsi a'u vho fela one.
- TSHENGELO: Vha ri mini, a si malume anga. Nga lifhio?
- VHO-SEANI: Vho-Nemadzhlili ndi vhone khotsi a Tshipofu. Ndi musi vho tou itela khaladzi anga vhumbulu vha na mme a'u, uri mme a'u, vha kone u malwa nga khaladzi anga. Zwino?
- TSHENGELO: Khaladzi anga o lovha a sa divhi tshithu.
- VHO-SEANI: Ndi ngazwo na namusi vuvhili havho vha sa tendi ni tshi mala phanda ha Tshipofu. Vho shavha mulayo we khotsi a'u a sia o n'wala mapholisani uri n'wana wawe a rangaho u mala ndi ene mu'ifa. Zwino vho toda mu'ifa a tshi vha n'wana wavho wa lofha. Tshengelo n'wana wa khaladzi anga, na tou bula fhungo ili, n'ne ndi hone ndo fa.
- TSHENGELO: Makhadzi, ndi a livhuwa thuso yavho. Nahone ndi vho p'fesa uri ndi ngani vho

**Ngozwi yo Hana Mulilo (Muthobi, 1996:70)**

Ndi dennde ya Ene mushumi;  
A re ngomu mushumoni,  
Ine u ralo u thuthwa;  
Ha sala hu tswavhelele,  
Muthu a vho shaya ndivho,  
Ya he ya vha yo tokwa  
Izwi vhudzisani Paulo.

Ndi thumba ya thokho  
Dzi andaho mafhetwa,  
Zwone zwifheji zwi fhetaho  
Ha vho sala vhukhopfu fhedzi,  
Thumba yo mbwandamela tshothe  
Lune ya lila muvusi  
Nga one maquvha mararu.

### *Nyangalambuya*

Muthu-ḡe nandi!  
Ene mutaḡwa nga vhapo.  
Mbilu-ḡe yenei!  
Yo hwalaho a ḡifhaho!

Wa swika fhano,  
Fhaḡa ndi lugungulo  
O u ḡisaho o fanelwa-vho  
Na nga zwikhodḡo.

Nyangalambuya nangoho vhathu;  
Iwe mutakalelwa na nga dzitshetshe,  
Dzi melaho maḡo marumbini au;  
Dza fhumula dze tshetee!

Ndi lufuno-ḡe lune wa vha nalwo?  
Lufuno tshidziki lune wa avhela vhothe-vho  
Hu si na tsatsaḡwo na vivho zwaḡo.

**Nyangalambuya (Netshivhuyu, 1982:3)**

## 26. MAQADZWANA A NWALI

Iwe qadzwana la Vele-la-mbeu  
U diputelani u sa putuluwi sa dzuvha  
Wo fhambanafhi na la Afurika-Tshipembe  
Afurika-Tshipembe shango la musengavhadzimu.

Iwe qadzwana la Vele-la-mbeu  
Iwe u muñwe wa mivhala ya musengavhadzimu  
Tongisa wau muvhala  
Diñongise nga Afurika-Tshipembe.

Musengavhadzimu wa mivhala ya fumithihi  
Afurika-Tshipembe  
Iwe qadzwana la Vele-la-mbeu  
Imelela wau muvhala.

U si kandekanywe maño wo donola  
Yau mvelelo i fana na dziñwe  
Tana lwau lunako  
Musengavhadzimu u fhelele.

E. A Mukwevho

*Nyimbo dza Mbofholowo (Mudau, Ndlovu & Mukwevho, 2005:37)*

Ha ri zwo pfiwa nga Munzhedzi ane liñwe a vha Mpofu, kana Tshikalanga, we muñe vha vha vho mu vhea Tshirululuni, uyu a ða hene-fha Dzaṭa nga liala lihulu. A tshi wana ngole dzo. kwewa hene-fha musanda, a vha u vhanyuludza u wana nzanyo.

I tshi vuwa i kikirikikiri hene-fha musanda, phadza yazwo ha vha na vhenevha vha afha Dzaṭa vhe vha imaho na onoyu Munzhedzi Mpofu.

Vhukatini ha nzhambenzhambe ye ya vha hone, vha ha Vele Raluswielo vha tshi vhona u vhidha hazwo, vha vha ndi vha ṭahaho nga zwivhana ha vha u shavha vha si tsha lavhelesa na zwa murahu u lila u ḍitshidza lwavho.

Ha ri vho pfi zwidoli navho, vha pfukanya zwiṭaka u mupandamedzano wo ḍalaho. Vha vha hwirimisa asizwoo! Ndi fhaṭa vha tshi vho vha humela vho no wetshele seli luṭa lwa mula-mbo wa Nzhelele.

U huma he vhenevha vhapandamedzi vha ita, ho vha u dzhena Dzaṭa ya mbo vha miḍalo i a ḍalwa. Ha pembelwa na nga vha muḍi woṭhe wa Dzaṭa. Mpofu ane liñwe a vha Munzhedzi kana Tshikamuroho-fhenuwa, ha vha u luvhiwa hawe nga lo ranoho li Li-nzhelele.

***Phunzhaphunzha dza Hatshivhasa (Phophi, 1989:7)***

6. MUHUYU

Muhuyu ho vha ha Ramagoma we a pfi ha thuthiwi misi ya nndwa ila ye Ligegise a bvisa ya u luvhisa shango. Namusi, Gamba yo no vha Tshanowa, Ramagoma a wanwa mulandu o tswa khuhu ya Mutonga. Khaṭhulo ya vha Gamba ya ri, ha tsha tewa nga vuhosi. Ndi fhaḷa Ramaremisa a tshi vho isa riwana Vele, Ratshialingwa.

5. *Vele Ramaremisa . . . vhuḑi hawe u vhusani. U dzama hawe he la Hatshivhasa la sala li kha dzungu*

Ha vha Vele Ramaremisa, naho zwawe o vhusa tshikhuwa tsho no dzhena, ndi a songo funaho zwa dzinndwa. Tshawe o funesa mulalo. Zwenezwi ri zwi vhona nga misi e u vhangiswani hawe nga vharathu . . . Nyamande na Mahwasane. Ho ngo vha bvisela pfumo la u shulula malofha.

O vha muthu wa mirubo. Kha yenei muṅwe wayo ndi u no ri, "Ndi nṅe mankhilimankhili. Maṅo a munna ndi mavhili. Ndi a u ima na u shavha." U ralo zwa vha zwi khunyeledzaho murero une wa ri, "Muḑi wa goswi a u na malila."

***Phunzhaphunzha dza Hatshivhasa (Phophi, 1989:157)***

### 23. Murudi

Ndi tshila nga u la fhungo  
Ndi lone li mpfunzaho zwine nda vha  
Ndi lone li mphaho tshedza  
Nda kona u penya vhukati ha swiswi.

Ndi tshila ndi tshi divha hune nda ya  
Fhano shangoni ro da u sia khofhe  
La matshelo li tshi swika ri fhirela phanda  
Ra yo guma-vho magumoni a ndila.

Ndi tshila mutakalo ndo khaḁa  
Maḁodzini na vhukimvini ndi rangisa ene phanda  
Vha sa mu ḁi ndi matsilu nyitoni  
A vha ḁi' zwine vha femela.

Hone tsimbi ye nda i nambatela  
U i wisa yo kunda lifhasi  
Ndi tama ni tshi edza zwine nda vha  
Na ofha a ofhwaho nga nḁe.

Fhedzi-ha ndi a ni humbelela  
kha o sikaho mufemo  
Fhedzi-ha ni tevhedze ndaela  
Ye a i ḁisa nga vhana vhawe.

Posa Iḁo (Mavhaga, 1987:23)

## A hu na vhushavhelo

Mabevha o ri a tshi tou dzhena ofisini a țangana na founu i tshi khou lila. A tshi i doba u wana ndi vhaļa vha u vhila milandu. Khu vha vho tou hagala tshothe, vha ri o no pfukisa miñwedzi miraru o sokou ño. A tshi tou posa fhasi ha vha hu dzhena luñwe luțingo lu bvaho kha Vho-Bundu vhe a vha koloda masheleni a linganaho mađana mațanu a dzirannda ñwaha wo fhelaho. A kanganyedza nga u vha vhudza zwauri u ɔo vha lifhela nga ñwedzi u tevhelaho vhunga u tshi ɔo vha u ñwedzi wawe wa u wana bonasi. Na Vho-Bundu vha tshi pfa zwenezwo vha sa vhe na nndwa-vho lini.

Awara ya u thoma ya mbo ko! Tshifhinga tsha u swițula tsha vha tsho swika. Mabevha a tou țanula zwirethe a tshi livha fhaļa dzibereni.

A tshi swika a wana e si muthu hu iđa-u-vhone. A vhanyuludza zwa tenda. A dzhia dziļa fomo dzi ɔadziwaho musi muthu a tshi țođa u betsha dzibere, a lingedza o lingedza sa vhañwe ngae.

“Nda sa dzi fara hedzi ndi khou ɔivhona ndi tshițokisini mađuvha e si mangana,” ndi ene Mabevha a tshi vho sokou lopola zwitumbambiluni zwawe phanđa ha vhathu.

O no imanyana fhaļa musi dzi tshi vho ralo u vhonala dzi tshi khou gada kha thejevishini, a vho sokou kweta țhoho a tshi vhona dziļa dze a betsha dzi tshi sala dzi tshi khou pala ngei murahu. A bva mbilu i tshi tou vha muțanani musi a tshi khou dubekanya milandu yothe nga muthihi nga muthihi.

A tshi fhira nga fhaļa khefini ya Vho-Tshamano, a

*Ri khou Dzedza (Madima, 1998: 79)*

## 2. Lufu

Ndo dzula zwanga ndo khuda vhukhudo.  
Muthu wa nama u kundwa vhudzulo hanga.  
A re muvhumbi Rambumbo o ndivha ndi sa athu bebwa,  
Ane muthu wa shango a mu shaya ndivhoni.

Nne lufu ndo dzula zwanga ndo rano,  
Ndi sandwa nda funwa kufhinganyana.  
Vha mpfunaho ndi vhe Mudzimuni vha tenda,  
Vha ntsandaho vha vho fuwaho shango lothe.

Nne lufu ndo di dzula zwanga ndo rano,  
Ndi swika kha ane nda vhudzwa mbiluni.  
Tsilu ndi uyo ane a shavha nne,  
Ngauri lufuno lu bva kha a mpfunisaho.

He iwe muthu, lufu lwanga u lu khudelafhi?  
U shavha hau muelo a hu na,  
Henefho hune wa ya ndi henefho.  
Khombo kha ane nda mu swikela o fuwa shango.

Iwe muthu, munango ndi nne zwi divhe-ha,  
Wa zwi tshilaho zwothe fhano shangoni,  
Zwothe zwi dzhiwa nga nne kha shango,  
Na iwe muthu u mbuvha ya vhutshilo hanga.

Nne lufu mashudu ndi tamela o tendaho,  
Ane musi ndi tshi mu dalela nda pfa ndo takala,  
Ngauri hune a ya hone ha vha hukhethwa.  
Ra fara lwendo rothe ro takalela lwendo.

*Thuthuwedzo (Nefefe, 1988:2)*

### 3. Vhutuka

Mutuka dzula fhasi na vhutuka hau,  
U vhothe pfundo li khwathe te!  
Uri Venda li bvele phanda nga vhutuka hau,  
Nge vhutuka hau mvelaphanda ha fhatu.

Muhumbulo thohoni yau nga u khwathe,  
U dzwale pfano ya mutoli wa notshi,  
U tanwaho na nga vhahura vha Venda,  
Tshiseo Venda li see tsha dakalo nga vhutuka hau.

Ahee! mbibvo, vhutuka asuho,  
Ho tonwa fulahani ya Venda lashu,  
Vhu ela pfano ya vhuthihi ha Venda,  
Ha bvisa maseo a Vhavenda a dakalo.

Kha nge vhutuka kha vhu dzhene,  
Ndi shumele Venda nga dakalo,  
Dakalo li bevedzaho mvelele-mbuya kha shango lothe.  
Maseo a mvelaphanda a mmbone-vho nga dakalo.

Vhutuka, ngoho ya vhungoho ndi iwe,  
U fha dzanga la vhutshilo vhathu,  
Vha eledza zwiito zwivhuya shangoni,  
Vha dzula vhe vhathihi vhutshiloni nga u fana,  
Nge wa vha vhutuka ha mulalo, pfano na tshumisano.

*Thuthuwedzo (Nefefe, 1988:3)*

### 31. Khotsi Anga

Mutoli wa u difha khotsi anga o ita,  
Kha shango liswa li khou lugiswaho,  
Hune vhakomana vhangā vha vha hone,  
Vhe kha yone ndugiselo ya vhudzulo vhudaho,  
Zwothe zwo tewa nga khotsi anga.

Khotsi anga vhathuni vhtushilo o edza  
ha tshothe, vhu kundaho nama u sina,  
Vhu penyaho penyu la muvhili lupenyo,  
Vhtushilo ho ambaraho nama i sa thihwe,  
Nama i tshimbilaho muyani nga u funa.

Khotsi anga mutsho o sima wa tshothe,  
Mutsho wo shushaho swiswi la shavha  
U sendela la ofha u swika tsini hawo,  
Mutsho wo hwalaho tshedza tshi sa fheli,  
U henengei shangoni la mukhaha na notshi.

Khotsi anga luvālo o nea muthu,  
Lwa u elelwa mafhungo madifha,  
Musi muvhi a tshi swika u phulusa lutendo,  
Tshiga khotsi u do sengisa u sa tenda,  
Ha muthu o bebwaho a divha vhtushilo.

Khotsi anga vhtushilo u do fha,  
Uyo a tendaho Murwa-muthu na mishumo yawe,  
A edza afho he ndilo ya avhelwa lutendo,  
A nga Abrahamu a diphinaho nga ifa,  
Le a newa nga Murwa-muthu ngei Pharadisoni.

*Thuṭhuwedzo (Nefefe, 1988:34)*

“Hoo, u songo tsha dovha wa bikela houla munna, nge ndi musadzi wawe, ndi do vhona zwauri ndi mu bikele.” Karene a tshi ralo a mbo di dzhena nduni.

Hu si kale uja mukalaha a vha u a vhuya. A dzhena liquni lawe na u amba a sa ambi, e kamarani fhelele. Karene a mu tevhela.

“Khezwi vha songo la?”

“Ndi nga si je ndi si na ndala. Ibvani kamarani heyi ndi awele.” Zwenezwo ha mbo pfala luṭingo lu tshi lila. Khangala a lu doba, a tshi ri haḽo lwa mu tumula. A dovha a vhuvedzedza founi vhudzuloni hayo. Karene a sokou mu sedza.

“U a divha ndi mini, Karene?” Ndi mukalaha.

“E.”

“Ndi vho diṣola u ri ndo u vhingelani. Hafhu a u nndondi iwe. Tshifhinga tshoṭhe u tva u siho. Divha zwauri zwiliwa zwau a thi nga li.” Karene a tshi pfa ayo a bva a nala.

Zwenezwo e kamarani ya u dzula a pfa luṭingo lu tshi ri nzhirr. A lu doba.

“Iwe mufunwa, ṅamusi ho bevelela zwiṅwe zwithu. I tou ḽa u divhonele.”

“A thi nga di ndi na thaidzo hafha muḽini.” A tshi ralo a vhea founi fhasi. Luṭingo lwa dovha lwe nzhirr, a lu doba.

“Ndi khou ri iḽa-wee, a u funi?”

“Ndi ri ndi nga si kone-wee, kani a zwi pfali?” A tshi ralo Karene a mbo lu vhea fhasi. Luṭingo lwa dovha lwa lila. Zwenezwo na uja mushumi a vha a tshi khou dzhena. Karene a lu doba.

“Karene mufunwa ndi nge Rambani. Ndi ri mafhungo o ima nga iṅwe ndila.”

“Ri do a vhona nga murahu. Ipfani hafha, ndi do ḽa nda ni tola.”

“Lini?”

“Tshifhinga tshiṅwe na tshiṅwe.” A tshi ralo Karene a mbo vhea risiva hune ya dzula hone. U mbo rembulutshela uja mushumi wawe:

“Wo no fhedza u bika?”

“Ndi khou bika tshisevho, zwiṅwe ndo fhedza.”

“Ndi ṅama-ḽe?”

“Ndi ṅama ya nngu.” Ndi fhaḽa Karene a tshi mbo di bvisa phese yawe a ri u a mu ruma vhengeleni. Uja mushumi a tenda.

“Ndi do sala ndo vhea iṭo kha zwibikwa zwau.” Ndi Karene zwenezwo uja a tshi bva.

A tshi swika khishini Karene a wana zwauri nangoho dzo tikwa. A tibukanya bodo dzoṭhe, a sedza zwine a sedza. A tshi vhuvelela nduni a wana luṭingo lu tshi khou dovha u lila.

***Tsumbanḽila (Mudau, 1996:47)***

**ZWA MUROLE A NA B. (Sub Standard A & B)**

**KUSUSU.**

Iwe kususu kwa mavhala-vhala,  
Fhufha ri u vhone.  
U fhire u qi ngala-ngala,  
U swike hune wa ya hone.

Hune wa bva a ri hu qi;  
Hune wa ya a ri hu qi.  
Ngeno u sa neti,  
U fhufha wo takala.

Vhañwe vha a fhufha,  
Hone vha na phosho.  
Vhofunguvhu vha na phapha,  
Iwe wa fhufha u si na phosho.

**TSIKIDZI.**

Hee iwe tsikidzi!  
U muthu qe a lumaho,  
Wo qi tshikufhala zwau,  
Hone u tshi luma-vho?

Maño au a ngafhi,  
A lumaho zwa vhavha?  
Ndi ngoho a ri zwifhi,  
U tshi luma zwi a vhavha.

Thumbu yau i na mini,  
Ine wo luma ra pwaṭula,  
Wa nukha u nga ṭhungulifha,  
Izwo ro no u pwaṭula?

***Vhadzimu vho Tshenuwa (Ratshifanga, 1987:1)***

thavhani, ndi la uri vhamusanda Vho-Thavhakhulu vha ri hezwo zwa lushika vho zwi pfa, zwino-ha, havhano vha ha Ragada kha vha vhe vha tshi langana u toda o fanelaho u vha khosi yavho ya matshelo, vhukatini ha vhana vha vhatuka vha mufu. Vhege yenei i tshi fhela hu vhe ho no gonya muthu henengei thavhani u suma ane vha ri hu dzheniswe ene vuhosini hovhu ha ha Ragada. Ha konou ri-ha nga vhege mbili dzi tsvhelaho vhone Vho-Thavhakhulu vha de vha longe vuhosi hovhu.

Maɔuvhani anea, hoyu Ndaedzo hezwi e hafha u na fhungo nandi mbiluni yawe li sa mu dini zwone, fhedzi u shaya muthu o fanelaho ane a nga mu vhudzisa. Kha vhothe vha hafha hayani, mbilu yawe i wana muthu ane a nga vha o fanela u mu vhudzisa, e khotsimunene wawe Vho-Mantsha, fhedzi ha divhi uri a nga tou vha vhudzisa hani. Vhukuma, nyofho na thoni ndi zwone zwine zwa khou mu timatimisa. Hai, fhungo line a toda u vhudzisa lone a si liswa, li khou bviswa nga uri zwino u vhona zwa uri zwino-ha a ja mafhungo a u dzhenisa vuhosi uvhu ha hawe ndi hone o sendela-ha, zwino u tama u tou zwi pfa-vho nga munwe wa vhatshimbidzi vha haya mafhungo uri hu do dzhena nnyi a dzule o zwi divha, nga uri zwi ja zwa uri hu do dzhena ene ndi zwine ene mune a zwi vhonisa zwone nga mielekanyo yawe. Zwino arali o tou zwi pfa nga muthu o raliho sa avha khotsimunene wawe. kha ene hu do vha ho tsha, mbilu yawe ya do dzula yo rula — na u ja musidzana Tshinakaho u kha di do dovha a mu ponyoka nga lifhio?

*Vuhosi vhu tou Bebelwa (Maumela, 1970: 24)*

vha no khou tshinyisa mafhungo awe. Kha Vho-Londolani a ɗi-sola zwe muñwe ñwaha a vha farisa u ɗahula tsimuni — a vha ɗahulisa tsimu ngoho ya vhuya ya ɗa ye bi.

“Zwino ngauri haya mafhungo a khou tshinyisiwa nga u rali,” ndi vhone Vho-Mantsha, “ñe nga muhumbulo wanga ndi vhona zwauri a konwa nga tshithu tshithihi, tsha u a ita tshandanguvhoni madekwana aneano a ñamusi, a hu funi u fhidzwa.

“Zwino arali ñe ndo vha ndi muthu a re na tshawe vho tshi no nga sa tshelede kana kholomo, vhusiku ha ñamusi ndo vha ndi tshi ɗo mbo ɗi ri mukololo Ndaedzo ñdariye ha thovhele, uri musi ndi tshi mu ambela na vhone vthovhele vha tshi khou ita na u mu vhone vho. Nga khaladzi, ha, ho vha hu sa ɗo vhuya ha dovha ha vha na zwiñwe. Vho vha vha tshi kha ɗi ɗo kona hani u amba zwiñwe riñe ro no vha thuphela lupfumo phanda ha maɗo avho. Zwino mafhungo a ɗo ñana u ri kondela nga ñhani ha uri ñe na vhone a ri na zwashu zwa ñalani nandi.”

“Zwino arali i tshelede, hone ho vha hu tshi tou todea vhugai?” hu vhudzisa Vho-Toɗani.

“Mahumi mañanu na mararu kana ɗanu na li thihi a rannda huñwe o vha a tshi nga ɗi vha o eɗana u ita hoyu mushumo.”

“Na ñe vhone Vhokhotsimunene, arali ndo vha ndi muthu a re na tshawe tshi no nga tsha zwenezwo zwine vha khou amba, ho vha hu u mbo ɗi vha ñea zwino fhano vha ya vha lulamisa haya mafhungo a hoyu ñwana wanga, ane na vhone vha a vhona a tshi khou tou mu lwadza: Zwone zwanga ñe, ndi hune nda nga i wana ha nnyi hei tshelede, iwe vhathu?”

Zwino, havha Vho-Toɗani vho vha vha na khaladzi avho, we vha mama vha siela ene, a re makhuwani. Huno tshelede ye hoyu muswohana, a vha a tshi i vhuisa uri i vhulungwe, yo vha i tshi khou vhulungwa

*Vuhosi vhu tou Bebelwa (Maumela, 1970:43)*

VHO-MAKHALO: (*Vha tshi khou vhekanya bugu dzavho.*)

Hoyu munna o t̄angana na Munene vha d̄iitisa lūnwe.

VHO-NEMUṬA: Hoyu Munene u ambwa na nga vhana vha tshikolo, u dzhia tshikolo a tshi ita muṭa wawe.

VHO-RAMIḶO: Hai ngoho ri nga t̄wa ri tshi reṅwa nga dziṭhoho nga thaidzo dzi si dzashu, kha ri ye dzikiḷasini ri sa d̄o vhuelwa ra vho tou hambwiwa sa vhana.

(*Vha a bva.*)

## Bono II

(*Kha murole wa vhumalo hu dzhena Vho-Munene, Vho-Ramasilo, na Mainga.*)

VHO-MUNENE: Ndi matsheloni vhana vha vhabebi?

Vhana: (*Ha fhindula vhana vha sa swiki vhaṭanu kha kiḷasi.*)

Ndi matsheloni avhuḍi mudededzi.

VHO-MUNENE: He vhoiwe vhana arali ndi tshi khou amba na vhoiwe na ita zwa u fhumula, ni d̄o mangala liṅwe d̄uvha muthu o ni bvuvhulela kule.

MAINGA: (*A tshi tou ambela fhasi.*) Haḷaḷaa!, ṅamusi ro lovha, muhulwane i fanela u vha yo rwiwa nga mme a vhana.

VHO-MUNENE: (*Vho ruḍa maṭo.*) Ndi nnyi ane a khou amba izwo?

VHANA VHOṬHE: Riṅe a ro ngo mu pfa.

VHO-MUNENE: Vhana vha hei kiḷasi ni a delela, arali ni sa t̄oḍi u amba o ambaho ndi d̄o ni sumbedza. (*Vha khou ralo vha tshi khou ya u dzhia mboma.*)

RAMASIḶO: (*O ima phanda.*) Ngo . . . ho . . . vha . . . na vha heyi ki . . . kiḷasi ni . . . ni . . . na ndelelo. (*Vhoṭhe vha tou fa nga zwiseo.*)

MAINGA: He vhoiwi, ni songo tenda u rwelwa zwithu zwi

**Zhalinga (Neluvhola, 1998:3)**

### 23. Kha vharema Afrika

Vha tshilaho vho fa Afrika ndi khombo,  
Vha edza mavhivhi zwiḽa mulovha,  
O lindelaho hone u longwa mulilo-  
Ndi vhaya-na-muya sa vhulaḽa govhani!

Ndi vhashu fhedzi nga ḽone vala,  
Na ngozwi mulovha u fara tshiunza.  
Zwihulu zwine ra sola khavho zwino,  
Ndi vhupofu fhedzi ha mihumbulo,  
Na ḽhalukanyo mbisi dzo khubaho muḽore,  
Na maipfi avho a dubaho luruli,  
A thusedzaho Afrika u dzhielwa riḽe.

Iwe-vho ni tshilaho ni tshi ri tshilela,  
Ṭavhanyani-ha ni ri funze-vho nzhele,  
Na ndivho dza madzedzele a ḽino shango,  
Ri farane zwanda ri vhiel Afrika.

Ri vuwe ri ḽivhe swina musi ḽo pala,  
Ri ime ri ḽivhe pfumo u tielela tholi,  
Ri kaidze milenzhe u kandekanya riḽe,  
Ri kone ri nakise na maipfi ashu khoroni,  
Dzikhorho dzi kune ri kulule na faḽi,  
Ri fhedze ri pembelele vhurema hashu senenga!

**Zwiombo Ngomani (Maumela,1988:17)**

## 25. Haḡwani ha lufuno-ngoho

Hone ri vhathu-ḡe vha dzulaho nga u milelana,  
Nga lufuno-ngoho lu ḡeaho maswina gonobva,  
Lwa vha lunako-ḡe lu no dzima mbone,  
Lwo simaho miloro i re na masiatari?  
Muḡwari ndi inwi kha ḡe u kuḡedza lufuno,  
Lwone lwe ra vhasa ri songo ramba davha,  
Nga mbilu fhedzi i no ḡinangela wayo mudzio.  
Ni ri ndi lufuno-ḡe lu no fhodza ḡala,  
Lwa sia tshihuvho tshi no tswa na khofhe?

A re ḡe ndo bvuka ḡoḡea dza lufuno-ngoho,  
Dze nda vhulungela inwi u bindula mbingano,  
U sokotedza lufuno pfurani ḡa lufuno mbiluni.  
Ndi dzone-ha nungo dza lufunongoho,  
Dzi ramisaho vhatshutshudzi u bva mulomo.  
Dzi re mbemba dza lufuno lwanga zwino,  
Dzi katela dza mavu kavhili mavuni,  
Dza paḡela mikumbelo ya maḡi ḡasi ha lutombo.  
Nda ḡala inwi ndo ḡionyela ḡavho lufuno,  
Vhuhulu nga hu range inwi u siḡela ḡe.

Zwiombo Ngomani (Maumela,1988:19)

### 34. Kale lo tota tombo

Gambana tswuku Luonde,  
Li vho nanzwa mitondo,  
Na mbabvu dza thavha;  
U vhone shela seli,  
Na vha Hamasia,  
U landula vha Pile.

Lo tota tombo kale!  
Lutombo sedzani,  
Lwo funga dzalwo mbone,  
Na fha ja seli Miluwani,  
Mudagasi u dobedza nayo,  
Wa sumba ndila mirunzi.

Nwedzi u bonyolola,  
U tshifhandeni kulesa,  
Na mmbwa mikotoni,  
Dzi kaidzela litswu,  
Na vhasidzana govhani,  
Vho vusa mapwapwalala.

Maorapfene o milwa kale,  
Ri isa marambo manweni,  
Miloro yashu yo lindela,  
Mabai a khou vhidzelela.  
Vha malalamavhi (vho vhilulaho),  
Vha fhasi ha marululu.

Vhaloi, arali zwi zwone,  
Vho no dikhethela midi,  
Na vha thovho dzi fhisaho,  
Magokhonono o lindela kale;  
Na Vho-Puṭe u siamela ndila,  
Ndi u nwa vho bonyela quvha.

**Zwiombo Ngomani (Maumela, 1988:27)**

### 37. Iḁani

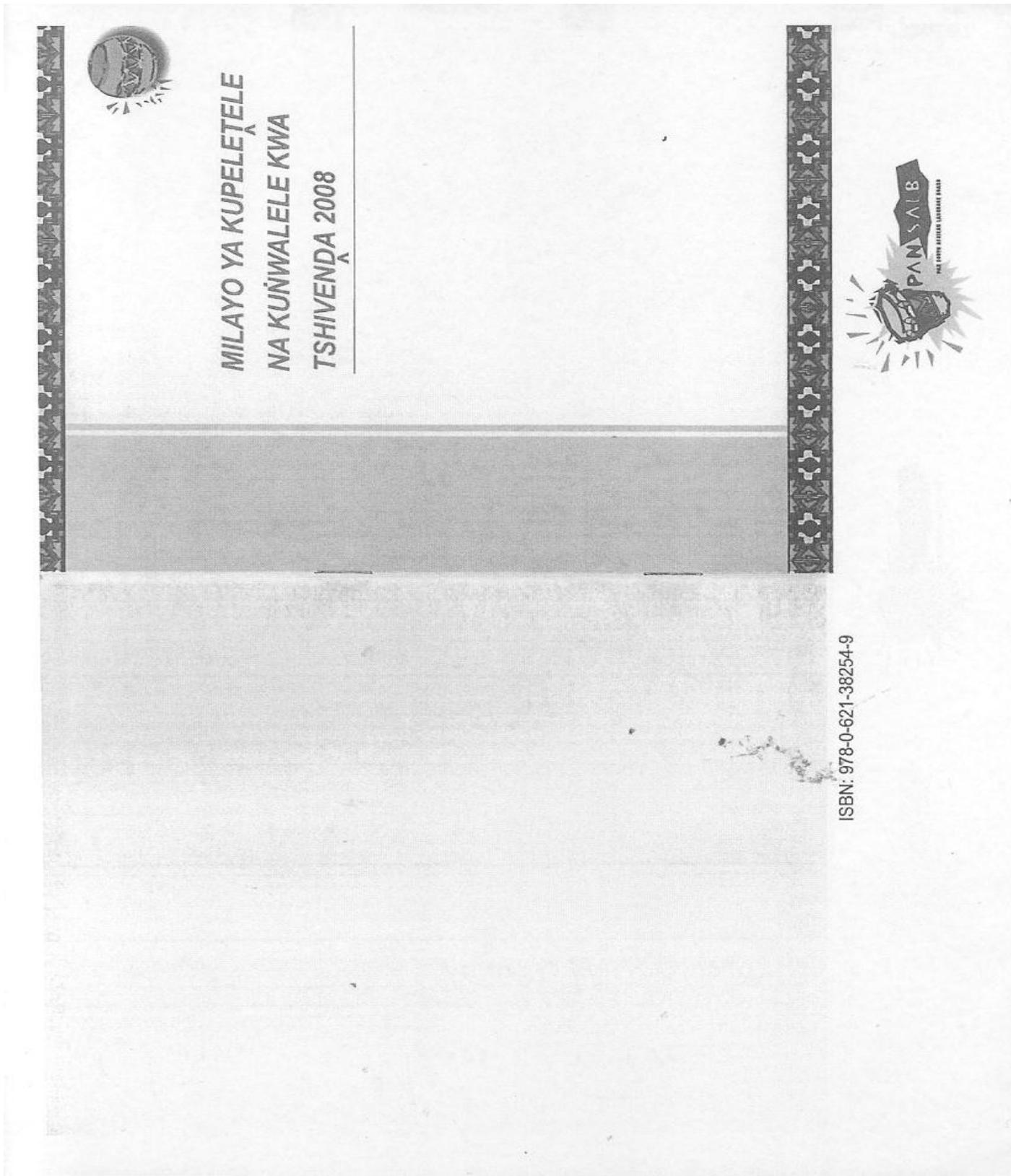
Iḁani ri ṭaluse aḁa e ra sola mulovha,  
Ha Vho-Mariṭa ro swika ndi heneḁha;  
Lushada ndi vhanwi vha dzibiya fhedzi,  
Ndi tshone tshipoto tshi sa kaki halwa,  
Na vhabvana ngevho vho vusa zwiseo,  
Vha ḁo sia vhanna vha tshi siṭelana.

Ipfani phosho yo no vusa khuwa,  
Sendelani ngeno ri tou ingamela,  
Mukaṭuni ngoyo o no fara lufhanga,  
Na Vele ha tsetsi o lindela zwone,  
Vho-Beḁa na vhone vha vho sokou lila;  
Ndi mulandu wavho wa u sa sanda ndebvu.

Lufhanga luya lwo no wela kule,  
Ndi karati fhedzi i konaho zwenezwi,  
Na Mukaṭuni vhone o no ḁala fhasi,  
O tshenuwa u vho reredzwa milomo,  
Ndi mpunḁu uḁa wo kivhaho havhuḁi,  
Na lufhanga luya lwo doḁiwa nga Vele.  
U vho lu angaladza nga ri zwi furalele.

**Zwiombo Ngomani (Maumela,1988:30)**

ANNEXURE F: DATA FROM TSHIVENDA ORTHOGRAPHY DOCUMENT



## MARANGAPHANDA

Luambo lwo edanywaho lu a dzudzanywa lwa fana. Luambo lu fusha thandavhudzo dzothe dza nyedanyiso arali hu na milayo ya phendaluambo (grama), kupeletele na kuñwalele na teo yo edanaho na thodea dzi no itwa. Luambo nangwe zwo ralo, lu a shanduka lwa bveledzwa lwa vha lwa misi ino (musalauno). Zwenezwo nyedanyiso i di bvela phanda.

Vhunga luambo lu tshi shanduka, zwi tou pfala vhukuma uri divhamaipfi, kupeletele na kuñwalele kwa luambo zwi fanela u shanduka. Tshanduko idzo dzi vhone na ngidila ine sisteme ya kupeletele kwa luambo kwa fanela zwi tshi elana na mveledziso. Kanzhi/kanji kupeletele kwa mutheo na pholisi dza kuñwalele dzi dzula dzi songo shanduka, hone musi luambo lu tshi bveledzwa lwa vha lwa misi ino (musalauno), maitele aya a anzela u shandukisa kupeletele na kuñwalele.

Hu na thodea khulusa ya kuñwalele ku fulufhedzeaho, kupeletele na milayo ya nzudzanyo kha nyambo dza vharema dzothe. Mañwalo a no shumana na milayo ya kupeletele a hone kha nyambo dzothe, hone mañwalo ayo o no vha a kale lune a fanela u sedzuluswa a itwa a misi ino (musalauno) nga u tsvhanya nahone ho ngo angaredza zwothe nga ngidila ine a fanela u vha zwone u fusha thodea dza namusi masiani o fhambanaho a vhudavhidzani na ndivho ya vhuandadzi.

Luambo a lu koni u shumiswa kha vhudavhidzani kana u ñwalwa kha thalusamaipfi arali milayo ya kupeletele na kuñwalele zwi songo linganyiswa. Maipfi maswa enea ane a khou sikwa a toda mutheo wa luambo wo khwañhaho na milayo ya kuvhumbela kwa maipfi a vhukuma sa mulayo.

Dziyuniti dza Leksikhogirafi dza Lushaka [NLU], dzo fhambanaho, na vhañwe vha Leksikhogirafi na vha theminografi a vha koni u ñwala thalusamaipfi vha tshi itela Nyambo dza Afrika (Vharema) dzo fhambanaho hu si na ndinganyiso ya kupeletele na kuñwalele. Vhapinduleli a vha koni u pindulela, vhadzudzanyi a vha koni u vhambedza na u khakhulula, vhaandadzi a vha koni u andadza hu si na milayo ya kupeletele na kuñwalele kwo linganyiswaho.

Pulane khulwane ya Khoro ya Luambo ya Lushaka ye ya tendelwa kha muṭangano wa Khoro wa 19 Thafamuhwe 2004 yo bula uri ri fanela u vha na nzhele/njele yo khetheaho na milayo ya ndovhololo ya kupeleṭele na kuṅwalele kwa Nyambo dza Afrika dza tshiofisi.

Zwenezwo, muṭangano wa u pfa mihumbulo wo khetheaho wo farwa nga 1a 01-02 Fulwana 2004 ngei Tshwane u rera nga kuitele kwa tzedzuluso na vhaimele vha dzikomiti dza Thekheniki kha Ndinganyiso (TCs) dzi tshi bva kha Khoro dza Nyambo dza Lushaka (NLB). Khoro dza Nyambo dza Lushaka (NLB) dzo vhekanywa zwavhuḍi u netshedza ndisedzo dza zwibveledzwa hu na maitete a milayo kha kupeleṭele na kuṅwalele kha Nyambo dza Afrika dziṅwe na dziṅwe dza tshiofisi hune zwa ḍo kona u hudza vhudavhidzani fhanu Afrika Tshipembe samusi vha tshi dzhiwa sa vhone vhavhulungi vha nyambo.

Vhunga vhe mirado ya zwigwada kha Khoronyangaredzi ya Nyambo dza Afrika Tshipembe, dzikomiti dza Thekhiniki ndi khoro khulwane dzo hweswaho mushumo wa nyedanyiso kha u ita ambadzifhele kha ndima ya tzedzuluso ine ya ṭodea ho sedzwa nyambo dzenedzo. Khoro dziṅwe dza Nyambo dza Lushaka dzo vha dzo no ḍi thoma nga dzone dziṅe u sedzulusa milayo ya tzedzuluso na kupeleṭele na kuṅwalele kwa nyambo dzo sedzwaho musu vha sa athu humbelwa lwa tshiofisi.

Kuitele kwa tzedzuluso ku katela ndinganyiso khathihi na u ita uri milayo i re hone i vhe ya musalauno. Bodo Nyangaredzi ya PanSALB yo ḍidzhenisa kha hei thandela nga u humbela Bodo dza Nyambo dza Lushaka dza tshiofisi u khwinifhadza milayo ya kupeleṭele na kuṅwalele zwi re hone zwino. Kha kuitele hoku, zwiimiswa zwa PanSALB (tsumbo: Bodo ya Luambo lwa Lushaka (NLBs). Komiti ya Luambo ya Vundu (PLCs) na Yuniti ya Leksikhogirafi ya Lushaka (NLU) dzo shumisana na vhafaramikovhe kha zwitshavha zwa nyambo dzo fhambanaho, na Mihasho ya Vhutsila na Mvelele ya Lushaka na ya Dzingu, ya Pfunzo na ya Vhudavhidzani.

Mañwalo a u fhedzisela a luambo luñwe na luñwe lwa tshiofisi lwa Nyambo dza Vharema, a fanela u dzhiwa sa zwibveledzwa zwa nyambedzano. Vhaambi vho fhambanaho vha nyambo dza tshiofisi dza vharema, vha na pfanelo ya u didzhia sa vhone vhañe vha mañwalo aya vhunga vho shela mulenzhe kha u bveledzwa hao.

Nyambedzano ya kuitele kwa ndovhololo yo vha i kha kupeleṭele, kuñwalele na milayo ya u khakhulula. Zwigwada zwa thandela zwo dovha u dalela na u dovholola mañwalo a re hone zwino a kupeleṭele na kuñwalele na milayo ya u khakhulula. Zwigwada zwa thandela zwa lumba-vho kha u ira dzina na milayo ya kuvhumbele kwa ipfi na kha milayo ya tshikhau na ndongazwiga.

Maitete aya a nyedanyiso ya nyambo na milayo ya tzedzuluso ya kupeleṭele kwa zwino na kuñwalele a zwi imi. Tshifhinga tshi ḍaho, komiti dza thekheniki dzo hweswaho mushumo wa nyedanyiso, dzi ḍo bvela phanḍa na maitete a u fusha masia a ngaho sa:

- Milayo ya kupeleṭele.
- Milayo ya kuñwalele.
- Kuñwalele (milayo ya kupeleṭele na kuñwalele zwi tshi elana na madzina a fhethu, madzina a miṭa (zwifani), madzina a zwiṭaraṭa, madzina a miñwedzi, madzina a maḍuvha, madzina a mbonalo ya ndivhashango na zwiñwe).
- Milayo ya ndongazwiga.
- Milayo ya tshikhau.
- Mitevhe ya teo hu tshi ṭalutshedzwa maipfi a girama a shumiswaho musi hu tshi shumiwa na milayo yo fhambanaho.
- Mitevhe ya maipfi o faredzaho maipfi a konḍaho kana maipfi a anzelaḥo kana a sa anzeli u sa peleṭwa zwavhuḍi.
- Mitevhe ya zwikhau na dziakronimi.

Kha hedzi nzudzanyo, tharu dza nṭha dzi dzhiwa sa dza u ṭavhanyedza kha tshiimo tsha u thoma tsha kuitele kwa ndovhololo. Kha nyimele he ndovhololo ṭhukhu i ṭodeaho kana i siho ine ya ṭodea. TCs (Komiti ya Thekhenikhi) yo

dikumedzela tshifhinga tshinzhi kha nzudzanyo dza u fhedzisela. Masia haya othe (kana tshifhinga tshi daho hafhu) o todisiswa, ambiwa ngao, vhambedzwa na u tendelwa nga NLB dzo fhambanaho.

Milayo ya kupelelele na kuñwalele yo sedzuluswaho i fanela u bvukulula tshanduko kha nyambo dzi elanaho tshifhinganani tsha miñwaha ya fumi yo fhihaho. Bodo ya Luambo lwa Lushaka inwe na inwe yo lingedza u fara nyaluwo ya luambo i sudzuluswaho. NLB tshifhinga tshi daho i do lingedza u nambatela tshanduko dza sia linwe na linwe lo sedzuluswaho la milayo ya kupelelele na kuñwalele.

Mveledzwa ya thandela ya zwino ndi ya zwibveledzwa zwiñanu na zwiña u itela ndaedzo i leluwaho kha milayo ya kupelelele na kuñwalele kwa nyambo dza Vharema/Maafrika dza tshiofisi. PanSALB i tama uri mañwalo aya a fanela u shuma sa malembe a ndaedzo ya u tsvhanya. Mañwalo aya a tsumbandila ya kupelelele na kuñwalele o thophiwa uri a shume sa bugu dza mvetomveto dza tshumelo ya muratho nga vhaambi vha luambo. PanSALB i do tñangedza mihumbulo i bvaho kha vhavhali. Mihumbulo i fanela u livhiswa kha:

**The CEO PanSALB**

Private Bag X08

Arcadia 0007

.....

## FOREWORD

## MARANGAPHANḌA

<p>1. This word-list is a revised and enlarged edition of the previous lists. All that was embodied in the previous lists is incorporated in the present list, but has been adapted to the latest spelling rules which have in the meantime been accepted by the Tshivenda National Language Body (TNLB). The TNLB also effected various changes concerning less effective existing terms - in some cases because of comments and constructive proposals made by teachers and other language stakeholders.</p>	<p>1. Mutevhe uyu wa maipfi ndi nzudzanyo yo sedzuluswaho, yo țandavhudzwa ya mitevhe ya kale. Zwoțhe zwe zwa katelwa kha mitevhe ya kale zwo katelwa kha mutevhe uno, hone yo fanyiswa na milayo ya kupelețele ya zwino ye zwenezwo yo țanganedzwa nga Khoro ya Luambo lwa Tshivenda (KLT). KLT yo ita na u țisa tshanduko dzo fhambanaho malugana na maipfi a re hone a sa shumesi fhethu nga mulandu wa mihumbulo yo țiswaho na zwe zwa dzinginywa zwi fhațaho, zwe zwa itwa nga vhadededzi na vhañwe vha no longa tshanda kha luambo.</p>
<p>2. Terms included in this list, are intended in the first place for use in the school and have mainly been taken from the syllabi for the various subjects of the school. Terms that were required after the introduction of the new syllabi and the "new approach" accompanying them, were also incorporated as far as possible (e.g. for Mathematics and General Science). Terms that could be useful in training schools where instruction in some subjects such as Religious Education is given</p>	<p>2. Maipfi e a katelwa kha mutevhe uno, tsha u ranga o itelwa u shuma tshikoloni, nahone vhunzhi hao a bva kha dzisilabasi dza thero dzo fhambanaho dza tshikolo. Maipfi e a vha a tshi țodea musi ho no țiswa dzisilabasi ntswa na mafunzele maswa a tshi fheletshedza, na one a katele nga hune zwa nga konadzea (sa tsumbo: metse na saints). Maipfi e a vha a tshi nga shuma kha thero dziñwe dzi no nga pfunzo ya vhurendi a no funzwa</p>

<p>through the medium of Tshivenda, have also been included. Likewise terms that might be required by writers and translators of school handbooks as well as general terms for which an increasing demand exists outside the school are included in this list. In co-operation with Phalaphala FM for instance, quite a number of terms were coined for use in news bulletins and other programmes. Of these, terms with a high usage frequency were selected and included in this list.</p>	<p>nga Tshivenda na one o katelwa. Ngauralo maipfi ane a nga tšodiwa nga vhañwali na vhañalutshedzi vha bugupfarwa dza tshikolo khathihi na maipfi nga u angaredza ane a tšodeswa hu si tshikoloni o katelwa kha mutevhe uyu. Hu tshi shumiswa na Phalaphala F.M sa tsumbo, ho vhumbwa maipfi manzhi a no shuma hu tshi ambiwa mafhungo na kha nzudzanyo dziñwe kha eneo maipfi a no shumiseswa o nanguludziwa, a katelwa mutevheni uno.</p>
<p>3. The terms are arranged alphabetically according to English with Tshivenda in the second column without regard to the subject or context in which it is used. Where necessary the subject concerned is shown in brackets ( ) after the term. Terms consisting of more than one word are arranged according to the first word thereof. In cases where the second word or a portion of a term may also be used separately, such word or portion is also shown separately in its alphabetical position, e.g. deputy minister appears under d while minister is repeated under m.</p>	<p>3. Maipfi o dzudzanywa nga alfabethe hu tshi tevhedzwa Tshiisimane ha vha na Tshivenda kha mutaladzi wa vhuvhili hu sa sedzwi thero kana zwi no ambiwa hune a shuma. Hune zwa tšodea thero ya hone i sumbedzwa kha zwitangi ( ) ho no ñwalwa ipfi. Maipfi a no vhumbwa nga ipfi ĩ no fhira ĩthihi a vhekanywa hu tshi tevhelwa ipfi ĩao ĩa u ranga. Hune ipfi ĩa vhuvhili kana tshipida tsha ipfi na tshone tshi nga shuma tshi tshoñhe, ipfi ĩo raloho kana tshipiða tsha hone tshi sumbedzwa tshi tshoñhe vhuimoni hatsho ha alfabethe, sa tsumbo: mufarisi wa minista i bvelela nga fhasi ha m ngeno minista a tshi dovhololwa nga fhasi ha m.</p>

<p>4. No effort was spared to give, as far as possible, each term absolute clarity to avoid any confusion or the possibility of ambiguous interpretation. Where a term has a special meaning it is further defined with the aid of curved brackets.</p> <p>(a) with reference to part of speech, e.g.- export (n) export (v)</p> <p>(b) with regard to the subject or context concerned, e.g.- cell (biol) cell (prison)</p> <p>(c) where the second or following word(s) do not consistently form part of the term but nevertheless must serve to give the term a definite meaning, usually by means of of, in, by, etc., e.g.- character (in book). character (of person).</p>	<p>4. Vhathu vho didina nga hune zwa konadzea u ita uri ipfi liñwe li pfale zwavhuḍi u tinya vilinga kana ṭhalutshedzo i no ita uri ipfi li vhe na ṭhalutshedzo nnzhi. Hune ipfi la amba tshithu tshi si tsha misi li ita na u ṭalutshedzwa hu tshi shumiswa zwitangi zwo sendamiswaho.</p> <p>a) Hu tshi sumbedzwa thiñwaipfi ya luambo, sa tsumbo:</p> <p>tshirumelwa nḍa (dzin) rumela nḍa (lii)</p> <p>(b) Malugana na thero kana zwi no ambwa sa tsumbo: sele (bail). sele (dzhele/jele).</p> <p>(c) Hune ipfi la vhuvhili kana li tevhelaho la si sumbe tshipiḍa tsha ipfi, hone nangwe zwo ralo li fanela u shuma u ḡea ipfi ilo zwine la amba zwone, kanzhi hu tshi shumiswa, ya, ngomu, nga, na zwiñwe, sa tsumbo: mubvumbedzwa (buguni) mvumbo (ya muthu).</p>
<p>5. As a rule common nouns are shown throughout in the singular. In cases where the plural form is only used in English or where a collective concept is denoted, the plural form is used. Where the</p>	<p>5. Hu tshi tevhedzwa mulayo, dzina zwaḷo hoṭhe li sumbedzwa li kha vhuthihi. Hune la sumbedzwa li ipfimbumbano, hu shuma tshivhumbeo tsha vhunzhi/nji. Hune tshivhumbeo tsha vhunzhi/nji kha</p>

<p>plural form in Tshivenda is required it must be derived according to the rules of the language. In cases where doubt may arise as to the noun class to which it belongs, the plural form is shown in brackets.</p> <p>e.g. maḓi, vhathu, mafhi, mare, malofha,</p>	<p>Tshivenda tsha ṭodea vhubvo vhu fanela u tevhela milayo ya luambo. Hune ha vha na u timatima siani ḽa lushaka/kilasi ya dzina hune ḽa wela hone, tshivhumbeo tsha vhunzhi/nji tshi sumbedzwa kha zwitangi.</p> <p>sa tsumbo: maḓi, vhathu, mafhi, mare, malofha.</p>
<p>6. In cases where terms may also have an alternative form, the alternative form is shown in brackets as a cross-reference and the alternative form is again given in its alphabetical position, e.g.: lock-jaw (see tetanus).</p>	<p>6. Hune maipfi a nga kha ḓi vha na tshivhumbeo tsha u sielisana, tshivhumbeo tsha u sielisana tshi dovha tsha ṇewa vhuimoni hatsho ha alfabethe.</p>
<p>7. In the case of the Tshivenda equivalent of the English term, the following method is used:- Where part or a term in the alternative form is repeated, that part is left out and an inclined stroke (/) is used to indicate the omission, e.g.:</p> <p>a) abstract common noun, derived common noun are indicated thus: abstract/derived common noun,</p> <p>(b) abstract education, abstract instruction are indicated as- abstract education/instruction,</p>	<p>7. Hune ipfi ḽa Tshivenda ḽa eḓana na ḽa Tshiisimane hu tevhelwa maitete aya. Hune ipfi kana tshipiḓa tshivhumbeoni tsha u sielisana tsha dovhoolwa, tshipiḓa tshenetsho tshi tshi siwa nḓa, mutalo wo sendamiswaho wa shumiswa u sumbedza u siwa nḓa uho. Sa tsumbo:</p> <p>(a) dzina zwaḽo ḽi sa kwamei, dzina zwaḽo ḽo ḓiswaho a sumbedzwa nga u rali: dzina zwaḽo/ ḽo ḓiswaho.</p> <p>(b) pfunzo i sa kwamei, ndaela i sa kwamei zwi sumbedzwa nga u rali: pfunzo/ndaela i sa kwamei.</p>

<p>(c) circuit manager is shown in Tshivenda as: muingameli / mulangi wa liisela, and (d) district surgeon: dokotela wa tshitiriki/muvhuso.</p>	<p>(c) mulangi wa liisela u sumbedzwa nga Tshivenda sa: mulangi/muingameli wa liisela, na (d) dokotela wa tshitiriki/muvhuso</p>
<p>The following abbreviations are used in the definition of terms:</p> <p>(adj) adjective / liṭaluli (ad.) adverb / liḍadzisi (anat.) anatomical/ anathomi (arith.) arithmetical/ ngudambalo (Bibl.) Biblical/ ngudabivhili (biol.) biological/ zwabailodzhi (bot.) botanical/ bothani (chem.) chemical/khemikhaḷa (eccles.) ecclesiastical/ vhufunzi (geog.) geographical/ ngudashango (geom.) geometrical/ dzhimetri (gram.) grammatical/ ngudaluambo (math.) mathematical/metse (mus.) music/ muzika (n) nominal / dzina (needlew.) needlework/ murungo (physiol.)</p>	<p>Pfufhifhadzo idzi dzi a shumiswa hu tshi ṭalutshedzwa, maipfi:</p> <p>(dzin) dzina (liṣa) liṣala (lii) liiti (liḍa) liḍadzisi (liṭa) liṭaluli (liṭang) liṭanganyi (liṣu) liṣumbi (livhu) livhumbi (lipfan) lipfanisi (liṭalu) liṭaluli (liny) linyanyu (liar) liaravhi (anat) anathomi (mbal) mbalo (bivh) bivhili (bail) Bailodzhi/ji (both) bothani (Khem) khemistiri (mets) metse (muz) muzika (mur) murungo (fis) fisiolodzhi/ji (thiol) thiolodzhi/ji</p>

physiological/ fisioloḏzhi/ji (theol.) theological/ thyoḏzhi/ji (v) (verb/ ḷiiti (v.i.) verb intrasitive/ ḷiiti ḷi si na tshiiṭwa (v.t.) verb trasitive/ ḷiiti ḷa tshiiṭwa (zool) zoological/ ngudaphukha	(ḷii. ḷipfuk) ḷiiti ḷipfukeli (ḷii. ḷi sa pfuk) ḷiiti ḷi sa pfukeli (zuol) zuolodzhi/ji
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TSHIVENDA ORTHOGRAPHY	KUNWALELE KWA TSHIVENDA
<p>Tshivenda orthography has remained unchanged for a number of years before the current changes are effected. It is the orthography introduced by the Berlin Missionaries. The names of the two brothers Theodor and Paul Erdmann Schwellnus sons of one of the missionary pioneers, deserve special mention. During their period of training as missionaries in Germany, they worked with Prof. Carl Meinhof, under whose guidance they were initiated into the arts of languages. Theodor Schwellnus' Ndede ya Luambo lwa Tshivenda which appeared in 1913 can be considered the foundation of the orthography on which the subsequent publications were based. It was, however, his brother Paul Erdmann who was responsible for the bulk of early Tshivenda literature. He and his team translated the Bible (1938), a whole series of Ndededzi readers and hymnary. The Tshivenda orthography is based on the Meinhof-Lepsius system. The letters of the Roman alphabet are employed with the following differences:</p>	<p>Kuñwalele kwa Tshivenda kwo dzula ku sa shanduki ha vhuya ha fhela miñwaha i re na tshivhalo hu sa athu vha na tshanduko dzo itwaho zwino. Ndi kuñwalele kwo swikiswaho nga vharumiwa vha Berlin. Madzina a mukomana na murathu vhavhili Theodor na Paul Erdmann Schwellnus vharwa vha muñwe wa mazhakandila a vharumiwa, vha fanela u buliwa. Tshifhingani tshavho tsha u gudiswa u vha vharumiwa kha la Jeremane, vho shuma na Phrof. Carl Meinhof, we a vha dededza a vha gudisa vhutsila ha dzinyambo. Bugu ya Theodor Schwellnus i no pfi, Ndedle ya Luambo lwa Tshivenda ye ya vhonala nga 1913 i nga pfi ndi mutheo wa kuñwalele kwe bugu dzo kandiswaho dza tewa khawo. Nangwe zwo ralo, ndi murathu wawe Paul Erdmann we a ñwala dzanda la bugu dza u vhala dza Tshivenda dza u ranga. Ene na tshigwada tshawe vha talutshedza Bivhili (1938) , bugu dzothe dza u vhala dza Ndededzi na bugu ya luimbo.</p> <p>Kuñwalele kwa Tshivenda kwo tewa kha sisteme ya Meinhof–Lepsius. Malegere a alfabethe a Tshiroma a shumiswa hu na phambano idzi:</p>
<p>(i) Diacritics are used to distinguish some dental consonants from their alveolar equivalents,</p>	<p>(i) Tswayo dzi a shumiswa u fhambanya themba dziñwe dza denthala na alveola dzadzo dzi no eđana nadzo, sa tsumbo: ṭ, ṭh, ṇ, ṇ na ḷ</p>
<p>e.g.- ṭ, ṭh, ḍ, nḍ, ṇ and ḷ</p>	
<p>(ii) The velar n written as ñ to distinguish it from its alveolar equivalent</p>	<p>(ii) Vela n i no ñwalwa sa ñ u i fhambanya na alveola yayo i no eđana nayo.</p>

(iii) The letter q is not employed	(iii) Leḡere q a i shumi.
(iv) Though Tshivenda, like most other African languages, employs a seven vowel system, only five characters are used. The difference in pronunciation between the close and the open vowels e and o is not indicated in writing.	(iv) Tshivenda, u ḡi nga vhunzhi ha Nyambo dza Vharema nangwe tshi tshi shumisa sisteme ya pfalandoṭhe ṭhanu na mbili, hu shumiswa tswayo ṭhanu fhedzi. Phambano ya kubulele vhukati ha pfalandoṭhe dzo vuleaho na dzo valeaho e na o a i sumbedzwi hu tshi ṅwalwa.
(v) Double vowels indicate-	(v) Pfalandoṭhe mbili dzi sumbedza:
(a) a long vowel, for example mboo, hafhaḷaa, or,	(a) Pfalandoṭhe ndapfu sa tsumbo: mboo, hafhaḷaa, kaṅa
(b) two syllabic vowels for example a sa vhee, tshiila etc., where they are thus pronounced. The representation of the consonantal sounds is shown in the table:	(b) Pfalandoṭhe dza leḡere mbili, sa tsumbo; a sa vhee, tshiila na zwiṅwe., na hune dza bulwa nga u ralo. Tshiga tsha mibvumo ya themba tsho sumbedzwa kha mutevhe.

## CHART OF THE ORTHOGRAPHIC REPRESENTATION OF CONSONANTS

Bilabial Palatal	Denti-labial Velar	Dental alveo-palatal	Labio- labio-vela	alveolar	alveolar
Plosive-					
Ejective...	p	t̚	t	ty	k ty mbw
Aspirate...	ph	t̚h	th	thy	kh dy
Voiced...	b	d̚	d	g	
Nasal- u					
Continuous...	m	n̚	n	ny	ñ
Syllabic.....	mm		r		
Rolled.....					
Lateral.....		l̚	l		
Fricative-					
Voiceless...	fh	f	sw	s sh	x Voiced..... vh v
	zw z	zh	Affricate-		
Ejective....	pv	tzw	tz	tzh	
Aspirate....	pf	tsw	ts	tsh	
Voiced...	bv	dzw	dz	dzh/j nzh/nj	
Semi-vowel... w					
(h is a voiceless aspirate)					

Further it may be noted that there are no clicks and no implosives in Tshivenda.

Tshivenda employs a disjunctive system of writing. The following rules have been agreed upon and formulated in order to reach a greater measure of uniformity.

	Bilabial alveolar	Denti-labial Palatal	Velar	Dental alveo-palatal	Labio- labio-vela	alveolar
Thuthubi-						
Thunya	p	t̪		t	t	k t Mbw
Mbudzulo/						
Asipireshehi	ph	t̪		th	th	kh dy
Mubvumo						
wa ipfi	b	ɸ		d		g
Nasala-						
Mubvumo	u					
sa thivhelwi	m	ɱ		n	ny	ñ
Silabiki	mm			r		
Reremela/ro lo						
Laterala		L		l		
Tsuvha-						
Tshayaipfi	fh f		s	s	s	x
			w		h	
Mubvumo wa						
Ipfi	vh v		z	z	z	
			w		h	
Thatsuvha -						
Thunya	p		tz	t	tz	
Mbudzulo/						
Asipireshehi	pf		ts	t	ts	
			w	s	h	
Mubvumo wa						
Ipfi	bv		dz	dz	dzh nzh/	
			w	/j	nj	
Pfalanyana	w					

(h ndi aspiethe ya tsuvha)

Hafhu zwi sedzwe uri a hu na dzikiliki na dziimphlosivi kha Tshivenda. Tshivenda tshi na sisteme yo litshanaho ya kuñwalele. Milayo i tevhelaho yo tendelanwa ya vhumbiwa uri hu swikelwe muelo muhulu wa u fana.

<p>(a) a denoting negative is always written separately, e.g. a ri tuwi, a si muthu, a hu na tshithu, etc.</p>	<p>(a) a i tshi sumbedza u hanedza i ñwalwa i yothe misi yothe, sa tsumbo: a ri tuwi, a si muthu, a hu na tshithu, na zwiñwe.</p>
<p>(b)(i) athu is written as a separate word and as it already contains the infinitive u this is not repeated. We thus write: a ri athu swika, ri sa athu fara, ha athu ri fha, and so forth. Hathu, haathu, sathu and saathu, are not permissible.</p>	<p>(b)(i) athu i ñwalwa sa ipfi lo imaho li lothe I tshi tevhelwa nga infinithivi u yone a i dovhololwi. Huno ri ñwala: a ri athu swika, ri sa athu fara, ha athu ri fha, nga u ralo. Hathu, haathu, sathu na saathu, ha tendelwi.</p>
<p>(ii) Similarly, tou, tolou, todou, etc., which are contracted forms of the corresponding verbs, also contain the infinitive formative and it is thus not necessary to repeat it. We thus write: ri todou swika, zwi tou vhavha, u tolou ri dina, etc.</p>	<p>(ii) Ngauralo tou, tolou, todou, na zwiñwe, ane a vha zwivhumbeo zwo hwetekanywaho zwa maiti a fanaho, na one a na mavhumbi a infinithivi zwenezwo a zwi todei u a dovholola u ya infinithivi Ri ñwala: ri todou swika, zwi tou vhavha, u tolou ri dina, na zwiñwe.</p>
<p>(c) si is written separately, thus: a si muthu, hu si tshee na vhathu, etc.</p>	<p>(c) si i ñwalwa i yothe, ndi zwine ra ri: a si muthu, hu si tshee na vhathu, na zwiñwe.</p>
<p>(d) songo is written as one word and not so ngo, but otherwise ngo is written separately, e.g. ho ngo amba, a tho ngo mu vhudza, a ro ngo swika, etc.</p>	<p>(d) songo i ñwalwa sa ipfi lithihi a hu ñwalwi so ngo, hone ngo i ñwalwa i yothe, sa tsumbo: ho ngo amba, a tho ngo mu vhudza, a ro ngo swika, na zwiñwe.</p>

2. THE APOSTROPHE	2. LUṄALA/ APHOSTROFI
<p>The apostrophe which usually is used to indicate elision, is not deemed necessary for Tshivenda. The following cases ensue:</p>	<p>Luṅala/aphostrofi lwe lwa vha lu tshi shuma u sumbedza zwo siedzwaho a lu tsha ṭoḏea kha Tshivenda. Mafhungo a tevhelaho a ḏisa izwi:</p>
<p>(a) ndi iwe, ndi inwi and similar cases have occasionally been contracted and written ndi'we or ndi'nwi. This contraction is unwarranted and only the full form is permissible.</p>	<p>(a) ndi iwe, ndi inwi na mafhungo maṅwe o raloho o vha a tshi anzela u hwetekanywa a ṅwalwa ha pfi ndi'we kana ndi'nwi. Khwethekanyo iyo a i ṭoḏei, hu tendelwa fhedzi tshivhumbeo tsho ḏalaho.</p>
<p>(b) When ni can be replaced by mini it has been the custom to attach it to the previous word by an apostrophe, thus: No zwi itela'ni, No ḏa nga'ni? Ndi nga'ni no ima?, etc.</p> <p>The apostrophe is not necessary and -ni should be attached to the preceding word thus: No zwi itelani?, No ḏa ngani?, Ndi ngani no ima? Ndi mini no ima?, etc. Alternatively the full uncontracted form could be written as in: No zwi itela mini?, No ḏa nga mini?, Ndi nga mini no ima?, No mini no ima? etc.</p>	<p>(b) Hune ni ya nga thivhiwa nga mini yo vha ṅdowelo ya u i ṭumekanya na ipfi ḷo i rangelaho nga luṅala/ aphostrofi, nga u rali: No zwi itela'ni, No ḏa nga'ni?, Ndi nga'ni no ima?, na zwiṅwe. Luṅala/aphostrofi a lu ṭoḏei nahone -ni i fanela u ṭumekanywa na ipfi ḷo i rangelaho nga ṅḏila iyi: No zwi itelani?, No ḏa ngani?, Ndi ngani no ima?, na zwiṅwe. Tshivhumbeo tsho ḏalaho tshi songo hwete-kanaho na tshone tshi nga ḏi ṅwalwa u nga kha : No zwi itela mini?, No ḏa nga mini?, Ndi nga mini no ima?, na zwiṅwe.</p>
<p>(c) Similarly when fhi can be replaced by ngafhi, it should be written attached to the previous word thus: O bvafhi?, Ni yafhi zwino?, Zwiḷiwa zwi ḷelwafhi?, etc. Alternatively also in this instance the uncontracted form could be used.</p>	<p>(c) Zwi ḏi fana na musu fhi i tshi nga ḏi thivhiwa nga ngafhi, i fanela u ṅwalwa yo ṭumetshedzwa kha ipfi ḷo i rangelaho nga u rali: O bvafhi?, Ni yafhi zwino? Zwiḷiwa zwi ḷelwafhi?, na zwiṅwe. Nga ṅḏila iṅwe kha nyimele yeneyi tshivhumbeo tshi songo hwetekanaho tshi nga ḏi shuma.</p>
<p>(d) Where e, tshe, ye, vhe, etc., stand for a ri, tsha ri, ya ri, vha ri, etc., they are considered standard Tshivenda forms and do not require an apostrophe. There is no need to differentiate them from their past relative forms as this will be evident from the context.</p>	<p>(d) Hune e, tshe, ye, vhe, na zwiṅwe, a imela a ri, tsha ri, ya ri, vha ri, na zwiṅwe, a sedzwa sa zwivhumbeo zwa Tshivenda zwi tendelwaho nahone ha ṭoḏi luṅala/ aphostrofi. A zwi ṭoḏei u a fhambanya na zwivhumbeo zwao zwa masala zwa kale vhunga izwo zwi tshi ḏo vhone kha zwi no khou ambiwa.</p>

(e) The following are also considered standard	(e) Zwi tevhelaho na zwone zwi sedzwa sa zwivhumbeo zwa
Tshivenda forms and do not need an apostrophe -	Tshivenda tshi tendelwaho nahone a zwi todi luṅala/aphostrofi –
(i) yo, derived from ya u, as in ri yo vhona, tou, khou, thi, as in thi funi, etc.	(i) yo, i no bva kha ya u, u ḍi nga kha ri yo vhona, tou, khou, thi, sa kha thi funi, na zwiṅwe.
(ii) The pronominal forms after kha, nga, and na, as in khayoy, ngatsho, nae, khahoy, ngahoy, navhoy, nalwoy, etc.	(ii) Zwivhumbeo zwa masala zwi no tevhela kha, nga, na na, sa khayoy, ngatshoy, naey, khahoy, ngahoy, navhoy, nalwoy na zwiṅwe.
(iii) The pronominal forms anga, awe, ashuy, etc., as these form separate words. Note that ṅwananga is written without an apostrophe.	(iii) Zwivhumbeo zwa masala izwi: anga, awe, ashuy, na zwiṅwe, vhunga zwivhumbeo izwi zwi tshi hethekanya maipfi. Sedzani uri ṅwananga ḷi ṅwalwa hu si na luṅala/aphostrofi.
(iv) ho, like other pronominal forms under (ii) above, takes no apostrophe and is written together with the preceding syllable, thus: hahoy, ha tsheehoy, a sihoy, a vhaoy, etc.	(iv) ho, u ḍi nga zwivhumbeo zwiṅwe zwa masala nga fhasi ha (ii) afho ṅṅha, a i na luṅala/aphostrofi nahone i ṅwalwa yo ṭumekana na lutavhi (silabulu) lwo i rangelaho, nga u rali: hahoy, ha tsheehoy, a sihoy, a vhaoy, na zwiṅwe.
(v) dzani and dzou are not written with an apostrophe, e.g. dzani u ri vhudza, nga vha dzou ḍa ngenoy, edzonu ḍa etc.	(v) dzani na dzou ha ṅwalwi na luṅala/aphostrofi, sa tsumbo: dzani u ri vhudza, nga vha dzou ḍa ngenoy, edzonu ḍa na zwiṅwe.

<b>3. DEMONSTRATIVES AND COPULATIVE DEMONSTRATIVES</b>	<b>3. MASUMBI NA MASUMBI A KHOPHULATHIVI (MBOFHO)</b>
Demonstratives and copulative demonstratives are written as one word, thus: asuṅṅaa, asitshiy, ngevhanoy, ngedziṅṅaa, khezwi, enehounoy, dzenedziny, kwonohokoy, vhenhavhaṅṅaa, etc.	Masumbi na masumbi a khophulathivi (mbofho) a ṅwalwa sa ipfi ḷithihiy sa: asuṅṅaa, asitshiy, ngevhanoy, ngedziṅṅaa, khezwi, enehounoy, dzenedziny, kwonohokoy, vhenhavhaṅṅaa, na zwiṅwe.
Demonstrative normally follow nouns, e.g. muthu uyuy, ṅwana uyoy, kholomo ḷa, bugu iyoy, vhatshuy avha, kholomo dziṅṅa, bugu idzoy, etc.	Masumbi a anzela u tevhela madziny, sa tsumbo, muthu uyuy, ṅwana uyoy, kholomo ḷa, bugu iyoy, vhatshuy avha, kholomo dziṅṅa, bugu idzoy, na zwiṅwe.

4. CAPITALS	4. ̣EDERE KHULWANE
For the sake of clarity the following uses are listed:	Ri tshi itela uri zwi pfale zwavhudi mashumisele a tevhelaho o dubekanywa:
(a) A capital is used to mark a beginning of a sentence, etc.	(a) ̣edere khulwane i shuma u sumbedza mathomoni a fhungo, na zwiñwe.
(b) Proper names are capitalised, e.g.-	(b) Madzina vhukuma a thoma nga ̣edere khulwane,
(i) People: Denga, Vele, Makhado, ha Makuya, etc.	(i) Vhathu: Denga, Vele, Makhado, ha Makuya, na zwiñwe.
(ii) Places: Pile, Ha Masia, Thononda, Ha Makuya, etc.	(ii) Fhethu: Pile, Ha Masia, Thononda, Ha Makuya.
(iii) Days of the week: Swondaha, ̣avhuvhili, ̣avhuña, Mugivhela etc.	(iii) Maḁuvha a vhege: Swondaha, ̣avhuvhili, ̣avhuña, Mugivhela na zwiñwe.
(iv) Months of the year: Phando, Lambamai, Fulwi, Shundunthule etc.	(iv) Miñwedzi ya ñwaha: Phando, Lambamai, Fulwi, Shundunthule na zwiñwe.
(v) Names of holy days and holidays: Khrisimusi, Pentekoste, Lufu Iwa Murena, Paseka, etc.	(v) Madzina a maḁuvha makhwethwa na maḁuvha a vhuawelo: Khrisimusi, Pentekoste, Lufu Iwa Murena, Paseka, na zwiñwe.
(vi) Note that Vhukovhela, Devhula, etc., are capitalised.	(vi) Ivhani na nzhele: Vhukovhela, Devhula, na zwiñwe, a thoma nga ̣edere khulwane.
(c) Prefix of honourship are capitalised, e.g. Ṇevondo, Ṇemilaboni, Nyatshivhenga, etc.	(c) Thangi dza madzina a khuliso dzi thoma nga ̣edere khulwane, sa tsumbo: Ṇevondo, Ṇemilaboni, Nyatshivhenga, na zwiñwe.
(d) Vho- when used as an honorific prefix is also written with a capital. When its complement is a proper name, then the Vho- and the proper name are both capitalised, as in Vho Bele, Vho Muḁambilu, Vho Raphalalani, etc.	(d) Vho- musu i tshi shuma sa thangi ya khuliso na yone i thoma nga ̣edere khulwane. Musu i no i ḁadzisa i dzina ̣a vhukuma, henefho Vho- na dzina ̣a vhukuma vuvhili hao a thoma nga ̣edere khulwane, sa: Vho Bele, Vho Muḁambilu, Vho Raphalalani, na zwiñwe.

<p>When its complement is a common noun then only Vho- is capitalised and the complement joined to form one word as in Vhomakhadzi, Vhodokotela, Vhokhomishinari, Vhophrinsipala, etc</p>	<p>Musi i no i ḁadzisa i dzina zwaḁo heneḁho Vho- i thoma nga ḁeḁere khulwane ipfi ḁo rangelaho ḁi tshi tumekanywa ḁi vhumba ipfi ḁithihi sa kha: Vhomakhadzi, Vhodokotela, Vhokhomishinari, Vhophrinsipala, na zwiḁwe</p>
<p>(e) Titles signifying God or in other religions are written with a capital letter, e.g. Mudzimu, Murena, Khotsi, Muya, ḁwali etc. (The use of capitals for the pronominal forms referring to the deity is a matter of choice. Their use should, however, not extend beyond the absolute pronominal form).</p>	<p>(e) Madzina a no amba Mudzimu kana kha vhurereli vhuḁwe a tshi ḁwalwa a thoma nga ḁeḁere khulwane, sa tsumbo: Mudzimu, Murena, Khotsi, Muya, ḁwali na zwiḁwe. (Hu tshi shuma ḁeḁere khulwane kha zwiḁhumbleo zwa masala a no amba zwa Mudzimu muthu u tou nanga. Nangwe zwo ralo, a tshi shuma a songo pfukela kha tshivhumbleo tsha masala vhukuma.)</p>
<p>(f) For other generally adopted uses of capitals, Tshivenda follows the rules applicable to most languages.</p>	<p>(f) Kha kushumele kuḁwe kwa ḁeḁere khulwane kwo pambiwaho nga u tou angaredza, Tshivenda tshi tevhela milayo i no shuma kha nyambo nznhi.</p>
<p><b>5. DIACRITICS</b></p>	<p><b>5. TSWAYO</b></p>
<p>Diacritics are not written in consecutive letters, therefore ḁ, ḁḁ, and ḁḁ and not ḁḁ ḁḁ and ḁḁ, etc. Note also that the diacritic is not written where the nasal denotes the first person singular (me) when it precedes sounds such as the following: k, kh, g, thus: nkona, nkakhela, nngumisa, etc.</p>	<p>Tswayo a dzi ḁwalwi kha maḁeḁere a tevhakanaho, ndi zwine ha ḁwalwa ḁ, ḁḁ, na ḁḁ ha si ḁwalwe ḁḁ ḁḁ na ḁḁ, na zwiḁwe. Nga hu sedzwe na uri luswayo a lu ḁwalwi hune nasala ya sumbedza muthu wa u ranga e eḁhe (ḁḁ) musu i tshi rangela mibvumo i no nga i tevhelaho:</p> <p>k, kh, g, hu ḁwalwa: nkona, nkakhela, nngumisa, na zwiḁwe.</p>
<p><b>6. WORD DIVISION</b></p>	<p><b>6. KHETHEKANYO YA MAIPFI</b></p>
<p>(a) vho is used in the following ways:</p>	<p>(a) vho i shuma nga ḁḁila idzi:</p>
<p>(i) When it signifies the plural prefix it is written together with the noun it pluralizes thus. e.g. vho Maḁamba.</p>	<p>(i) Musu i tshi sumbedza thangi ya vhuḁzhi i ḁwalwa khathihi na dzina ḁine ya ḁi ḁea vhuḁzhi sa tsumbo: vho Maḁamba.</p>

<p>(ii) When it is used as an honorific prefix to a common noun, it is written with a capital letter and is joined to the noun as one word thus: Vhodokotela, Vhokhomishinari, Vhophrinsipala, etc. [See also paragraph 4 (d) above.]</p>	<p>(ii) Musi i tshi shuma sa thangi ya khuliso ya dzina zwaḽo i ṅwalwa nga ḽedere khulwane, ya ṽumekanywa na dzina iḽo ḽa vha ipfi ḽithihi sa kha: Vhodokotela, Vhokhomishinari, Vhophrinsipala, na zwiṅwe. [Nga hu sedzwe pharagirafu 4 (d) afho nṽha.]</p>
<p>(iii) When it is used as an honorific prefix to a proper name, i.e. the name of a person, it is capitalised, e.g. Vho Milubi, (equivalent to Mr/Mrs Milubi). So also when initials are written before a name.</p>	<p>(iii) Musi i tshi shuma sa thangi ya khuliso ya dzina vhukuma, sa izwi: dzina la muthu, i thoma nga ḽedere khulwane, sa tsumbo: Vḽho Milubi, (i no eḽana na Mr/Mrs Milubi). Zwiṅo u ḽi nga mus i ḽederethangeli dzo ṅwalwa dzi tshi rangela dzina.</p>
<p>(iv) Vho- is capitalised to the first initial only as in Vho F. Raulinga. So also when Vho Milubi signifies Mr Milubi and his company.</p>	<p>(iv) Vho- i thoma nga ḽedere khulwane yo rangela ḽederethangeli ya u ranga fhedzi, sa kha: Vho F Raulinga. Zwiṅo na mus i Vho Milubi i tshi amba Vho Milubi na vhane vha vha navho.</p>
<p>(v) When -vho is used as a verbal suffix indicating the meaning "also" it is written attached to the verb as in swikavho, vho itavho, vhaṅwevho, etc.</p>	<p>(v) Musi -vho i tshi shuma sa mutshila wa ḽiiti i tshi sumbedza zwiṅo amba "na vhane vha vha navho" i ṅwalwa yo ṽumetshedzwa kha ḽiiti sa kha: swikavho, vho itavho, vhaṅwevho, na zwiṅwe.</p>
<p>(b) -kuku, -kadzi, and -lume, are common suffixes and take no hyphens. Thus we write, makhulukuku, mbudzikadzi, ṅḽoulume, malume, etc.</p>	<p>(b) -kuku, -kadzi, na -lume, ndi mitshila zwayo. Ndi zwine ra ṅwala, makhulukuku, mbudzikadzi, ṅḽoulume, malume, na zwiṅwe.</p>
<p>(c) ṅe has two uses and is written in two ways, thus:</p>	<p>(c) ṅe i shuma nga ṅḽila mbili, sa:</p>
<p>(i) When used to form an ordinary word it is written together with the noun thus: ṅemulambo, ṅegota, ṅḽḽila, etc.</p>	<p>(i) Musi i tshi shuma u vhumba ipfi zwaḽo i ṅwalwa khathihi na dzina sa: ṅemulambo, ṅegota, ṅḽḽila, na zwiṅwe.</p>
<p>(ii) When used as a name of a person or as a title, it is capitalised, as in: Nḽekhavambe, Nḽevondo, Nḽetshiṽangani, etc. There is no need to differentiate between the ordinary surname and the title as the former originates from the latter.</p>	<p>(ii) Musi i tshi shuma sa dzina ḽa muthu kana sa thaitili, i thoma nga ḽedere khulwane sa kha: Nḽekhavambe, Nḽevondo, Nḽetshiṽangani, na zwiṅwe. A zwi vhuyi zwa ṽodea u fhambanya dzina ḽa muṽa zwaḽo na thaitili vhunga ḽa u ranga ḽo simuwa kha ḽa vhuvhili.</p>

<p>(d) nya like <i>ne</i> also has two uses. When it signifies the name of a person or a title it is written thus: Nyadenga, Nyatshivhenga, Nyamunzhedzi, etc., with an initial capital letter. When used to denote common names it is written thus: nyamudade, nyanzweenzwee, nyamurovheni etc.</p>	<p>(d) nya u <i>di</i> nga <i>ne</i> i shuma nga <i>ndila</i> mbili. Musi i tshi amba dzina <i>la</i> muthu kana thaitili i <i>nwalwa</i> nga u rali: Nyadenga, Nyatshivhenga, Nyamunzhedzi, na zwiñwe, i na <i>ledere</i> khulwane ya <i>lederethangeli</i>. Musi i tshi shuma na dzina <i>zwało</i> i <i>nwalwa</i> nga u rali: nyamudade, nyanzweenzwee, nyamurovheni na zwiñwe.</p>
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<p>(e) Word combinations. The tendency must be to write combinations as one word. The following cases ensue:</p>	<p>(e) Mbumbano ya maipfi. Ndowelo i fanela u vha ya u <i>nwala</i> mbumbano dzi ipfi <i>lithihi</i>. Mafungo a tevhelaho a <i>do</i> <i>disa</i> izwi:</p>
<p>(i) Plain reduplications for the sake of emphasis or to express a recurring action are written thus: oneone, vhothevhothe, kulekule, kalekale, batabata, lengalenga, gidimagidima, muthumuthu, etc.</p>	<p>(i) Ndovhololo dzi re khagala hu tshi itelwa u ombedzela kana u bula zwi itwaho zwi no dovhololwa dzi <i>nwalwa</i> nga <i>ndila</i> iyi: oneone, vhothevhothe, kulekule, kalekale, batabata, lengalenga, gidimagidima, muthumuthu, na zwiñwe.</p>
<p>(ii) When reduplication exists only in the latter part of the word, but the former is not repeated, are written thus: mushumishumi, muambiambi, muhuluhulu, etc.</p>	<p>(ii) Hune ha vha na ndovhololo tshipidani tsha u fhedzisela tsha ipfi, hone tshipida tsha u ranga tshi sa dovhololi, a <i>nwalwa</i> nga <i>ndila</i> i tevhelaho: mushumishumi, muambiambi, muhuluhulu, na zwiñwe.</p>
<p>(iii) When word combinations express one concept, then it is written as one word thus</p>	<p>(iii) Musi mbumbano ya maipfi i tshi bula muhumbulo muthihi, zwenezwo i <i>nwalwa</i> sa ipfi <i>lithihi</i> nga u rali:</p>
<p>e.g. mađautsha, mutendwahothe, muitazwivhi, lufhimavhaeni, musalauno, vhubvađuvha, lufheramurahu, nyaladzhesi/nyalajesi, liivhathavha, pfukaluhura, liititshiitwa, muingađuvha (<i>nwaha</i>) or <i>nwaha</i>muingađuvha, muvhulahazwikhokhonono, tshisumbavhuyo, tshibvamavuni, vhulangaphukha, vhuđaledzivhuisi, tshitsheatshibigiri, ndyomvangwa, phontshitsotedzi, etc.</p>	<p>sa tsumbo: mađautsha, mutendwahothe, muitazwivhi, lufhimavhaeni, musalauno, vhubvađuvha, lufheramurahu, nyaladzhesi/nyalajesi, liivhathavha, pfukaluhura, liititshiitwa, muingađuvha (<i>nwaha</i>) kana <i>nwaha</i>muingađuvha, muvhulahazwikhokhonono, tshisumbavhuyo, tshibvamavuni, vhulangaphukha, vhuđaledzivhuisi, tshitsheatshibigiri, ndyomvangwa, phontshitsotedzi, na zwiñwe.</p>

<p>(iv) Compound expressions which consist of phrases should be written thus e.g. vhomukumba thi petwi, vphonyathophi i fhola nga n̄tha, vha ha nyamutsangadavhi wa lombe, etc.</p>	<p>(iv) Maambele o vhumbanaho a no vhumbwa nga thavhi a fanela u n̄walwa nga u rali: sa tsumbo: vhomukumba thi petwi, vphonyathophi i fhola nga n̄tha, vha ha nyamutsangadavhi wa lombe, na zwiñwe.</p>
<p>(v) One concept should be written as one word, e.g. mulindathavha, musalamarubini, but two words, a noun and an adjective, with the same prefix ‘mu’ should be written as two separate words, e.g. muri muhulu, Muya Mukhethwa.</p>	<p>(v) Muhumbulo muthihi u n̄walwa sa ipfi liithihi, sa tsumbo, mulindathavha, musalamarubini, hone maipfi mavhili, a re na thangi i fanaho ‘mu’ a fanela u n̄walwa sa maipfi mavhili o fhandekanaho, sa tsumbo, muri muhulu, Muya Mukhethwa.</p>
<p>(vi) Word combination should be avoided where possible to make it simple for the semi-literate to read: Musikalitadulu may be Musiki wa litadulu, mulangavhutambo: mulangi wa vhumambo, mutshimbidza-mushumo: mutshimbidzi wa mushumo, mulindathembe: mulindi wa thembele, etc.</p>	<p>(vi) Thumekanyo ya maipfi i fanela u tinyiwa nga hune zwa konadzea u leludzela vha sa konesi u vhala vha tshi vhala: Musikalitadulu li nga di vha Musiki wa litadulu, mulangavhutambo: mulangi wa vhumambo, Mutshimbidzamushumo: mutshimbidzi wa mushumo, mulindathembe: mulindi wa thembele, na zwiñwe.</p>
<p>(f) The locative formative ha has two uses:</p>	<p>(f) Tshivhumbi tsha lisumbafhethu ha tshi shuma nga ndila mbili:</p>
<p>(i) When it is used as prefix to a person’s name in order to signify a place-name, it is written separate, as in : Ha Makuya, Ha Maḍala, Ha Tshivhasa/ Tshivhasa, etc.</p>	<p>(i) Musi i tshi shuma sa thangi ya dzina la muthu i tshi amba dzina la fhethu, i n̄walwa i yothe, sa kha: Ha Makuya, Ha Maḍala, Ha Tshivhasa/ Tshivhasa, na zwiñwe.</p>
<p>(ii) When, however, it does not constitute a place- name it is written as a separate word, as in: ha hashu, ha havho, ha Tshivhasa / Tshivhasa, etc.</p>	<p>(ii) Hone musu i sa vhumbi dzina la fhethu i n̄walwa sa ipfi li lothe, sa kha: ha hashu, ha havho, ha Tshivhasa /Tshivhasa, na zwiñwe.</p>
<p>The sentence Ndo isa iyo bugu ha Tshivhase, will mean “I brought that book to a person named Tshivhase”, and the sentence, Ndo isa iyo bugu Ha Tshivhasa, will mean “I brought that book to the place named Ha Tshivhasa.”</p>	<p>Fhungo li no ri, Ndo isa iyo bugu ha Tshivhase, zwi do amba uri “Ndo isa bugu iyo ha muthu a no pfi Tshivhase”, ngeno fhungo li no ri, Ndo isa iyo bugu Ha Tshivhasa, zwi tshi do amba uri “Ndo isa bugu iyo fhethu hu no pfi Ha Tshivhasa.</p>

(g) The enclitic -ha is always attached to the verb, as in: shumaniha. gidimaniha etc.	(g) Mutshila -ha misi yothe u tumetshedzwa kha liiti sa kha: shumaniha, gidimaniha na zwiñwe.
This rule also applies to the suffix -de, e.g. Ndi muthude?	Mulayo uyu u shuma na kha mutshila -de, sa tsumbo: Ndi muthude?
(h) di has two distinctive uses:	(h) di- i na mishumo mivhili yo fhambanaho:
(i) As a reflexive verbal prefix it is written together with that verb as one word thus e.g. O divhadela, u a didivha, no ditodela, vho dihangwa, etc.	(i) Sa thangi ya liiti i nwalwa yo tumekana na liiti lenelo li ipfi lithihi sa tsumbo: O divhadela, u a didivha, no ditodela, vho dihangwa, na zwiñwe.
(ii) As an auxiliary verb conveying the meaning of repetitive action it is written as a separate word as in: O di shuma, ri di ita nga u rali, vha di vhadathonga, etc.	(ii) Sa liititikedzi i tshi amba zwi no itwa zwi tshi dovhololwa, i nwalwa sa ipfi li lothe, sa kha: O di shuma, ri di ita nga u rali, vha di vhadathonga, na zwiñwe.
(i) The numeral prefix ka is always written together with the numeral thus. kathihi, kararu, kanzhi, kangana, etc.	(i) Thangi ya ka misi yothe i nwalwa yo tumekana mbalo yeneyo sa: kathihi, kararu, kanzhi, kangana, na zwiñwe.
(j) Proper names are written as one word thus e.g.	(j) Madzina vhukuma a nwalwa sa ipfi lithihi nga ndila iyi, sa tsumbo: Alidzulwi, Avhashoni, Avhantodi.
Alidzulwi, Avhashoni, Avhantodi.	
(k) ri has two different uses:	(k) ri i na mishumo mivhili i sa fani:
(i) As a verb it is written separately as in, a ri, vho ri, tsho ri, etc.	(i) Sa liiti i nwalwa i yothe sa kha:, a ri, vho ri, tsho ri, na zwiñwe.
(ii) uri as a conjunctive with the meaning "that" or "so that", is written as one word as in: O da uri a pfe, O mmbudza uri ni do da. We thus have: Makwarela u ri ni de uri a ni vhone.	(ii) uri sa litanganyi i tshi amba uri, "that" kana "so that", i nwalwa sa ipfi lithihi, sa kha: O da uri a pfe, O mmbudza uri ni do da. Huno ri na: Makwarela u ri ni de uri a ni vhone.
It should be noted that when uri follows the possessive pronominal concord, it is not written together with that concord but remains as a separate word, as in: la uri, tsha uri, ya uri, etc. Zwauri and ngauri, however, are considered as single conjunctions and are therefore written as one word.	Nga ri vhe na nzhele uri musi uri i tshi tevhele lipfanisi (khonkhodo) ya lisala la vhone, a i nwalwi yo tumekana na lipfanisi (khonkhodo) iyo, i dzula i ipfi li re lothe, sa kha: la uri, tsha uri, ya uri, na zwiñwe. Zwauri na ngauri, nangwe zwo ralo, a sedzwa sa matanganyi o imaho nga othe, zwenezwo a nwalwa sa ipfi lithihi.

(l) vhuḁi is written separate if used as a noun, e.g. wa vhuḁi vhu sa fheli, musadzi wa vhuḁi vhuhulu, etc. If used after possessive pronoun forms to denote "nice", the whole is written as one word, viz. wavhuḁi, yavhuḁi, zwavhuḁi.	(l) vhuḁi i ḁwalwa i yoṯhe arali i tshi shuma sa dzina, e.g. wa vhuḁi vhu sa fheli, musadzi wa vhuḁi vhuhulu, na zwiḁwe. Arali i tshi shuma i tshi tevhela zwivhumbeo zwa ḁisala ḁa vhuḁe i tshi amba "u ḁifha", ḁi ḁwalwa sa ipfi ḁithihi, sa zwi tevhelaho: wavhuḁi, yavhuḁi, zwavhuḁi.
(m) Imperative should be written as one word:	(m) Maipfi a ndaela a ḁwalwa sa ipfi ḁithihi:
inwi + tshimbila : tshimbilani inwi + pfa: ipfani	inwi + tshimbila : tshimbilani inwi + pfa: ipfani
inwi + amba : ambani inwi + imba: imbani inwi + vhona : vhoneani	inwi + amba: ambani inwi + vhona: vhoneani
(n) Words should be written as pronounced without some vowels: Abrahamu, Afrika, phrofesa, muphrista, Muafrika etc.	(n) Maipfi a fanela u ḁwalwa sa zwine a buliswa zwone a si na pfalandoṯhe dziḁwe: Abrahamu, Afrika, phrofesa, muphrista, Muafrika na zwiḁwe.

<b>7. THE LETTERS c and q -</b>	<b>7. MAḁEDERE c na q -</b>
These letters which are normally not used in Tshivenda orthography are permissible in personal names of foreign origin by reason of the fact that proper names are a matter of personal taste, thus: Chaḁi, Quini	Maḁedere aya ane nga mulayo a si shume kha kuḁwalele kwa Tshivenda, a a tendelwa kha madzina a vhathu a vhubvo ha vhatsinda nge madzina vhukuma muthu a tou nanga, sa: Chaḁi, Quini
<b>8. THE SYLLABIC NASAL</b>	<b>8. SILABIKI NASALA</b>
The syllabic nasals nn, nḁ, nḁ, are written thus everywhere except before k, t, p,ṯ, because Tshivenda has the phonetic rule that a syllabic nasal does not occur before a voiceless consonant. Therefore we write mme, nḁa, nḁoḁa, mmbwa, mmvi, nnzi, etc. But we write, mphwe, mpfo, mpha, nta, nkho, nṯhu, ntho, nthwa, etc.	madungo a Nasala, nn, nḁ, nḁ, a ḁwalwa hoṯhehoṯhe arali dzi sa rangeli k, t, p,ṯ, ngauri Tshivenda tshi na mulayo wa mubvumo u no ri silabikinasala a i vhi hone ya rangela themba i sa bvumi. Ndi zwine ra ḁwala mme, nḁa, nḁoḁa, mmbwa, mmvi, nnzi, na zwiḁwe. Hone ri ḁwala, mphwe, mpfo, mpha, nta, nkho, nṯhu, ntho, nthwa, na zwiḁwe.

<p>It should be noted that in the syllabic nasals n̄, and n̄, only the second letter is provided with the diacritic marking.</p> <p>This practice also applies to other combinations such as: n̄, n̄, etc. The diacritic is supplied to the terminal letter only although its function applies to the whole letter group.</p>	<p>Nga ri vhe na nzhele uri kha dzi silabikinasala, n̄, and n̄, ndi leḁere ya vhuvhili fhedzi ine ya vha na luswayo lwa daikhrithikhi. Maitete aya a shumaho na kha mbumbano dziḁwe dzine dza nga: n̄, n̄, na zwiḁwe.</p> <p>Luswayo lwa daikhrithikhi lu newa leḁere ya magumo fhedzi naḁwe mushumo wayo u tshi vhoneḁa kha tshigwada tsha leḁere tshoḁe.</p>
<p>9. THE WORDS khufha AND hufha</p>	<p>9. MAIPFI khufha NA hufha</p>
<p>These words are written with one u.</p>	<p>Maipfi aya a ḁwalwa na u nthihi.</p>
<p><b>10. COUNTING SYSTEM</b></p>	<p><b>10. KUVHALELE KWA MBALO</b></p>
<p>Counting system should be original and natural, e.g. 1: nthihi, 2: mbili, 3: tharu, 6: ḁhanu na nthihi, 20: mahumi mavhili, 100: ḁana, 200 maḁana mavhili. The new way of counting may be accepted.</p>	<p>Kuvhalele kwa mbalo ku fanela u vha kwa u rangani, kwa tsiko, sa tsumbo, 1: nthihi, 2: mbili, 3: tharu, 6: ḁhanu na nthihi, 20: mahumi mavhili, 100: ḁana, 200 maḁana mavhili. Kuvhalele kuswa ku nga ḁi tendelwa.</p>

## ANNEXURE G: TSHIVENḂA FOMO YA U TENDA

### Luḁwalo lwa u tenda.

Tshitatamennde nga muḁoḁisisi

Ndivho ya ngudo ndi **U Sengulusa Kuḁwalele kwa Tshivenḁa ho Sedzwa Milayo ya Kupeleḁele ya Bodonyangaredzi ya Nyambo dza Afrika Tshipembe**. U dzhenela kha ngudo iyi a zwi kombetshedzwi muthu na mudzheneli a nga ḁi litsha hu si na mbuno dze a ḁea. A hu nga ḁo bulwa dzina ḁa muthu kana mafhungo a muthu kha tshifhinga tshoḁhe tsha ngudo iyi na hone a zwi nga ḁo vhambedzwa na kufhindulele kwa muvhudziswa. Mvelelo dza ngudo dzi ḁo ḁivhadzwa vhatu vhoḁhe vho dzhenelaho ngudo iyi.

U TENDA: Vhunga vho no ḁivhadzwa ndivho ya ngudo iyi ndi ḁo humbela thendelo yavho ine vha tea u i ḁekdza nga u ḁwala na u saina madzina avho kha zwikhala zwo ḁekedzwaho kana vha gannḁa gunwe ḁavho.

Nḁe ..... afha ndi a tenda uri ndo pfa, ndo vhala nda pfalesa ngudo dzine dza khou ḁoḁwa itwa na mbudziso dzoḁhe dze nda vha nadzo dzo fhindulwa. Ndi a tenda uri u dzhenela kha ngudo iyi a si khombe-khombe ndi a zwi ḁivha uri mvelelo dza ngudo iyi dzi ḁo shumiswa kha kuḁwalele kwa Tshivenḁa.

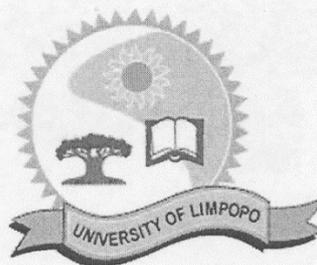
Tsaino ya mudzheneli : .....

Datumu : .....

Dzina ḁa muḁoḁisisi : .....

Tsaino ya muḁoḁisisi : .....

## ANNEXURE H: DEPARTEMENTAL ETHICS CLEARANCE LETTER



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### TURFLOOP RESEARCH ETHICS COMMITTEE CLEARANCE CERTIFICATE

**MEETING:** 02 September 2015

**PROJECT NUMBER:** TREC/134/2015: PG

**PROJECT:**

**Title:** An evaluation of Tshivenda Orthography with special reference to Pan South African Language Board spelling rules

**Researcher:** Mr SL Tshikota

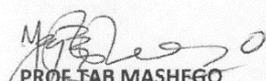
**Supervisor:** Prof RN Madadzhe

**Co-Supervisor:** N/A

**Department:** Languages

**School:** Social Science

**Degree:** PhD in Tshivenda

  
**PROF. TAB MASHEGO**

**CHAIRPERSON: TURFLOOP RESEARCH ETHICS COMMITTEE**

The Turfloop Research Ethics Committee (TREC) is registered with the National Health Research Ethics Council, Registration Number: REC-0310111-031

**Note:**

- i) Should any departure be contemplated from the research procedure as approved, the researcher(s) must re-submit the protocol to the committee.
- ii) The budget for the research will be considered separately from the protocol.  
PLEASE QUOTE THE PROTOCOL NUMBER IN ALL ENQUIRIES.