

EXPRESSION OF EMOTIVE VALUE IN TSHIVENDA

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DECLARATION

I, the undersigned, declare that this work is my own original work and has not previously submitted in any form whatsoever, to this university or to any other educational institution for any degree or examination purpose .

Matinya

Signature

2003 (FEBRUARY)

Date

DEDICATION

I am happy to dedicate this dissertation to my mother, Denga Matinya, my wonderful husband Khaukanani Alex, and my son Musengeli.

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ABSTRACT

Chapter 1 serves as an introductory section of the study. Main issues dealt with in this chapter include the statement of the problem, aim of study, rationale of the study, significance of the study, methods of the study and literature review.

Chapter 2 treats the relationship that exists between the noun classes and emotive value. The chapter shows that noun classes denote various meanings.

Chapter 3 deals with how interjectives bring about emotive values. The emotion expressed may be of surprise, joy, sorrow, mockery, disappointment, fear, doubt, affection, disapproval and satisfaction.

Chapter 4 shows the role that swear words play in expressing emotive value in Tshivenda.

Chapter 5 focuses on the role of political and social issues in bringing about emotive value examples have been given to illustrate social and political issues.

Chapter 6 gives the conclusion of the study.

CHAPTER 1

1. INTRODUCTION

The expression of emotions is quite important in our responses to other people. Language is one of the media or channels for the expression of our own emotions and the perception of emotions in others. Facial expressions are perhaps the most important non- verbal way in which emotions are expressed, but they too, work hand in hand with language.

Morgan et al (1981:267) regard emotions as subjective feelings which are expressed through language and gestures. Subjective feelings in this case refer to things like hatred, anger, sadness and happiness.

On expressing of emotions Louw (1995 :269) intimates:

Children are able to express their emotions spontaneously. This includes positive emotions such as joy, relief, excitement and affection . It also includes negative emotions such as anxiety, anger and jealousy.

From the above definitions of emotions it is clear that emotions involve some bodily sensation and usage of language. In other words, language is not merely a vehicle of

communication but it is also a means of expression of emotions and arousing them in the audience. If the expression of emotions , especially through language, is not handled properly, it may lead to conflict, confrontation and misunderstanding between the speaker and the listener. It is therefore of profound significance that a study on expression of emotions be undertaken.

1. 1. BACKGROUND TO THE PROBLEM

Emotions are part and parcel of everyday life in every community. People find themselves in places like churches, schools, funerals , parties and etc. In such instances, it is imperative that one must know suitable words in order to express one's emotions.

In Tshivenda, speakers sometimes use emotive devices to express their emotions. Other common devices that are used to evoke emotions in Tshivenda are swear or rude words (i.e. expletives). Such words are used to insult someone. The profound impact that swear and related words have on the relationship between people cannot be overemphasized. It is therefore important that speakers and non-speakers of Tshivenda should learn about expression of emotions in Tshivenda in order to avoid hurting one another. Speakers are exhorted not to use words without knowing exactly what their denotative and connotative meanings are.

Besides swear words, there are other words that express emotions of joy, amusement , contentment, etc. such words are used , inter alia, to motivate, encourage, entertain , to mention but a few uses. The existence of such words in

Tshivenda is not in doubt, but whether speakers know the impact and the role of same in a discourse situation is another matter.

Tshivenda uses a variety of emotive devices and the most important are as follows:

- Phonetic devices
- Lexical devices
- Syntactic devices

As far as phonetic devices are concerned , stress is used in order to show emotive value and it is put on the word (s) which the speaker would like to emphasize:

- (1) Ndi do u **kwasha** thoho yenei.
(I will smash your head).

Stress in the above sentence has been placed on the word **kwasha** to indicate to the listener that he/she will be beaten up severely. If stress is not applied accordingly, the listener may misinterpret the meaning expressed by the whole sentence.

Under lexical devices , the most effective tool is figurative language while under syntactic devices the most important feature is word order. The examples below indicate this assertion respectively:

- (2) (a) Munna ndi **mmbwa**.
(A man is a dog).
(A man has bad manners).

(b) (i) *Ŋwana uyu ha pfi.*

(The child does not hear).

(The child does not listen).

(ii) *Uyu ŋwana ha pfi.*

(This child does not hear).

(This child does not listen).

Sentence (2a) has been employed to express a sense of disappointment with the man's behaviour. The sentence as such is utilized to evoke emotions of unhappiness in the listener. This is the case because a dog in Tshivenda is associated with bad behaviour.

Owing to the change of word order (*ŋwana uyu > uyu ŋwana*) in sentence (2 b) (ii) the emotions aroused therein are so intense as to affect the listener negatively.

From the aforementioned exposition, it is evident that a fully – fledged study on expressions of emotions in Tshivenda should be undertaken.

1.2. AIMS AND OBJECTIVES

The aim of this study is to investigate the expression of emotions in Tshivenda. The aim will be achieved by focusing on the following questions:

- What is the association between words and emotions?
- How do words express emotions?
- What are the types of emotions?
- What are the functions of emotions?
- What are the effects of emotions?

1.3 SIGNIFICANCE OF THE STUDY

The significance of this study can be linked to the background to the problem and the aim of the study.

In a nutshell, the study will be of great significance as it will attempt to:

- Show words that bring about unhappiness and sadness in Tshivenda,
- Indicates words that express joy and happiness in Tshivenda
- Highlight the association between context and expression of emotions.
- Examine the value of using correct and appropriate words in a discourse situation.

This research will also be helpful to scholars and researchers as a reference material. The study will benefit scholars in general and Tshivenda speakers in particular to understand the role of words in expression of emotions

1.5. RESEARCH HYPOTHESES

The study is undertaken to validate the following hypotheses:

- Expression of emotions cannot be divorced from discourse analysis in Tshivenda.
- Emotions as expressed by words in Tshivenda can be grouped into two main types: those that express unhappiness and those that express happiness.

1.6 METHODOLOGY

A variety of research methods will be used in this study.

1.6.1. Design

In this study the qualitative and quantitative research methods will be used in order to gain insight into the topic under scrutiny.

Cresswell (1994 : 2) defines the qualitative research method as follows:

An enquiry process of understanding a social or human problem, based on building a complex, hostilic picture, formed with words, reporting detailed views of informants conducted in a natural setting

Cresswell (1994 : 2) defines the qualitative research method as follows:

An enquiry process of understanding a social or human problem, based on building a complex, holistic picture, formed with words, reporting detailed views of informants conducted in a natural setting

Qualitative research method will be utilized in this work in order to probe deeper into a person's attitude, fears, biases, ideas, hopes and aspirations.

In a research of this nature, the qualitative method cannot work in isolation, that is why it will be necessary to also invoke the quantitative research method. The quantitative research method will be apt in this study as its major objective "is to explain. Predict and control phenomena through focused collection of numerical data". (Gay, 1996 : 214).

1.6..2. Data collection techniques

The discovery of facts is one of the essential features of any research. A research , generally, involves enquiry whereby the researcher makes use of a number of data collection techniques. In gathering data about expression of emotions in Tshivenda, the following methods will be employed:

1.6.3. The textual method

Textual analysis will be used in order to reveal expression of emotions in Tshivenda from different situations. Through this method, the verbal organization of specific literary texts will be analyzed in great detail.

1.6.4 . Primary research method

Primary research method is a method whereby first-hand information is obtained from respondents. With regard to this method, data will be sought through consultation with professional people such as lecturers, teachers and language specialists.

For the purpose of this study, semi- structured or open- ended interviews will be employed . This method is preferred because it displays the advantage of objectivity while still allowing a more through comprehension of the respondent's views. Moreover, this method is more flexible and allows the researcher to make a correct analysis of what the respondent really believes (Cohen and Manion, 1994: 277).

1.6.5. Secondary research method

The purpose of using secondary research method in this study is to utilise information already gathered by a variety of scholars. This will be achieved by consulting library books, articles from journals, research papers and dissertations.

1.7. LITERATURE REVIEW

There are various scholars whose studies are related to the expression of emotions in Tshivenda. Their earlier work is significant in this research as it will form a foundation on which the current study is based. It must however, be emphasized that fully-fledged studies on expression of emotions in Tshivenda are not many.

Low (1995 : 303) conducted a study on the relationship between games and emotions:

Through fantasy games the child may also risk expressing feelings that he would not normally express or be allowed to express.

Though games abound in Tshivenda, there is hardly any study on them. This study will therefore attempt to conduct research on some of them, and emphasis will be on the relationship between games, language and expression of emotions.

According to Poulos (1990 : 435), the interjection is one of the categories that play a major role in the expression of emotions in Tshivenda:

As an emotional expression, the interjection conveys to us the emotional feelings of the speaker at the time of utterance. The emotion expressed may be one of surprise, joy, sorrow,

mockery, disappointment, fear doubt, affection, disapproval, satisfaction and so forth.

Poulos' view is echoed by Louw (1995 : 269) when he states:

There are two types of emotions, i.e. positive and negative emotions. Negative emotions are jealousy, anger, disappointment and frustration whereas positive emotions are joy, relief, wonder and pride.

Words or expressions that denote the above emotions have not as yet been thoroughly examined in Tshivenda. It behoves this study to analyze the words or expressions in Tshivenda that can express the same or similar emotions as mentioned above.

Louwrens (1991 : 154) regards the expression of emotions as intertwined with what is generally called affective meaning. To him, affective meaning reflects the language that reveals a speaker's liking, affection, expression, indifference, ignorance or distaste. Louwrens' study focuses on Northern Sotho. While it is given that Northern Sotho and Tshivenda are genealogically related, it is also clear that what obtains in Northern Sotho may not necessarily be the case in Tshivenda. A study in its own right on expression of emotions in Tshivenda is also needed.

According to Mokgokong (1975 : 22), the motive value of a word refers to the aura of personal feelings it arouses. He contends that ideas are normally conveyed by

words, any emotions engendered by an idea, could then indirectly be the result of the word that gave rise to the idea. From Mokgokong's point of view, these emotions readily come to form part of the larger meaning of the words themselves, and the words, therefore, may be said to acquire an emotive tinge. This is called the expressive evocative power or of force the word, in contrast to its strict conceptual referential meaning.

Richards (1985 : 58) gives a clear definition of emotive value. He equates emotive value with affective meaning . His explanation of emotive value goes thus:

Affective meaning are words tending to
affect the emotions , or are words tending
to excite or capable of exciting emotions.

All the above mentioned scholars concur that emotive value refer to those expressions that evoke or arouse feelings (bad or good) in the listener or audience. It is perhaps also pertinent to mention that emotive value as expressed by various words depends largely on how the listener or audience interpret the situation. What evokes emotions of joy in some people may evoke emotions of sadness in other people.

Mamathoni (1999) undertook a study on emotions in Tshivenda. His study concentrated on words that bring about emotive value, namely, prefixes of nouns and interjections. Although this is a worthwhile study, it leaves out many issues unexplained. For instance , words that express joy, anger, jealousy, hatred, pride to

mention but a few aspects have not been properly classified. A detailed study in which the above aspects will be examined , is therefore required.

1.8. ORGANISATION OF THE STUDY

Chapter one is an introductory chapter, which covers background to the problem, aims and objectives, significance of the study, rationale, research hypotheses, methodology and literature review.

Chapter two focuses on the use of the noun classes in expression of emotive value in Tshivenda.
^

Chapter three deals with the role that interjectives play in expression of emotive value in Tshivenda.
^

Chapter four focuses on how swear words play a role in expressing emotive value in Tshivenda.
^

Chapter five concentrates on how social and political issues play a role in expressing emotive value in Tshivenda.
^

Chapter six concludes the study and summarizes the main findings of the previous chapters.

CHAPTER 2

THE USE OF THE NOUN CLASSES IN EMOTIVE VALUE

2.1. INTRODUCTION

The purpose of this chapter is to examine the role that noun classes play in emotive value. In order to achieve this aim, all noun classes in Tshivenda will be examined . This chapter will therefore endeavour to show how noun classes are involved in bringing about emotive value.

2.2. NOUN CLASSES

Nouns in Tshivenda like in other African languages belong to classes . The noun consists of two parts, namely prefix and stem for example, the word *musadzi* (woman) in Tshivenda consists of a noun prefix **mu-** and a stem **-sadzi** . In the example above, the part that forms the noun class is the part called prefix.

According to Poulos (1990 : 11) every noun belongs to what has been traditionally called a noun class by virtue of the form of its prefix.

This means that class prefixes in different nouns may bring about different meanings

Let us look at the following examples:

(1) Musadzi (woman)

Tshisadzi (short fat woman)

Lusadzi (tall, thin woman)

Kusadzi (very short woman)

The above examples have different meanings which result from the usage of different class prefixes. As evident, the prefixes that have been utilized are **mu-**, **tshi-**, **lu-**, and **ku-**, respectively. All these nouns are formed from the noun stem – **sadzi**.

Taljaard et al (1991 : 2) state that in grammatical terms we speak of nouns placed in classes. He further shows that classes have been assigned numbers by scholars of the Bantu languages i.e. each noun class prefix has a specific number.

On noun classes Fortune (1955 : 50) concurs with the above assertion when he shows that the prefix and the stem are important for classificatory purposes, nouns are divided into classes on the basis of the noun prefixes that they possess.

According to Ziervogel et al (1979 : 2) noun classes are internationally numbered.

The following are noun classes which are found in Tshivenda.

(2)

Noun class	Noun prefix	Example
1	Mu-	Musadzi (woman)
2	Vha-	Vhasadzi (women)
3	Mu-	Muri (tree)
4	Mi-	Miri (trees)
5	Li- Λ	Liṅo (a tooth)
6	Ma-	Mano(teeth) Λ
7	Tshi-	Tshimange (cat)
8	Zwi-	Zwimange (cats)
9	N-	Nṅdu (hut) Λ
10	Dzin-	Dzinṅdu (huts) Λ
11	Lu-	Lufuno (love)
12	-	-
13	-	-
14	Vhu-	Vhudele (cleanliness)
15	U-	Uṅea (to give) Λ
16	Fha-	Fhasi (down)
17	Ku-	Kule (far)
18	Mu-	Murahu (back)
19	-	-
20	Ku-	Kusidzana (little girl)
21	Di- Λ	Dithu (monster) Λ

The main aim of this chapter is not to discuss noun classes as such, but to examine whether there is any connection between nouns and emotive value. On account of this, only noun classes which cause emotive value are going to be discussed.

2.3. NOUN CLASSES AND EMOTIVE VALUE

2.3.1. Noun classes 1 and 2

These are noun classes which largely contain nouns which indicate persons. They are characterized by the prefix **mu-** in singular form and the prefix **vha-** in plural:

Examples in singular:

Mutukana (boy)

Munna (man)

Musadzi (woman)

Mukegulu (old woman)

Mukalaha (old man)

The above examples i.e. **mutukana**, **munna**, **musadzi**, **mukegulu** and **mukalaha** have the same prefix **mu-**. This prefix is associated with day to day life where there is positive attitude. This means that all nouns which are formed by combining stems that semantically denote human beings and the prefix **mu-** of class (1) express the following types of emotive value:

- Politeness
- Affection
- Kindness
- Respect
- Dignity

Note the plural examples:

- (4) Vhatukana (boys)
 Vhanna (men)
 Vhasadzi (women)
 Vhakegulu (old women)
 Vhakalaha (old men)

Note the examples which express the feeling of affection:

- (5) **Mufunwa** wanga o da
 (My beloved has come)
- No mala **muthu –muthu**
 (You marry a good person)
- Mutukana** wanga o phasa
 (My boy has passed)

Vhasidzana vhanu vho naka
^
(Your girls are beautiful)

In the above context the class prefixes **mu-** and **vha-** are expressing the feeling of affection and appreciation.

Poulos (1990:4) states that prefixes **mu-** and **vha-** may refer to certain tribes:

Singular:

- (6) Muvenda (Venda)
^
Musuthu (Sotho)

Plural

- (7) Vhavenda (Venda people)
^
Vhasuthu (Sotho people)

The above examples express respect to the tribes concerned. This shows that the speaker is signifying respect and honour to those tribes concerned.

Du Plessis and Madadzhe (1999 : 31) echo the above view when they state:

The appearance of the prefix **mu-** and **vha-** in the nouns seem to denote respect, affection and courtesy towards the ethnic group being referred to.

2.3.2. Classes 1a na 2b

Prefix \emptyset and Vho-

These two classes may be regarded as subclasses of class 1 and 2 respectively. The main reason for this is that they use the same concords as classes 1 and 2. Only prefix **Vho-** of (2b) is going to be treated as it has a bearing on what is being discussed.

Prefix **Vho-** can refer to the various things:

- (8) Plurals : Mme > Vhomme (mothers
Company : Vhomme (mother and company)
Pastor wife: Vhomme
Honorific: Vhomme (e.g. Havha ndi vhone Vhomme vha fhano mudini)
(This is the mother of this family)

The prefix **vho-** may be affixed to proper nouns of people to express mister (mr) and mistress (mrs)

Let us look at the following examples:

- (9) Vho-Phophi (Mrs Phophi)
- Vho -Denga (Mrs Denga)
- Vho-Joni (Mr John)
- Vho-Vele (Mr Vele)
- Vho-Mudau (Mr Mudau)

In the example above **vho-** is written with a capital letter and a hyphen. This shows respect to older people.

2.3.3. Noun classes 5 and 6

The prefix of class (5) is **Li-** and of class (6) is **Ma-** , **Li-** and **Ma-** express singular and plural meaning respectively. These classes refer to a variety of things such as animals, natural phenomenon and people. This study will only focus on the aspect of people.

The prefix **Li-** and **Ma-** are imbued with emotive value. This point is emphasized by Du Plessis and Madadzhe (1999:49) when they state:

Where prejudice or disrespect is shown towards
a person or an ethnic group, the prefix $\underset{\wedge}{L}i-$ of class
(5) would be used instead of **Mu-**

The following examples illustrate this point succinctly:

Singular

- (10) $\underset{\wedge}{L}igula$ (Indian)
 $\underset{\wedge}{L}ivhuru$ (Boer)
 $\underset{\wedge}{L}ibusumani$ (Coloured)

Plural

- (11) **Magula** (Indians)
Mavhuru (Boers)
Mabusumani (Cloureds)

From the above examples the speaker shows disrespect to other ethnic groups i.e.

Magula , **Mavhuru** and **Mabusumani**.

If this were not the case, the speaker would have utilized the following nouns:

Singular

- (12) $\hat{L}igula > Mugula$ (Indian)
 $\hat{L}ivhuru > Muvhuru$ (Boer)
 $\hat{L}ibusumani > Mubusumani$ (Coloured)

Plural

- (13) $Magula > Vhagula$ (Indians)
 $Mavhuru > Vhavhuru$ (Boers)
 $Mabusumani > Mabusumani$ (Coloureds)

An interesting aspect here is that the usage of **Vha-** leads to unacceptable sentences, which then proves that the appearance of **Ma-** may not always be derogative. It also depends on the context in which it is used. In a nutshell, **Ma-** can therefore denote derogative and affective meanings.

Derogatives or nouns indicating bigness or greatness are formed by using the prefixes of class (5) and (6). In other words, nouns can be brought into these classes from other classes when one wishes to indicate the “bigness” of a particular person animal or thing.

Let us look at the following examples:

- (14) $\hat{L}i - + Mu\text{kegulu} > Gegulu$ (a big old woman)
 $\hat{L}i- + Mu\text{kalaha} > Galaha$ (a big old man)

Li- + Nwana > Dana (a big child)
 Li - + Mutukana > Dukana (a big boy)

The above words are augmentatives which are used to express the bigness of a particular person, animal or thing. These words are imbued with a variety of emotive aspects depending on the context within which the noun is used:

(15) Dukana ili li a penga.
 (This good – for – nothing boy is mad)

Galaha ili ndi muloi.
 (This good – for – nothing old man is a witch)

Dana lanu li a tswa.
 (Your good – for – nothing child steals)

Examples in (15) have nouns **dukana**, **galaha** and **dana** which in this context are imbued with emotive aspect of derogation. There is no doubt that the referents in this context are associated with negative qualities. Nonetheless, the situation can be turned around where positive qualities are prominent:

(16) (a) Heli dukana langa lo talifha.
 (This big boy of mine is intelligent)

(b) Ili ndi galaha line ra tea u li hulisa -

(This is the big old man whom we should respect)

(c) Heli dana langa lo phasa.

(This big child of mine has passed)

The above written two sentences (15a-b) reflect a feeling of affection or love by the speaker towards the addressee. The noun **dana** in (15c) however, remains imbued with negativity. The rest of the sentence may carry positive messages, but the employment of **dana** tends to nullify the intended positive message and ultimately the negative message becomes more prominent.

2.3.4. Diminutive noun classes

According to Hornby (1998 : 324) the term diminutive refers to something extremely or unusually small.

Diminution is done by employing the diminutive noun prefixes like **tshi- (7)**, **zwi- (8)**, **lu-(11)**, **ku-(20)** and **vhu-(14)**.

2.3.4.1. Noun classes 7 and 8

These classes (7 and 8) are associated with class prefixes **tshi-** and **zwi-** respectively. Class prefix **tshi-** express singularity whereas class prefix **zwi-** expresses plurality:

Singular

(17) (a) Tshisadzi tshanga tshi shuma nga maanda .

(My little wife works very hard)

(b) Tshisidzana tshanu tsho naka .

(Your little girl is beautiful)

(c) Tshitukana tshawe tsho talifha ,

(His little boy is clever)

Plural

(18) (a) Zwisadzi zwanga zwi a shuma nga maanda .

(My little wives work very hard)

(b) Zwisidzana zwanu zwo naka .

(Your little girls are beautiful)

(c) Zwitukana zwawe zwo talifha .

(His little boys are clever)

In the above examples, the nouns **tshisadzi**, **tshisidzana**, **tshitukana**, **zwisadzi**, **zwisidzana** and **zwitukana** have been used in the context which expresses love and

appreciation. The speaker is very proud about the referent's certain abilities and skills.

Even though these prefixes are used for diminution purpose, it shows that the referent is also thick or fat:

(19) Tshi- + musidzana > tshisidzana (a young fat girl)

Tshi- + munna > tshiduna (a young fat man)

Tshi- + musadzi > tshisadzi (a young fat woman)

Examples in (19) shows how diminutives are formed by affixation of the prefix tshi- of class 7. These diminutives are not in context and in this case they are only used to denote diminution.

The prefix **tshi-** of class (7) can also be used to indicate a way of doing things. In Tshivenda culture, things that are done by women are often looked down upon. In such circumstances, the prefix **tshi-** may be used to belittle the ideas being put forward:

(20) (a) Inwi ni dina u tshila **tshisadzi** .

(Your problem is that you live like a woman)

(b) Inwi ni amba **tshinna** .

(You speak like a man)

Example (20b) also indicate the way of doing things. Here the prefix **tshi-** is used to praise someone.

2.3.4.2. Prefix ku- (20)

This is a singular class which signifies diminutives. This prefix can be placed before any stem to give a diminutive meaning, in which case the prefix **zwi-** of class 8 is used as plural prefix of **ku-**, also with a diminutive meaning.

Note the following examples:

(21) (a) Kutukana kwanga ku na vhudele .
(My small boy is always clean)

(b) Kubwanana kwawe kwo naka .
(His small puppy is beautiful)

The above diminutive words **kutukana** and **kubwanana** have been used in the context that evokes the feeling of love or affection. In another context, the same words will appear as follows:

(22) (a) **Kutukana** kwo tswa tshelede mulovha .
(A small boy has stolen the money yesterday)

(b) **Kubwanana** kwo luma n̄wana .

(A small puppy bit the child)

(c) **Kukalaha** kwo vhulaha muthu .

(A small old man killed a person)

In the above examples, the prefix **ku-** has been used in the context which expresses negative actions. People who are being referred to in the above examples are not accorded respect at all.

2.3.4.3. Prefix **lu-** (11)

A diminutive significance may also be observed in this class. Plurals of class (11) may be found in three classes i.e. 6, 10 and 14. let us look at the following examples:

(23) Ndo t̄angana na **luduna** lwa Sophy vhengeleni.

(I met Sophy's small and thin husband at the store)

From the given examples, it is evident that the speaker despises Sophy's husband and she can hardly utter such a word or statement in the presence of either Sophy or her husband. This statement has been rendered derogatory by the use of diminutive prefix **lu-**

Note the following examples

- (24) Lutukana (tall thin boy)
Lusidzana (tall thin girl)
Lunese (tall thin nurse)
Ludededzi (tall thin teacher)

The above words do not indicate the diminutive of the nouns as such, but they express the idea of tallness and thinness of the noun. They are imbued with the emotive aspect of derogatory. The referent in this case will feel offended by the use of the above words.

2.3.5. Noun class 21

Class 21 is characterized by the class prefix **di-**. According to Ziervogel et al (1979 : 37). The prefix **di-** also has derogative significance. Poulos (1990 : 65) supports the above view when he states that the prefix **di-** conveys a derogative meaning which suggests contempt, criticism and disapproval. He further says that the prefix **di-** also conveys negative or biased attitude:

- (25) **Dithu** ili li a tswa
 _^ _^ _^
(This huge ugly person steals)

From the above example, it is apparent that the referred person is being referred to disapprovingly.

2.4. SUMMARY

This chapter has helped in exposition of noun classes in Tshivenda that bring about emotive value.

There are some class prefixes that denote only positive attitudes such as respect, approval, affection and praises while other class prefixes denote only negative attitudes such as derogation, criticism, diminutives and disapproval.

It is interesting to know that prefix **tshi-** of class (7) also indicates the way of doing things.

The following table gives a summary of the noun classes that express emotive values.

(26)

Noun classes	Meanings	Derogation	Respect	Criticism	Disapproval
	Affection				
1/2	+	-	+	-	-
7/8	+	+	+	+	+
11	-	+	-	+	+
20	+	+	-	+	+
21	-	+	-	+	+

CHAPTER 3

INTERJECTIVES

3.1. INTRODUCTION

The purpose of this chapter is to examine the role that interjectives play in expression of emotive value in Tshivenda. Interjectives convey the emotive value of the speaker at the time of utterance. The emotion expressed may be of surprise, joy, sorrow, mockery, disappointment, fear, doubt affection, disapproval and satisfaction.

3.2. DEFINITION OF INTERJECTIVES

Interjectives are exclamations used to express various emotions.

Trask (1993 : 144) defines interjectives as:

A lexical item or phrase which serves primarily to express emotion and which most typically fails to enter into any syntactic structures at all.

According to Doke (1945 : 280)

An interjective is an isolated word which has no grammatical or concordial bearing upon the rest of the sentence.

Hornby (1974 : 445) defines an interjective as a word or phrase used as an exclamation.

Poulos (1990 : 434) echoes the above views when he states:

Interjections involve some form of emotion at the time of utterance and secondly they may be used (with or without any emotions) as a type of interposing remark

BBC English Dictionary (1992:609) shows that an interjective is a word or expression expressing a feeling of surprise, pain or horror.

3.3 TYPES OF INTERJECTIVES

3.3.1 Interjectives of sorrow

Sorrow is a feeling of deep sadness Hornby (1974 : 823) defines sorrow as the cause of grief or sadness.

An interjective of sorrow or sympathy expresses the emotion of sorrow or sympathy. The emotive value of sorrow may be brought about by certain incidents such as death, poverty, fear and sickness.

3.3.1.1. Death

Longman (1984 : 375) defines death as:

...permanent cessation of all necessary for keeping
(part of) an organism alive: the end of life. The cause
of occasion of loss of life.

Death is the end of life of a person or animal. It brings the feeling of sadness to find that someone has lost his relative or friend. More especially when the children have lost their parents. In Tshivenda culture, when people see a corpse or a hearse, they feel very sad even if they do not know the person who passed away. Where there is death, the feeling of sorrow and sadness is evoked.

3.3.1.2. Poverty

It is the state of being very poor. Someone who is in poverty may be lacking money, food, clothes or shelter.

Longman (1984 : 1155) supports the above explanation when he defines poverty as:

The state of being extremely poor and lacking
money, or means to exist.

Poverty brings about the emotive value of sorrow. It is very painful to be in poverty and also to see someone who is in poverty.

3.3.1.3. Disability

Disability is when someone is physically incapable to do something because of physical or mental handicap.

Sykes (1990 : 33) defines disability as:

...physical incapacity, deprived of or reduce
the power to walk or do other normal activities.

Disability brings about the feeling of sorrow and pain. Disability may be the result of car accidents, fire and fights.

3.3.1.4. Fear

Fear is the unpleasant feeling of worry that you get when you think that you are in danger or that something horrible is going to happen . If you fear someone or something they make you feel nervous or worried.

Longman (1984 : 1326) defines fear as:

...a sudden or uncalled- for fright , a widespread
state of alarm or panic.

Fear brings about the emotive value of sorrow because someone who is fearing something, will always be tormented by fear.

3.3.1.5. **Sickness**

Sickness is the state of being ill or unhealthy.

Longman (1990 : 331) defines illness as being out of health, sick.

Someone who is sick is in great pain. Sickness cause a person to become weak and unable to work. The situation of a sick person evokes a feeling of sadness and sorrow to someone who is watching or caring for a sick person.

Interjectives that express sorrow in Tshivenda are given below:

(1) (a) **Mawee!** ndi a fa,

(Mother, I am dying)

(b) **Yowee!** u khou mmbulaha.

(With an exclamation of sorrow, he is killing me)

(c) **Yuwii!** vhonani no kwasha ila khali.

(With a n exclamation of sorrow, see you have broken that pot)

(d) **Vhannani!** ni songo lila .

(With an exclamation of sorrow, do not cry)

(e) **Ai!** Maṭodzi izwo o no lovha?

(With an exclamation of sorrow, has Matodzi already passed away?)

(f) **Nwananga !** no vha ni tshi ya ngafhi?

(My child, where were you going ?)

It can be clearly seen that although the above interjectives are of sorrow, they are dependent on the context in which they are used. All in all the above interjectives are imbued with the emotive aspect of sorrow of different kinds

3.3.2. Interjectives of joy

Interjectives of joy are used to express the feeling of joy and happiness.

BBC English Dictionary (1992 : 629) defines joy as a feeling of great happiness.

The state of joy and happiness is mainly shown during celebration parties, attaining good achievements and hearing good news.

The emotive value of joy may also be expressed through praises, songs and poetry.

3.3.2.1. Attainment of achievements

BBC English Dictionary (1992 :10) defines achievement as something which someone has succeeded in doing, especially after a lot of efforts. When a person has achieved something in life, he may use the interjective of joy to express his feelings:

(1) (a) **Ahe!** ndi funa [^]nwana ane a phasa ngaurali.

(With an exclamation of joy, I like the child who passes this way)

(b) **Ahelele!** ro i wina khaphu [^]na[^]waha.

(With an exclamation of joy, we have won the trophy this year)

(c) **Aha!** Dukana [^]lana [^]lo shuma.

(With an exclamation of joy, my big boy has worked)

(d) **Ee-e!** no mbo di [^]swika?.

(With an exclamation of joy, have you already arrived ?)

In the above example, emotive value of joy is expressed to both the speaker and the hearer.

3.3.2.2. Celebrating occasions

Celebration is an occasion for rejoicing. During celebration occasions like wedding parties, birthday parties and anniversaries, people use ejactives in order to express their emotive value of joy and happiness:

(2) (a) **Halala!** Ri khou diphina.

(with an exclamation of joy, we are enjoying ourselves)

(b) **Ahe!** o hula nwananga.

(With an exclamation of joy, you are grownup my child)

(c) **Hehee!** Ndi Lavhutanu namusi.

(With an exclamation of joy, it is Friday today)

(d) **Ahaa!** Kha ri tshine rothe ,

(With an exclamation of joy, lets all dance)

3.3.2.3. Good news

By good news is meant when a person hears or receives news that evokes his emotive value of joy. The feeling is evoked from both the speaker and the hearer.

Good news may be received by reading from books and listening from the radio or television:

(3) (a) **Huwee!** Lo kora hafhu Jomo.
^

(With an exclamation of joy, Jomo scored again)

(b) **Eya!** Hupfi ndi nne ndo phasaho.
^

(With an exclamation of joy, it is me who passed)

(c) **lhina!** Ndi zwone nwananga.

(With an exclamation of joy, it is true my child)

(d) **Vhannani !** Matodzi o malwa namusi.
^ ^

(With an exclamation of joy, Matodzi is married today)

Apart from interjectives, emotive value of joy may also be expressed through poetry, praises and songs.

3.3.3. Interjectives of disapproval

A disapproving action or expression indicates that you do not like someone or something . The interjective of disapproval shows disapproval and they are usually imbued with emotive aspect of sadness:

(4) (a) **Shil** Litshani uri vhudza nga zwa doroboni.
^

(With an exclamation of disapproval, do not tell us about things in town).

(b) **Tsho!** Inwi ni nga gidimisa goloji?

(With an exclamation of disapproval, can you drive a car?)

(c) **YO!** U sa fhambani na vho.

(With an exclamation of disapproval, who are you?)

(d) **Ha!** Ni tou vha nnyi?

(With an exclamation of disapproval, who are you?)

It can be clearly seen that the above bold words express the emotive aspect of disapproval.

3.3.4. Interjectives of affection

Affection means the strong feeling of love. It has been already said in the introduction that interjectives are very much context determined, in other words they would best be described when used within specific contexts:

(5) (a) **Tshukhwi !** Khaladzi anga o vhuya

(With an exclamation of affection, my brother has come back)

(b) **Yuwi !** Kholomo dzanga dzo nona.

(With an exclamation of affection, my cattle are fat)

(c) **Tsho!** Mufunwa wanga o da

(With an exclamation of affection, my beloved has come)

One can say that the underlined words are interjectives of surprise or interjectives of sorrow, but in this context they are used as interjectives of affection.

3.3.5. Interjectives of doubt

A doubt is a feeling of uncertainty about something. Interjectives of doubt expresses the motive value of doubt:

(6) (a) **A!** Vele a nga reila thekhisi.

(With an exclamation of doubt, can Vele drive a taxi?)

(b) **Ha !** Vha nga si phase havhala vhana.

(With an exclamation of doubt, those children cannot pass)

(c) **Vhathu!** Ni vhona u nga u do tshila?

(People, do you think he will live?)

(d) **Tsho!** Nne a thi kholwi.

(With an exclamation of doubt, I do not believe)

The underlined words are interjectives of doubt. There is no doubt that the speaker in this context is doubtful.

3.3.6. Interjectives of satisfaction

You say that something is satisfactory when it is acceptable or fulfils a particular need or purpose. The interjectives of satisfaction expresses the emotion of satisfaction:

(7) (a) **Aiwa ! N_{ne}** ndo fushea nga maambiwa.

(With an exclamation of satisfaction, I am satisfied with what has been said)

(b) **Hoo!** Ro tshimbila zwavhudi.

(With an exclamation of satisfaction, we walked well)

(c) **Hai!** R_{ine} ro fura.

(With an exclamation of satisfaction, we are satisfied)

(d) **Ee!** Ene o naka.

(With an exclamation of satisfaction, she is beautiful)

The above underlined interjectives are interjectives of negation but in this context they have been used to express the emotion of satisfaction

3.3.7. Interjectives of disappointment

To be disappointed is when one experiences an action that is not pleasant. The interjectives of disappointment express the emotion of disappointment:

(8) (a) **He!** Ngooho ndo feila.

(With an exclamation of disappointment, I failed)

(b) **Ha!** Nazwino a zwo ngo itwa nga hwananga.

(With an exclamation of disappointment, it could not be my child who has done this)

(c) **Ax!** No zwi itelani.

(With an exclamation of disappointment, why have you done this?)

(d) **Ehee!** U khou vhaialesa.

(With an exclamation of disappointment, she is very sick)

3.3.8. Interjectives of surprise

If something surprises you, you did not expect it. The interjective of surprise expresses the emotion of surprise:

(9) (a) **Tsho!** Izwi ndi inwi khonani yanga?

(With an exclamation of surprise, is it you my friend?)

(b) **E!** ndi goloi-de iyi?

(With an exclamation of surprise, what kind of a car is this)

(c) **Ha!** No da naye?

(With an exclamation of surprise, have you come with him)

(d) **Vhathu!** Khe no tou onda?

(With an exclamation of surprise, why are you so lean?)

3.4. SUMMARY

The use of certain interjectives to capture the emotional feeling of the moment is an important aspect of language. This chapter has discussed the way in which interjectives are imbued with emotive aspects such as surprise, joy, sorrow, mockery, disappointment, fear, disapproval and satisfaction.

It has been shown that interjectives are largely context determined, in other words they would best be described when used within specific contexts. It is also possible that one specific interjective may convey different emotions, and it is only in context that the appropriate emotion can be specifically determined.

Interjectives are still used in Tshivenda today . For example, today, people still celebrate different occasions i.e. wedding ceremonies, anniversaries and birthday parties. People still attending unpleasant occasions like funerals visiting sick people and when people see someone who live in object poverty and when they feel sorry

for someone who is disabled. In all above mentioned occasions people use interjectives to express their feelings.

If Tshivenda loses interjectives, the language will lose its value. The future generation will have difficulties in expressing emotive value like sorrow, fear, happiness and others. Lastly, the Tshivenda speaking people must keep on using interjectives because they are most important part of the language.

CHAPTER 4

SWEAR WORDS

4.1. INTRODUCTION

The purpose of this chapter is to examine the role that swear words play in expressing emotive value in Tshivenda. Tshivenda like many African languages is rich in swear words. Swear words may indicated by using insulting words, figurative language, taboo, parts of the body and wastes of the body.

Swear words and obscenities are probably the commonest signals to be used in expressing the emotive value, especially when people are in an angry or frustrated state. Swear words always cause the negative emotive.

4.2. DEFINITIONS

To swear means saying something solemnly or emphatically.

Hornby (1988 : 889) defines a swear word as a word used in swearing. The Oxford Advanced Learners Dictionary of Current English (1974 : 873) describes swear word as the use of obscence words to insult.

According to BBC English Dictionary (1992 : 1184)

If someone swears, they use rude or blasphemous language , often because they are angry.

Swear word are also known as expletives BBC English Dictionary (1992 : 398) defines expletives as:

A rude word or expression such as "Damn!" which you say loudly and suddenly when you are annoyed excited or in pain.

From the above definitions, it is clear that swear words usually indicate the seriousness of situation by the speaker. They obviously evoke a negative feeling when the speaker is scolding or insulting the addressee.

4.3. TYPES OF SWEAR WORDS

4.3.1. Insulting or scolding words

An insulting is a rude remark or action which offends someone. In Tshivenda various insulting words can be expressed by a speaker when he wants to evoke the negative feelings of the addresses, like in the following examples:

(1) (a) **Ńwana wau ndi ndeuwa.**

(Your child is spoiled)

(b) **Mutukana uyu ndi goono.**

(This boy easily cries)

(c) **Ni tou vha dabadaba la u **u**wana**

(You are such a silly child)

(d) **Munna u tou vha goswi hoyu.**

(This man is a coward)

(e) **Maemu ndi tsilu.**

(Maemu is a fool)

(f) **Mutukana ndi danana hoyu.**

(This boy is foolish)

Examples (a)- (f) have insulting words; **ndeuwa**, **goono**, **goswi**, **tsilu**, **dabadaba** and **danana** which in this context are imbued with emotive aspect of derogation.

(g) **Ni a penga?**

(Are you mad?)

These swear words are uttered by an angry speaker. When an addressee is either speaking a lie or something the speaker considers personal or confidential.

The above swear word are related to the following ones:

- (h) Ni khou amba tshika!
(You are talking non – sense)

These swear words may be uttered when the addressee's explanation does not satisfy the speaker, i.e. when it is consider a lie, an exaggeration or insufficient. If the argument can continue, the speaker may end up mentioning these swear words.

- (i) Ni do di khakhela zwenezwino.
(You will shit before long)

These swear words depicts a situation which is nearing a boiling point. The speaker can no longer tolerate the actions of the addressee. The referent in this case will feel offended by the use of the above words. The use of the above words show that the speaker is not satisfied by the referent's actions or behavior.

4.3.2. Parts of the body

A human being is composed of the body such as legs, arms, head, neck and theirs. A person may use a part of a body and a possessive morpheme in order to insult someone:

Part of the body + possessive morpheme

(2) (a) Thoho yanu.
(Your head)

(b) Ningo yanu.
(Your nose)

(c) Mulomo wanu.
(Your mouth)

(d) Milenzhe yanu.
(Your legs)

(e) Mato anu.
(Your eyes)

The above sentences are the examples of swear words . The feelings of the referent will be evoked by the utterance of the above words . It will be the emotive value of anger or sadness.

Part of the body + relational noun

(a) Madamu a mme anu.
(The breast of your mother)

- (b) Thoho ya khotsi anu,
 (The head of your father)
- (c) Thumbu ya makhulu wanu .
 (The tummy of your grandmother)
- (d) Liningo la mukonana wanu.
 (A big nose of your brother)
- (e) Ndevhe dza makhadzi wanu.
 (The ears of your aunt)

The above sentences are used for insulting people. The referent may not be pleased by such utterances. The addressee is evoking the feelings of both the referent and his relative. Once such sentences are used, they are bound to cause conflict between the speaker and the addressee / listener.

4.3.3. Figurative Language

When someone is speaking figuratively, they are using a word or expression with a more abstract or imaginative meaning than its usual one. In this regard Brett (1965 : 22) says:

.....they generally refer to any use of language which depends on concrete particulars rather than abstract.

Figurative language includes the use of metaphors, similes, sarcasm and irony.

4.3.3.1 Metaphors

A metaphor is a way of describing something by saying that it is sometimes else which has the qualities that you are trying to describe.

Gray (1984 : 189) describes metaphors as follows:

Metaphors merges the two things being compared into a new non – literal conceptual compound.

Brett (1965 : 24) shows the significance of metaphors thus :

The greatest thing by far is to have a command of metaphor ... it is the sign of genius, for to make a good metaphor implies an eye for resemblances

Muller (1982 : 197) shows that a metaphor is more condensed or implicit and which therefore works with greater force.

Cuddon (1979 : 391) defines a metaphor as a figure of speech in which one thing is described in terms of another.

Milubi (1997 : 26) shows that in a metaphor a comparison is implied, unlike in, a simile where the comparison is explicit.

(4) (a) Inwi ni tou vha nguluvhe.
(You are just a pig)

This metaphor expression in (a) is comparing the addressee's habit of eating with that of a pig.

A pig is regarded as an animal of inferior standing for it is associated with filth and it carries with it a sense of rejection. In Tshivenda culture a pig is regarded as a filthy domestic animal , such the addressee will feel very unimportant and useless.

(b) Inwi ni tou vha mbudzi, ni nga tou shavha kwana kwonoku?
(You are a goat,how can you be so afraid of a small child like this?)

The above-mentioned swear words are again metaphoric expressions condemning the addressee's cowardly behavior. A goat is regarded as an animal that cannot stand the imminent danger, it runs away. A big flock of goats can be chased away by a single puppy, thus demonstrating cowardice on the part of goats .

(c) Musadzi wawe ndi pfe[^]ne .
(His wife is a baboon)

The wife of the addressee is compared with a baboon. In this context the speaker is saying that his wife is very ugly. There is no doubt this is also another form of swearing.

(d) Uyu munna ndi musadzi .
(This man is a woman)

The man is likened with a woman. In other words this man may be very talkative very fearful, etc. The mentioned features in Tshivenda are associated with a woman and not a man. If they are practiced by man, that man would be regarded as a woman.

(e) Avhashoni ndi mmbwa .
(Avhashoni is a dog).

Avhashoni is compared with a dog. If Avhashoni could hear what is said about him, he would be very angry. The reason of Avhashoni of being angry is that he is associated with all dirty works which are done by a dog. For example, a dog often eats its own vomit and excretes anywhere.

The above examples are metaphors and they are all imbued with emotive aspect of sadness. There is no doubt that the referent in this context would be very angry.

4.3.3.2. Sacarsm

Sarcasm is speech or a piece of writing which is intended to mock or insult someone and which seems to say one thing but actually means the opposite:

Gray (1984 : 108) defines sarcasm thus:

Sarcasm is an ironic statement intended to hurt or insult. It is a common form of mockery in ordinary day to day speech.

Concerning taboos, Hayakawa (1963 : 86) states:

In every language there seem to be certain unmentionable words of such strong affective connotations that they cannot be used in polite discourse.

Verbal taboos are meant to prohibit people from using words which can cause the feeling of the hearer. It is culturally indecent in Tshivenda to use the example as in (8) below:

(8) (a) Nwana wawe o fa
(Her child died)

(b) *Ńwana wawe o lovha* .

(Her child passed away)

The word **fa** (die) in example (a) is very harsh and impolite when used to refer to a person. It is commonly used to refer to impersonal things like dogs and goats. It is imbued with the emotive value of sadness. The better or an acceptable word to use is **u lovha** (to pass away).

It is regarded as illegitimate in Tshivenda culture for an unmarried girl to fall pregnant before she is legally married. Her pregnancy will be addressed as follows:

(c) *Ńwana wavho o tshinyiwa* .

(Their child is damaged)

Such an expression is very painful to the girl as well as her parents. The implication is that her parents have been irresponsible in bringing her up.

(d) *Ni songo sumba livhida, ni nga do fa* .

(Do not point to the grave, because you will die)

The above example in (d) is imbued with the emotive value of fear. In Tshivenda culture, some people strongly believe in the power of ancestors. Taboos which may be regarded as the “laws” of the ancestors are greatly feared and respected. Taboo expressions are there to threaten people that the transgressor of taboo expressions will be punished by the ancestors.

In Tshivenda, it is also a taboo to mention a person's private parts like sexual organs. They are unacceptable words. Even the waste products of the body are not allowed to be mentioned. If you do so you will be regarded as a silly person in the community, in such a way that you may be fined by the chief.

Every society lives within certain prescribed rules entrenched by their culture, which compel people to conform to acceptable norms and behaviour of their society. It is clear that taboo expressions evoke the emotive value of fear and sadness.:

(9) Baba, vha khou zwifha.

(Father, you are lying)

In Tshivenda culture it is unacceptable to tell a person older than you that he is lying. The particular person will feel belittled and disrespected. This also indicates that the child has not been brought up accordingly, and is thus a spoilt brat.

4.3.3.3. Irony

An ironic remark or gesture is inappropriate in the situation in which it is made, and is intended as a joke or insult.

According to Gray (1984 : 108) an irony is:

...a manner of speaking or writing that dispersed through all kinds of literature, irony consists of saying one thing while you mean another.

4.3.3.4. Symbol

A symbol is anything that signifies something else. Abrams (1984 : 195) defines symbol as a word or phrase that signifies an object or event which in turn signifies something, or has a range of reference, beyond itself.

It is clear from the above examples that figurative language may also be used to insult or to scold people. Metaphors, Sarcasms, irony and Symbols are the best figurative language to evoke the emotive feelings of sadness and anger

4.3.4. Taboo

A taboo is a social rule that some words, subjects or actions must be avoided because they are embarrassing or offensive. In other words taboos are supernatural interdictions concerning the avoidance of certain action, a breach of which may immediately invoke sanctions.

Titiev (1954 : 501) confidently maintains:

A taboo serves as a restraining order, a
Prohibition generally backed up by the threat
Of supernatural punishment for any violation.

Heese and Lowton (1981 : 85) concurs with the aforementioned description:

A symbol is a representation rather than
comparison, a way of making the abstract
concrete, and is based not on direct correspondence,
but rather on more general association.

According to Muller (1982 : 20)

Symbols are effect standardized metaphors,
i.e. metaphors that always represent the same
thing. They may be of one's cultural heritage.

(5) (a) Ni tou vha [^]thase ya musidzana (ngeno no vhifha).

(You are such a beautiful girl)(whereas she is ugly).

(b) Ni tshifhungu tsha musidzana (ngeno e mubva).

(You are a hard-working woman) (whereas she is lazy).

(c) Vha tou vha ngweṅa ya mavili.(ngeno e goswi)

(You are a champion in boxing) (whereas he is a coward).

The statements given in (a-c) intend to mock or insult the hearer because they actually mean the opposite. It is clear from the above examples that Sarcasm expressions bring about the emotive value of sadness.

(6) (a) Hu ḡo phasa inwi no ṅwalaho. (ngeno a songo ṅwala)

(It is you who will pass because you wrote. (whereas he did not write)

(b) Inwi ni na rokho nnzhi. (ngeno a si na)

(You have many dress. (whereas she did not has a single dress)

(c) Inwi no pfuma . (ngeno e tsiwana)

(You are rich. (whereas she is poor).

The above expressions are examples of irony. The given statements provoke the emotive value of sadness. They are very painful to the addressee. Even though the ironic expression is not easily understood, when understood it provokes the feeling of sadness and anger to the hearer.

(7) (a) Ni na mbilu ntswu.

(You have a black heart)

- (b) N̄wana uyu ndi n̄owa .
(This child is a snake)

From the above examples the word **ntswu** and **n̄owa** symbolize bad things. In Tshivenda culture black colour is associated with witchcraft. A snake is also associated with witchcraft and jealousy, because it is said that a snake may kill an animal and not for consumption.

4.4. SUMMARY

This chapter has treated several types of swear words. Swear words, figurative language, and taboos expressions evoke the feeling of sadness and fear. Swear words usually indicate the seriousness of situation by the speaker. They obviously evoke a negative feeling when the speaker is scolding the addressee.

In everyday life people must avoid using swear words because they hurt other people. In communities where swear words are usually used, people end up fighting.

Taboos are primarily based on culture and religion. In many cultures such as Tshivenda, swear words and taboos are forbidden.

Parents must be exemplary by not uttering swear words and taboos in their day –to-day language. Even at schools educators must use a clear language, where the harmonious atmosphere will be created.

It is clear from this chapter that swear words show the spirit of disrespect which ends up provoking negative feelings of the addressee. It is also unacceptable to use insulting words to others because by doing that you are violating someone's rights.

CHAPTER 5

POLITICAL AND SOCIAL ISSUES

5.1. INTRODUCTION

The aim of this chapter is to examine how political and social issues play a role in expression of emotive value in Tshivenda.

It is a common knowledge that South Africa is marked by racial divisions and that these divisions were reinforced by apartheid in South Africa. This also affects South African languages. The main focus will be on social issues such as racism, xenophobia, religion, tribalism and initiation schools.

In order to achieve the abovementioned aim, the section will focus on the following:

- Definitions of political and social issues
- Examples

5.2 RACISM

Racism is the belief that some people are superior because they belong to a particular race. Races can be distinguished from one another by physical characteristics, such as skin, colour and hair texture.

In other words racism is defined as a set of social practices which change over time and across social contexts, and which is used to maintain the status quo with respect to the power relationship between the white majority and other minority groups.

The Oxford Advanced Learners Dictionary (1986 ; 957) shows that the belief that some races are superior to others or unfair treatment or dislike of a particular race because they are of different race is called racism.

Robertson (1986 : 279) defines racism as the political and social belief that justifies treating people differently according to their racial origins.

Turner et al (1988 : 201) support the above explanation when they state that racism is the determination of actions, attitudes or policies by beliefs about racial characteristics.

From the above definitions of racism it is clear that racism is a social construct that describes a very real human phenomenon and cannot be ignored and dismissed. A relatively new form of racism sometimes called ethnic or cultural differentiation says that all races are equal but they should not mix together to keep their originality. In South Africa, apartheid had been designed to make people believe that different races have different thinking capabilities, and some whites claimed to be a super race in this respect.

(1) (a) Blacks > kaffirs

(b) Blacks > bastard

The above underlined words are racist words that are imbued with emotive aspect of anger. Blacks would feel very offended if they were referred as **kaffirs**, the same applies to the word **bastard**.

There is an Afrikaans saying that reflects an action of racism:

(2) “ ‘n Boer maak ‘n plan, ‘n Boesman lieg en ‘n kaffir steel”.

(A farmer (an Afrikaaner) makes plans, a coloured lies and a black person steals).

The above saying puts only whites in a good position . He is seen to be a solution while coloureds and Blacks are portrayed as useless and destructive. This stereotype mentality of Whites (Afrikaaners) was very racist. Many South African Blacks view Indians as bogus traders . The Vhavenda call these people:

(3) Indians > Magula

“**Magula**” means people who rob. They see them, as people who rob than of their money in the sense that they do not sell quality goods, they only sell the “labels”.

Vhavenda are also prejudiced towards coloureds in that they view them as drunkards who always fight (physically) with one another in their families.

Because of the history of apartheid in South Africa, Blacks view Afrikaaners as “ devils” whereas Afrikaaners also see Blacks the same way since they claim that the devil is black.

5.3. TRIBALISM

The Oxford Advanced Learner Dictionary (1974 : 1275b) defines tribalism as the behavior, attitude and loyalties that result from belonging to a tribe.

Tribal group members including Vhavenda, very often pass remarks that are very tribalistic. These remarks usually show a feeling of despising the other tribal groups by the speaker, and as a result they will evoke a feeling of anger on the part of the addressee:

(4) (a) Inwi na takala ni nga Mutonga o la vowa
(When you are happy, you behave like a Tsonga person who ate a wild spinach).

(b) Muvenda u anea luvhilo , Mutonga u anea tshe a la
(The Venda person boasts about the speed while a Tsonga person boast about what he has eaten).

(c) Khe ni tshi tou vha Mutonga nga u shaya tsha khanani
(Why are you just like a Tsonga person when it comes to failing in keeping of secrets).

From the above examples it is clear that the Vhavenda despise the Tsonga people. They regard them as people who cannot keep their secrets. They become too excited that they even divulge even the most sensitive matters of their families.

Tribalistic words are mainly imbued with emotive aspect of hatred:

(5) (a) Mavenda ndi zwidahela
 ^ ^
 (Venda people are fools).

(b) Matshangana vha na vhuada
 ^
 (Shangaans are filthy people).

(c) Mabeli a a tonga
 ^
 (The pedi's are show off people)

(d) Mazulu a a dihudza
 ^
 (The Zulu's have pride)

(e) Mavhuru ndi tshikha
 (The Boers are dirty).

The words Mabeli, Mazulu, Mavhuru, Mavenda and Matshangana are used in the above context as tribalism words. The indicated tribes would be very offended if they were referred to as in the above sentences. The above mentioned words in this

Context degrade the addressee to the lowest level. All these words are imbued with the emotive aspect of hatred and disrespect. The speaker seems to regard himself or herself as belonging to the upper class than the rest. As a result these words divide people instead of uniting them.

There are times when Vhavenda look up to Basotho as people who are very fond of bribery. If one's senior at workplace is a " **Pedi**" (as they were known to Vhavenda) and for one to get promotion quickly one must give his senior " **Tshotsho**" (bribery fee).

There was also another stereotype mentally that if a migratory labourer came back home without sufficient money his money has been eaten by " **Makhada**" (Vhasotho women).

It was believed that the Basotho women did not have love for Venda men, but they could only pretend in order to acquire their wealth.

5.4. Xenophobia

Taken literally "xenophobia" means fear of strangers. The word is used to describe hostility towards people who come from other countries or other ethnic groups, as well as a lack of respect of people from other countries.

BBC English Dictionary (1992 : 1366) defines xenophobia as: a strong dislike or fear of people from other countries.

Cashmore (1988 : 314) supports the above definitions:

Xenophobia is a psychological concept describing
A person's disposition to fear other persons or groups
Perceived as outsiders. The xenophobia may have a
Rational basis on it, such as when it refers to a worker
Whose job is threatened by the instructions of migrants
Whom he labels outsiders and therefore fears.

In most cases xenophobia is based on prejudices. Since the dawn of democracy in South Africa, many foreigners flocked to this country to look for greener pastures. Bitter words or insulting words emerged from the citizens of the country as they grumbled that these foreigners were taking up their jobs and running the economy of their beloved country.

In the rural areas, people believe that the foreigners, particularly black foreigners, carry "muti" wherever they go, it is believed that this muti helps them to get employed and sell their goods easily- thus bringing unfair competition against the citizens of the country.

Because of the background outlined above, these foreigners are feared , hated and looked down upon with the result that they are called by different names:

- (6) (a) **Makwerekwere** (refers to all foreigners)
- (b) **Mamoza** (refers to all people from Mozambique)
- (c) **Mazimbabwe** (refers to all people from Zimbabwe)

- (d) **Manaidzheria** (refers to all people from Nigeria)
- (e) **Magana** (refers to all people from Ghana)
- (f) **Mabvannḡa** (refers to all foreigners)
- (g) **Makomufere** (refers to all foreigners)
- (h) **Zwimoza** (refers to all people from Mozambique)

The black foreigners from places like Ghana and Nigeria are usually referred to as “ **Makwerekwere**” or “**Magrigambas**”. These people are usually considered to be white colour criminals of highest order who even infiltrate government departments and cause a lot of administrative disorder. Sometimes they are found with fraudulent documents like identity documents, birth certificates and even marriage certificates. For all these irregularities, the public puts all the blame on the foreigners rather than condemning our Home Affairs Department officers as well.

Foreigners from Zimbabwe and Mozambique are usually called “ **Mazims**” and “**Zwimozas**” respectively. If we look at the prefixes “**Ma-**” and “**Zwa-**” we can see that these people are being dehumanized as **Ma-** is derogatory in meaning.

The Zimbabweans and Mozambiquans are feared and hated for their alleged use of “**Muti**” and their tendency to low accept which go with very low- salaries. The “**Mozas**” are also known as the artisans who offer services at very affordable prices. This renders their expensive local counterparts redundant. Surprisingly, there is hardly any complaints about the white foreigners. Perhaps this silence confirms the rumour that the government and many whites feel more uncomfortable with black foreigners than white foreigners.

The xenophobic words are not appreciative words to the listeners especially if he or she is a foreigners. The National Government has seriously warned the nation to refrain from using these abusive words or names as they encourage enmity and hatred among the nations.

5.5. RELIGION

Turner (1988 : 207) defines religion as a system of beliefs and rituals with reference to the sacred which binds people together into social groups.

On religion Peil (1968 : 215) says:

The main social function of religion may be integration, explanation and making of symbolic statements about society through rituals.

The significance of religion cannot be underestimated . Schmidt (1980) confirms this:

People in every society, whether primitive or Modern, have some conception of a superempirical on nonordinary reality, such as gods, spirits, or

impersonal forces that they believe influences
or governs human existence.

In South Africa there is freedom of religion. There are different religions such as Christianity, Muslim and African religion. People from one religion despise the other who belong to another religion:

5.5.1. Christians Vs Non- Christians

There are many names that are given to the Christians by the non- Christians

(7) (a) Ndi matsheloni vhafunzi .
(Good morning paster)

(b) Vha ri mini vhakhokheli.
(What do you say the mother of the church)

(c) Ni tou vha muzalwane.
(You are just a Christian)

(d) Ndi maburada na masisitha.
(They are brothers and sisters)

(e) A vha ndi vhakhethwa.
(These are the holy ones)

From the above example in (7a-e) the words **vhafunzi**, **vhakhokheli**, **muzalwane**, **maburada** na **masisitha**, **vhakhethwa** have been used ironically in this context. The given names or labels provoke the emotive value of sadness. They are very painful to the addressee.

Christian are also to blame in this regard that they have a tendency of giving names those who do not attend church:

(8) (a) Ni tou vha muhedeni .
(You are a heathen)

(b) Ni tou vha Sathane .
(You are a devil)

(c) Ni do fa na ya heleni .
(You will die and go to the hell)

(d) Ni muitazwivhi .
(You are a sinner)

From the above examples the words **muhedeni** , **sathane**, **heleni**, **muitazwivhi** are not words of appreciation. They are associated with bad things. The mentioned names will provoke the emotive value of sadness and anger to the addressee.

5.5.2. Pentacostal churches Vs Zionist

The pentacostal churches and Zionist are different in several aspects. As such they end up criticizing each other:

(9) (a) **Avha ndi vha betsho**

(These are of batch)

(b) **Vhafunzi vha dzithambo khevha.**

(Here is the pastor of ropes)

(c) **Vha fhola nga tie .**

(They get healed from tea)

(d) **Vhoinwi ni vhathu vha dzindaela .**

(You are the people of commands)

(e) **Ni fhola nga maḽi .**

(You get healed from the water)

5.5.3. Christian Vs African Religions

A number of wrong and derogatory words have been said by many Christians about African religion. Most of the pastors tend to say:

(9) (a) **Vha rabela Vho-Makhulukuku .**

(They pray their ancestors)

(b) **Vha rabela miri .**

(They pray trees)

(c) **Vha rabela zwifuwo .**

(They pray their domestic animals)

Most of the pastors and other Christians regard African Religion as ancestors worship. It is very painful to the addressee to be told the above statements, because they do not worship their departed relatives, animals and plants but they only show the act of respect to the departed.

African religion is also called animism or paganism. Animism means the system of belief and practices based on the idea that objects and natural phenomena are inhabited by spirits or soul.

Pagan is sometimes used as a derogatory word to describe Africans who are not followers of either Christianity or Islam. It is very painful to be called a pagan. The word pagan is imbued with emotive aspect of sadness and anger. In supporting this Mbiti (1998 : 19) says:

Africans who follow African Religion are deeply religious people and it is wrong and foolish

Therefore to speak of them as pagans, or to
Regard their religion as paganism.

Phaswana on Phalaphala F.M. regards the Vhavenda people as :

- (9) **Vhatanyi vha nda** (killers of the lies)
- Vhabati vha nzie** (the locust seekers)
- Vhafhembu vha madzhulu** (the ants seekers)
- Vha ngwasa** (those who do not comb their hairs)
- Vha mána** (those with rack legs)

The above statements are showing the derogative characteristics of Vhavenda people. They are not the words of appreciation. They provoke the feeling of anger, humiliation, backwardness, etc.

5.6. INITIATION SCHOOLS

Branford (1991 : 131) defines initiation schools as a circumcision school in which “ abakhetha” learn the arts and are admitted to the status of manhood.

On initiation schools Milubi (1997 : 52) says:

At the age of maturity, Vhavenda boys are taken to an initiation school. Although of late children are also taken for initiation

In Vhavenda nation, there are initiations for girls and initiations for boys. Initiation school for boys is called **murundu** whereas initiations school for girls are **musevhetho , vhusa , ludodo and tshikanda**". **Domba** is an initiation school for both girls and boys. The secret formulas and songs rendered in initiated schools provoke the emotive value in both the initiate and the addressee.

5.6.1. Murundu

This is the initiation school for boys at the age of maturity. The initiates express themselves mainly through songs:

(9) Tshivhase a lo ngo fumba hogo! Hogo!
(Tshivhase Is not circumcised).

Mañwe mahosi o fumba hogo! hogo!
(Other chiefs are circumcised).

Na Vho- Mphephu vho fumba hogo! hogo!
(Even Mphephu is circumcised).

Vhatukana vha khou fumba.
(Little boys are circumcised).

Vhatukana vha mbudzi hogo! hogo!
(The goat – boys are circumcised).

The above song is the special property of the **midabe** when they are traveling about the country during the **murundu**. It is meant to warn all women and uninitiated people of their approach. This song is very sensitive. It evokes the emotive value of anger to the addressee especially the uncircumcised. The addressee will feel belittled and being disrespected by young boys who are singing. The **midabe** and the initiates are happy and proud by the fact that they are no longer “ **mashuvhuru**”

Hogo is the song most often heard, but was strictly taboo at all times except during the duration of **murundu**.

Nowadays **hogo** becomes a motivational song. At stadiums, when soccer is played, the fans express their happiness through the **hogo** song. During mass demonstrations **hogo** becomes a song for chanting and ululating .

Apart from **hogo**, there are some **murundu** songs sung every morning after the erection of the **makhulu** pole. One **mudabe** climbs to the top of the pole shaking his legs violently and shouts:

(13) Inwi Ramalia
(You Ramalia)
Ho-o!

Ri iseni haya!

(Take us home)

Ho-o!

Ri yo vhona mme.

(To see mothers)

Ho-o!

Khotsi ri twa nae.
 ^

(We are with father)

The singers of the song are not happy.

Apart from the **murundu** songs there are some words which are used during the initiation period:

- (14) (a) **Manngoda** - (the uncircumcised)
 ^
- (b) **Shuvhuru** – (the uncircumcised)
- (c) **Mafhefhe** – (the circumcised)

When a person is addressed as **Manngoda** or **Shuvhuru** , he becomes very angry. He feels very belittled and disrespected. No uncircumcised man may be called or addressed as **Mafhefhe**, but the term **Mafhefhe** may be used as a term of address in conversation between the circumcised, and is regarded as an honourable title.

Praise for the initiates also play an important role in provoking the emotive value of the initiates. Milubi (1997 : 52) states that as soon as the initiates emerge from the river, they are given new names:

An initiate with the name of Rathiyaya would praise himself in the following manner:

(15) Ndi n[^]ne Rathiyaya mu[^]lani ndo tou iswa

I am Rathiyaya I was taken to the initiation school).

The above praise provokes the emotive value of happiness. It is clear that the initiates feels very proud of his name and appreciate the fact that he has been initiated.

5. 6.2. Vhusha

Stayt (1968 : 106) shows the relevance of **vhusha** in Venda life thus:

A girl, at her first menses, is considered to have reached the stage in life when she must discard her childish practices and become a responsible member of the family. The passage from childhood to adolescence is marked by the **vhusha** ceremony.

During the **vhusha** ceremony, a great deal of time is given up to sexual teaching. Most of the songs sung during the course of the **vhusha** provoke one's emotive value:

(16) Khonani dzawe dzo mu sia

(Her friends left her back)

Huwee we, Huwee

Ahe!

The above song is criticizing the addressee of not going to the **vhusha** ceremony, while all her friends are there. When the addressee hear the song, she will also follow her friends. The above song was used to encourage all girls who were lazy or do not like to attend the **vhusha** ceremony.

6.3. Domba

The **domba** does not take place regularly. The school is a general preparation for marriage, where boys and girls who are usually separated, are brought together. By means of symbols and metaphors are together taught to understand the true significance of marriage.

During the domba ceremony they use to sing and practicing python movement.

(17) Magamu we we we haka haka.

(Magamu join join)

Magamu wee wee hakani deu.

(Magamu join up the line)

Aa Ahe huwe.

Tshinambatela magamu wee Phophi na Munzhedzi.

(Join Phophi and Munzhedzi).

Tshinambatela magamu wee kani a no ngo fumba .

(Are you not circumcised)

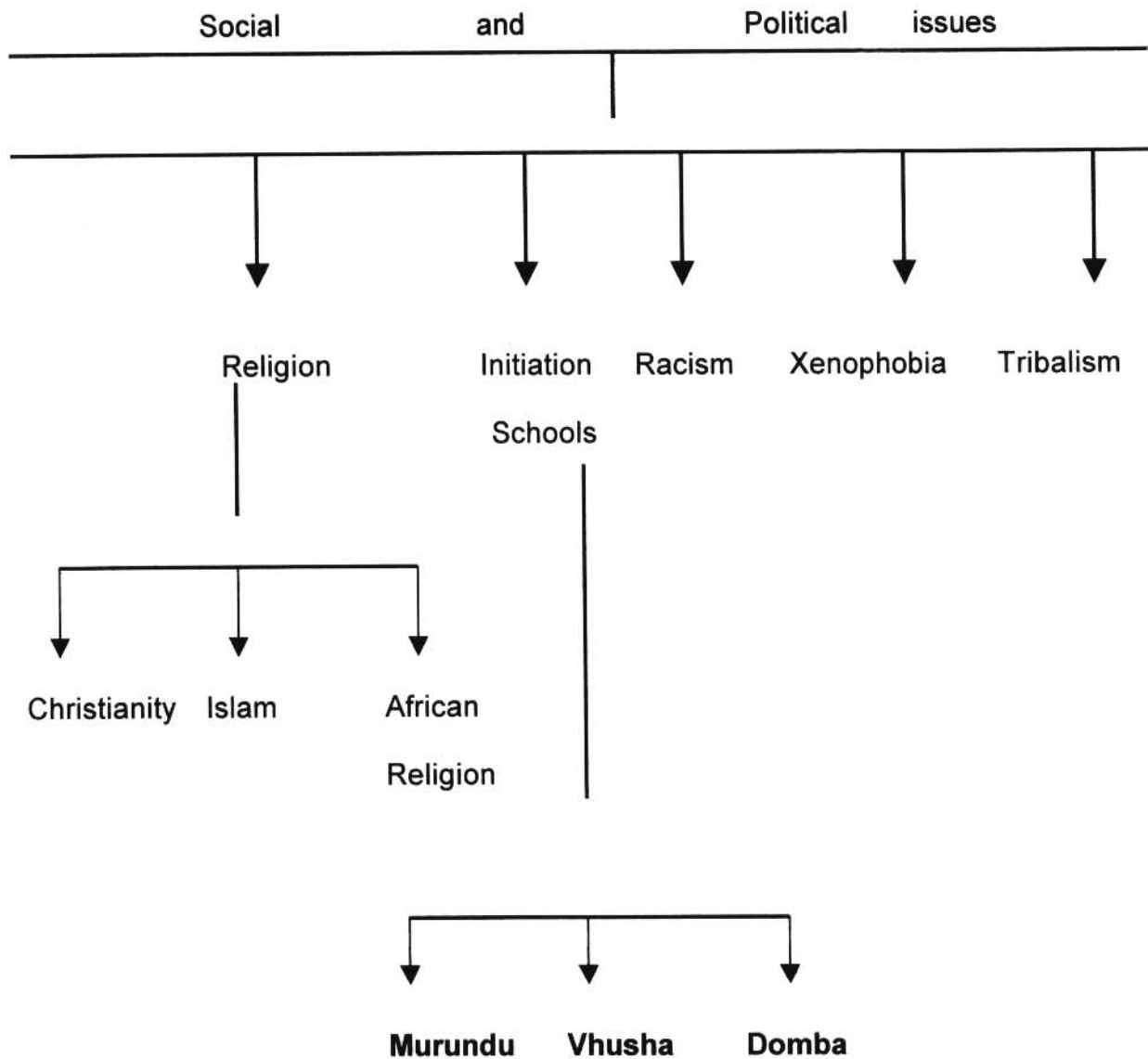
From the above song, it is clear that the song provokes the emotive aspect of happiness to the initiates. At the same time the song provokes the feeling of sadness and angry to the uncircumcised.

The initiation schools include songs and praises in their practice. They use songs for entertainment and as the means for expressing their emotive value. Their songs are full of criticism to the uncircumcised.

5.7. SUMMARY

This chapter has helped in exposition of how social and political issues play a role in expressing emotive value in Tshivenda.[^]

This chapter has treated several types of political and social issues that play a role in expressing emotive value in Tshivenda.[^] These are: racism, tribalism, xenophobia, religion and initiation schools social and political issues can be illustrated in a form of a diagram.



Words, praises and songs are seen as the means of expressing one's emotive value.

CHAPTER 6

6. CONCLUSION

The first chapter of this research deals with background to the problem. The problem was mainly the expression of emotive value in Tshivenda language.

Chapter one also concentrates on the definition of the concept emotive value. The works of different scholars have been consulted in order to get the real meaning of the concept emotive value. Scholars whose works have been utilized in this study include inter alia, Morgan (1981) , Louw (1995), Poulos (1990) , Louwrens (1991), Leech (1981) , and many others. Following the views of different scholars, emotive value may be summarized as a particular emotional reaction. Some scholars use words such as feelings and emotive for the concept emotive value.

The first chapter also includes a variety of research methods that have been used in the study . The following research methods have been mentioned. The textual method, Primary research method, secondary research method and sociological research method.

Chapter two concerns itself with the role that noun classes play in emotive value. All noun classes in Tshivenda have been examined. But more focus was on noun classes which cause emotive value were discussed. The following noun classes have been fully discussed:

- Metaphors
- Similes
- Symbols
- Sarcasm
- Irony

It is also indicated that taboos form part of swear words in Tshivenda.

Chapter five deals with how political and social issues play a role in expressions of emotive value in Tshivenda.

Attention was put on the following:

- Racism
- Tribalism
- Xenophobia
- Religion
- Initiation Schools

The above mentioned concepts were defined and the examples under each section were given.

From this research, expression of feelings can be summarized thus:

Causes	Types of emotive value		
	Happiness	Sorrow	Anger
Mu-	+	+	-
Vha-	+	-	+
Li- λ	+	-	+
Ma-	+	-	+
Tshi	+	-	+
Zwi-	+	-	+
N-	+	-	+
Lu-		-	+
Vhu-		-	+
Ejectives	+	+	+
Irony	-	-	+
Sarcasm	-	-	+
Death	-	+	-
Disability	-	+	-
Poverty	-	+	-
Fear	-	+	-
Anniversary	+	-	
Wedding	+	-	-
Birthday	+	-	-
Metaphor	+	+	+
Swear words	-	-	+
Racism	-	-	+

Xenophobia	-	-	+
Tribalism	-	-	+
Religion	-	-	+
Initiation	+	-	+
Schools	+	-	+

It has been deduced from this study that expressions of feelings in Tshivenda language is of utmost importance . This is the case because in Tshivenda language emotive aspects serve many functions such as to encourage, educate, warn, showing respect, approval and disapproval. As such expression of emotive value should be taught at schools.

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