

**AFFECTIVE MEANING IN XITSONGA: A MORPHO SEMANTIC
ANALYSIS**

by

VICTORIA RIRHANDZU PHAKULA

RESEARCH MINI-DISSERTATION

Submitted in fulfillment of the requirements for the degree of

MASTER OF ARTS

in

TRANSLATION AND LINGUISTICS STUDIES

in the

**FACULTY OF HUMANITIES
(School of Languages & Communication)**

at the

UNIVERSITY OF LIMPOPO

Supervisor: DR J.R RAMMALA

2011

DECLARATION

I, VICTORIA RIRHANDZU PHAKULA declare that the mini-dissertation “**Affective meaning in Xitsonga: A Morpho Semantic Analysis**”, hereby submitted to the University of Limpopo, for the degree of Masters in Translation and Linguistics has not previously been submitted by me at this or any other University; that is my work in design and in execution, and that all material contained herein has been duly acknowledged.

V.R Phakula (Ms)



Date

DEDICATION

This dissertation is dedicated to

- My beloved son Nkuriso Deccan Phakula;
- My Mother Nkateko Violet Phakula and my Father Madonoro Dennis Phakula;
- My younger sisters and a brother, Vonani, Ntsakisi and Akani

ACKNOWLEDGEMENTS

In presenting this dissertation, I hereby wish to express my indebtedness to the following people, who, in one way or another, rendered an invaluable assistance to me, prior to and during the course of the preparation of this work:

1. I wish to thank the **Almighty GOD** for knowledge and wisdom; He gave me life and strength to carry on with this study to the end and I thank Him for everything that I have. It was not simple but the Lord stood with me and strengthened me. God made it to be possible for me to finish this study. Glory to His name.
2. My special thanks goes to my supervisor, **Dr J.R. Rammala**, for his professional guidance, scholarly comments, patience, encouragements and his time towards the fulfillment of this study. You have sharpened and straighten me at this work; I want you to know that I could not do this much without you and I reached where I am because of you. God bless you and your family. Thank you very much.
3. **Prof R.N. Madadzhe**, to him I express my thanks not only for his academic guidance, but for his kind interest in my progress during all the time I was privileged to be your student.
4. My heartfelt gratitude goes to **Ms M.J Mothiba** and **Mrs. C.M. Mayevu** you inspired me in many ways. It was such a pleasure to be guided and lectured by them. (*Mi nga yi lahli mbilu yaleyoy*). Special thanks to **Mr. G.S** and **Prof. N. Cloete** for contributing in my study.

6. I give my sincere thanks to my parents **Dennis Madonoro** and **Nkateko Violet**, my sisters **Vonani** and **Ntsakisi**, and my brother **Akani Marcus** for their moral support. I will not forget their patience in encouraging and guiding me. It was their support that kept me going up to the end of this study, thank you very much for being there for me.
7. My heartfelt gratitude is also extended to my son, **Nkuriso**, for understanding when I could not be with him when he wanted to spend some time with me. Thanks to all the people who took care of him in my absence, especially my mother.
8. I cannot dare forget my colleagues **Ms Nkhwashu D**, and **Ms H.D. Baloyi**, for their contribution in this study; words of encouragement uplifted my spirit when the going got tough. I will forever remember their kind words.
9. I also want to thank all my informants who contributed much in this study. Was it not your effort and information this work would not have come to be, and thanks for your willingness to help.

SUMMARY

Chapter one gives an introduction to the study. It deals with the general introduction to the research by providing the background to the problem, aims of the study and significance, methodology.

Chapter two focuses on theoretical and conceptual framework. This chapter confines itself to theories of semantics with the aim of explaining affective meaning. It also shows the relationship between semantics and morphology, and discusses affective meaning in general.

Chapter three discusses data analysis methods. It shows the applications of research design.

Chapter four discusses data analysis and interpretation.

Chapter five will focus on the research findings and discussions.

Chapter six deals with recommendations of the research and conclusion of the study.

TABLE OF CONTENTS

PAGE

CHAPTER ONE

INTRODUCTORY ORIENTATION

1.1	Introduction	1
1.2	Problem statement	2
1.3	Aim and objectives of the study	3
1.3.1	Aim of the study	3
1.3.2	Objectives	3
1.4	Rationale for the study	4
1.5	Significance of the study	4
1.6	Delimitation of the area of the study	4
1.7	Data analysis methods	5
1.7.1	Research design	6
1.7.2	Sampling methods	6
1.8	Ethical considerations	6
1.9	Conclusion	7

CHAPTER TWO

THEORETICAL AND CONCEPTUAL FRAMEWORK

2.1	Introduction	8
2.2	Theoretical framework	8
2.2.1	Relationship between semantics and morphology	9
2.2.2	Types of morphemes	10

2.3	Linguistic meaning and types of meaning	13
2.3.1	Referential meaning	18
2.3.2	Social meaning	19
2.3.3	Connotative meaning	20
2.3.4	Denotative meaning	21
2.3.5	Extension or extensional meaning	21
2.3.6	Intentional or intentional meaning	22
2.3.7	Sense meaning	22
2.3.8	Affective meaning	23
2.3.8.1	Politeness and impoliteness	27
2.4	Conclusion	33

CHAPTER THREE

DATA ANALYSIS METHODS

3.1	Introduction	34
3.2	The methodology	34
3.3	Sampling	35
3.4	Results	35
3.5	Questions, specific responses and analysis	38
3.6	Summary	43
3.7	Conclusion	44

CHAPTER FOUR

DATA CAPTURING AND INTERPRETING

4.1	Introduction	45
4.2	Contribution for Vatsonga	50
4.3	Happiness	51
4.3.1	Songs	51
4.3.2	Praise poems	57
4.3.3	Interjectives	59
4.3.4	Proverbs	60
4.3.5	Idioms	62
4.3.6	Euphemism	64
4.3.7	Politeness	66
4.3.8	Respect	68
4.3.8	Honour	69
4.4	Sadness	70
4.4.1	Songs	70
4.4.2	Praise poems	75
4.4.3	Interjectives	76
4.4.4	Proverbs	79
4.4.5	Idioms	81
4.4.6	Idiophones	82
4.4.7	Impoliteness	83
4.4.8	Disrespect	84
4.4.9	Insult	86
4.4.10	Taboo words	87
4.5	Conclusion	89

CHAPTER FIVE

RESEARCH FINDINGS AND DISCUSSION

5.1	Introduction	90
5.2	Findings and discussion	90
5.3	Conclusion	93

CHAPTER SIX

RECOMMENDATIONS AND CONCLUSION

6.1	Introduction	94
6.2	Recommendations	94
6.3	Conclusion	95

Bibliography	96
---------------------	-----------

Appendix 1

Questionnaire	100
----------------------	------------

Appendix 2

Translated Questionnaire	102
---------------------------------	------------

Appendix 3

Introduction Letter	104
----------------------------	------------

CHAPTER 1

INTRODUCTORY ORIENTATION

1.1 INTRODUCTION

This chapter states the problem and provides the aim and objectives of the study. Thereafter the rationale and significance of the study are discussed before providing delimitation of the area of the study. Mention is made of the research methodology but this will be explained further in chapter 4. This chapter will further explain the research design, sampling methods, and ethical considerations.

Since affective meaning is found in semantics, it is important to first define semantics and meaning, and then define and discuss different kinds of meanings. Palmer (1981:1) defines semantics as the technical term used to refer to the study of meaning, and since meaning is part of language, semantics is a part of linguistics. Meaning refers to the conceptual or semantic aspect of a sign or utterance that permits people to comprehend the message being conveyed (Fromkin & Rodman, 2003:587).

There are different types of meanings in semantics. Finegan (1994:185-7) defines referential meaning as the meaning that refers directly to entities, ideas, and status. He states that referential meaning is something called denotation. This is the object, notion or state that is described by a sentence, phrase or a word. Referential meaning is used for identification and refers to the primary meaning of states or objects. As referential meaning is the most basic meaning it is used for identification. It is directly linked to meaning and can be used for proper names, such as the meaning of the words, "Joe, is the man". For example, an elephant means an animal that goes by that name.

Social meaning is explained as information that linguistic expressions convey about the social characteristics of their speakers and of the situation in which they are produced. This meaning is progressive and starts from the referential meaning. People do not

usually talk to themselves. They talk to other people and their talk has social meaning. However, a part of the social meaning of a conversation is carried by words (Finegan, 1994:185).

Affective meaning is information that carries the attitudes and emotions of the language users towards the content or context of the expression itself. Such feelings or attitudes are usually negative or insincere in nature. They are usually expressed through forms of language use such as insult, flattery, hyperbole, or sarcasm. Insults are usually expressed with reference to the names of animals with negative attributes and even defects on the human body or in a person's personality. Affective meaning is also used to express feelings of joy.

In a manner comparable to social meaning, affective meaning is only indirectly related to the conceptual representation. Affective meaning is a more direct reflection of the speaker's personal attitude or feelings towards the listener or the target of the utterance. For example, in English when one says a person is speaking nonsense, it means that the person is uttering something that does not have sense. In Xitsonga it has the same meaning as in English, but it is referred to as *u vulavula thyaka* which means that a person is speaking rubbish.

1.2 PROBLEM STATEMENT

Affective meaning is a complex issue in Xitsonga as it is not always clear when one should say that an expression is negative or positive in attitude. What may be regarded as positive may in some instances be interpreted as negative, in other words, there is a fair degree of ambiguity with regard to affective meaning in Xitsonga. A study of this kind is, therefore, necessary to explore such ambiguous instances so that solutions could be suggested to avoid miscommunication.

It becomes a problem when a speaker communicates with someone who does not understand what affective meaning is, since they may think that the speaker is insulting them. For example, when one says: “*xinsatana xa wena xi tirha ngopfu*” (your little wife works a lot), if the person does not understand affective meaning he may think that the speaker is degrading his wife. Affective meaning is sometimes used to label others who may be foreigners or speakers of other languages and this is problematic because it makes others feel worthless by being called *lishangana*, the prefix *li-* makes the word to degrade. Xitsonga sometimes uses the prefix *xi-* to express pride. For example, *ximovhana xa mina xi famba ngopfu* which means that the speaker is proud about his car because it moves fast.

1.3 AIM AND OBJECTIVES OF THE STUDY

1.3.1 AIM OF THE STUDY

The main aim of this study is to investigate the expression of affective meaning among older, younger, educated, and less educated Xitsonga speakers. In order to reach the desired goal, the focus will mainly be on the following factors:

- The definition of affective meaning.
- The importance of affective meaning in a language.
- The problems associated with affective meaning.

1.3.2 OBJECTIVES

The following objectives will be investigated to achieve the aim of the study:

- To study the use of affective meaning in Xitsonga.
- To find out how affective meaning affects Xitsonga speakers.
- To explore the causes or problems associated with affective meaning.
- To expose the importance of affective meaning in Xitsonga.

1.4 RATIONALE FOR THE STUDY

Since unnoticed language changes are spreading from rural to urban areas, the old to the young, and the uneducated to the educated, the use of affective meaning markers in Xitsonga may be viewed as a lack of language knowledge. As such, this study examined this linguistic phenomenon.

1.5 SIGNIFICANCE OF THE STUDY

The study is significant in the following ways:

- Xitsonga language teachers and learners will benefit from this study as it will be used as reference material.
- The linguistic academia and Xitsonga linguists will have an additional source to use for further research on linguistic behaviour.
- Language practitioners, especially interpreters and translators, will reap the fruits from the results of this research because it will reveal new facts about the interpretation of utterances in the language.

1.6 DELIMITATION OF THE AREA OF STUDY

The researcher concentrated mainly on Gavaza Village under the greater Tzaneen Municipality and the University of Limpopo under Polokwane Municipality. The researcher was looking at semantics and concentrated on affective meaning. The research focused mainly on affective meaning in Xitsonga. Even though there is constant reference to the works already done by other scholars, the researcher's emphasis is mainly on the use of affective meaning in Xitsonga.

1.7 DATA ANALYSIS METHODS

The researcher used qualitative research in conducting the study because it is concerned with understanding rather than explaining, and natural observation rather than controlled measurement and views the subjective exploration of reality from the perspective of an insider.

Creswell (2003:18) points out that a qualitative approach is one in which the inquirer often makes knowledge claims based primarily on constructivist perspectives (in other words, the multiple meanings of individuals' experiences, meanings socially and historically constructed with an intent of developing a theory or patterns) or advocacy (participatory perspectives or change oriented) or both. The researcher focused on qualitative research in order to determine the impact of affective meaning in Xitsonga. Descriptive statistics and backward linear regression were employed in this study to analyze the data. For the following reasons:

- Stratification will always achieve greater precision provided that the strata have been chosen so that members of the same stratum are as similar as possible in respect of the characteristic of interest. The bigger the differences between the strata the greater the gain in precision.
- It is often administratively convenient to stratify a sample. Interviewers can be specially trained to deal with a particular age-group or ethnic group, or employees in a particular industry. The results from each stratum may be of intrinsic interest and can be analyzed separately.
- It ensures better coverage of the population than simple random sampling.

1.7.1 RESEARCH DESIGN

The researcher used the exploratory research design because it helps the researcher to gain insight into a situation, phenomena, community, and individuals. The researcher chose the exploratory type of research design in order to gain better learning and to task the feasibility of undertaking an extensive study.

1.7.2 SAMPLING METHOD

The researcher used non-probability sampling because not every Xitsonga speaking person will be given an opportunity to participate in this study. Under non-probability sampling the following people were interviewed:

- 15 academics (5 lecturers, 5 students at University of Limpopo and 5 teachers at Gavaza School)
- 5 grade 12 learners at Gavaza Village
- 5 persons who had completed secondary education at Gavaza Village
- 5 persons who had completed primary education at Gavaza Village
- 5 who had no schooling at Gavaza Village

These people were interviewed and the researcher chose this number in order to come up with the solution in the end of this study of affective meaning in Xitsonga. These respondents were relevant as they were located in the community and at Turfloop Campus, and language matters directly affect them.

1.8 ETHICAL CONSIDERATION

The researcher got permission from the respondents before interviewing them and explained the purpose of interviewing and even how the information would be used. The

researcher would keep the information confidential, and treat all the respondents in the same way.

1.9 CONCLUSION

In summary, this chapter has explained the problem statement and provided the aim and objectives of the study. The rationale, significance of the study, delimitation of the area of the study and research methodology was discussed. It further explained the research design, sampling methods, and ethical considerations. Chapter 2 will provide both the theoretical and conceptual framework that provides scholarly background to the research.

CHAPTER 2

THEORETICAL AND CONCEPTUAL FRAMEWORK

2.1 INTRODUCTION

The purpose of this chapter is to look at theories of semantics and morphology to explain affective meaning. The researcher discusses the theoretical and conceptual framework, gives definitions of semantics by different linguists and the relationship between semantics and morphology. In addition, a definition of meaning and all types of meanings will be discussed with the aim of illuminating affective meaning.

2.2 THEORETICAL FRAMEWORK

Heasley and Hurford (1983:1) define semantics as “the study of meaning in language”. Saeed (1997:3) supports Hurford by stating that “semantics is the study of meaning communicated through language”. According to Katz (1972:1), “semantics is the study of linguistic meaning. It is concerned with what sentences and other linguistic objects express”. Finally, Fromkin and Rodman (2003:593) support Katz by stating: “semantics is the study of the linguistic meaning of morphemes, words, phrases, and sentences”.

The definitions of Hurford and Saeed, conveys that semantics is the study of meaning in a language or meaning communicated in language. Although these definitions are correct and necessary for this study they are not sufficient because they are not complete. Katz’s and Fromkin and Rodman’s definitions are sufficient because they include morphemes. For the purpose of this study, semantics is the study of linguistic meaning in a language. The concept of meaning will be fully explained in 2.3 of this chapter.

2.2.1 Relationship between Semantics and Morphology

The purpose of this section is to show how morphology affects semantics, in other words, how the structure of a word affects meaning in semantics. In morphology one learns how words are formed, morphology thus concerns the rules that govern how words are combined into sentences. In morphology words are being coined, while every morpheme should be meaningful when attached to a word.

For example, bachelor is a man, a human being, unmarried, and a noun. In semantics one learns the meaning of words. The relationship between morphology and semantics is that they all both concern the meaning of words because all morphemes have to be meaningful and every word has a meaning. The relationship between semantics and morphology can be seen when morphemes are attached to a word and the word changes its meaning. Fromkin and Rodman (1993:41) define morphology as “the study of the internal structure of words, and of the rules by which words are formed”. This definition describes that morphology shows how words are formed from smaller words into long words and includes the rules of word formation. This can be seen in long words such as ‘unfaithfulness’ and ‘untrustworthy’ which contain the morphemes ‘un-faith-ful-ness’ and ‘un-trust-worthy’.

Trask (1993:176) defines morphology as “the branch of grammar dealing with the analysis of word structure”. Trask’s definition points out that morphology is a branch of grammar, meaning it is a part of grammar, which follows rules and deals with the analysis of word structure. This refers to having knowledge of word formation in order to understand how words are formed. For example, the word desire can form ‘desirable’ and ‘desire+ able+ ity’ become ‘desirability’ where ‘un+ desire+ able+ ity’ becomes ‘undesirability’.

Ziff (1960:14) mentions that “morphemes are the smallest individually meaningful elements in the utterances of a language”.

This definition claims that a morpheme is the smallest individual, which is correct but insufficient, because it does not include all the morphemes in a language. Whereas, according to this definition, a word is not a morpheme. In this definition some of the morphemes are excluded. Fromkin and Rodman (1993:42) challenge Ziff's definition by stating: "a morpheme may be defined as the minimal linguistic sign, a grammatical unit in which there is an arbitrary union of a sound and a meaning that cannot be further analyzed". In this definition morpheme is defined as a minimal linguistic sign, meaning that a word should have meaning and that the word can be combined with other morphemes and still have a meaning because every morpheme has a meaning. This definition will serve the researcher's purpose because it includes all morphemes in a language.

Osgood, May, and Miron (1975:314) mention:

...although languages display superficial differences in phonology, grammar and semantics that make them mutually unintelligible, recent comparative studies in linguistics show that a deeper level of languages display certain universals which make them mutually translatable. Seeking a framework of common affective meaning that is constant across the human species...

This argument points out that there are differences in phonology, grammar and semantics among languages. It is true that languages do differ. This fact will be helpful for the researcher to compare affective meaning in English with that in Xitsonga.

2.2.2 Types of morphemes

Bauer (2003:118) points out that "if the morpheme is the fundamental unit of morphology and you want to reject the whole notion of a morphological level of analysis". This means that if one is discussing morphology, one has to include morphemes because they are fundamental units of morphology.

i Root morpheme

Fromkin and Rodman (1993:593) define a root morpheme as “the morpheme that remains when all affixes are stripped from a complex word”. Katamba (1993:41) supports Fromkin and Rodman when he points out that “a root is the irreducible core of a word, with absolutely nothing else attached to it”. Both these definitions mean that a root is a word that can stand on its own, and has meaning. For example,

- a. system
- b. walk
- c. boy

The root ‘system’ is a noun, meaning a group of related parts that work together to form ‘systematic’ and ‘systematize’, the word ‘walk’ is a verb meaning to move forward and can become ‘walks’, ‘walking’ and ‘walked’ while the root ‘boy’ is a noun that can be attached by affixes such as ‘-s’ to become boys while ‘-s’ indicates the plural, so the word means more than one boy.

ii Prefix

Trask (1993:214) explains prefix as “an affix which precedes the root, stem or base to which it is bound”. But for Katamba (1993:44), however, “a prefix is an affix attached before a root or stem or base such as re-, un- and in-”. And for Crystal (1997:304) a prefix is “a term used in morphology referring to an affix which is added initially to a root or stem”.

Trask, Katamba and Crystal in their definitions point out the important thing which is that a prefix is a morpheme that is not complete and has to be attached to a root in order to have a meaning. Examples:

- a. re- remake
- b. un- unkind
- c. in- incomplete
- d. ex- ex-wife
- e. dis- disorder

The prefix 're-' means again and 'make' is a verb that means to create or produce something. 'Remake' is also a verb meaning to make again. While 'un-' means not and 'kind' is a noun that means helpful or friendly, 'unkind' is an adjective meaning not kind. Whereas 'in-' means not and 'complete' is an adjective that means finished, so 'incomplete' is a noun that means not complete. A morpheme 'ex-' means former and 'wife' is a noun meaning the woman to whom a man is married, so 'ex-wife' is a noun meaning former wife. Lastly, a morpheme 'dis-' means not, while 'order' is a noun meaning the sequence in which things are arranged or placed, 'disorder' is thus a noun meaning untidy and disorganized.

iii Suffix

Crystal (1997: 371) defines it as “a term used in morphology referring to an affix which is added following a root or stem”. Example:

- a. -less powerless
- b. -ness sweetness
- c. -ed walked
- d. -ing driving
- e. -ly cowardly

In these examples, ‘-less’ means without, ‘power’ is a verb meaning a severe amount of force and speed while ‘power-less’ is an adjective meaning does not have power. And ‘-ness’ means quality, state or condition so that ‘sweetness’ is a noun meaning how pleasurable something is. In addition, ‘-ed’ indicates past tense while walk is a verb meaning to move forward. The meaning of ‘-ing’ is progressive while ‘drive’ is a verb meaning to make a car move. In the same way, ‘-ly’ is added to a noun to form adjectives, as in ‘cowardly’.

It may not be apparent how affixes link with affective meaning. The link is there because some affixes may be employed to express affective meaning. Jensen (1990:34) points out that “the root is generally the principal carrier of the lexical meaning of a word, while affixes generally carry grammatical meanings. For example, in cats, the root carries the basic meaning, while –s carries the grammatical information *plural*.”

2.3 LINGUISTIC MEANING AND TYPES OF MEANING

In this section the researcher has defined the term meaning and discussed all types of meanings and given examples to support the discussion.

According to Palmer (1993), semantics is the technical term used to refer to the study of meaning, and since meaning is a part of language, semantics is a part of linguistics. ‘Meaning’ covers a variety of aspects of language, and there is no general agreement about the nature of meaning, what aspects of it may properly be included in semantics and show ways in which they can be handled.

The term ‘semantics’ is a recent addition to the English language. It was first introduced in a paper read to the American Philological Association in Palmer (1993) entitled: ‘Reflected meanings: A point in semantics’. The term was not used simply to refer to meaning but to its development as well. Breal in Palmer (1993) argues that ‘Semantics: studies in the science of meaning’ (the French original had appeared three years earlier).

According to this argument semantics is the ‘science’ of meaning and it was not primarily concerned with changes of meaning from a historical point of view.

Yet the term ‘semantics’ did not catch on for some time. Other terms beside semantics has been used. H.G Wells in Palmer (1981:2) speaks of the science of *significs*. Semiotics (or for some scholars, semiology) is in current use to refer to the theory of signs, or signaling systems in general. Language may, therefore, be seen as a semiotic system, but it is not certain that it is useful to treat linguistics as a branch of semiotics. In popular language, the term semantic and semantics are used to refer to the manipulation of language, mostly to mislead by choosing the right word.

The term ‘meaning’ is of course much more familiar but the dictionary suggests a number of different meanings of ‘meaning’ or more correctly of the word ‘mean’. For example one should not see a close link between the sense ‘one require’ and the sense of ‘intend’ that one find in: ‘I mean to be there tomorrow’. One cannot, in this context, talk about his meaning to refer to ‘what he mean to do’. Nearer to the sense one need is that of: ‘That cloud means thunder’ or a red light means ‘stop’. For ‘means’ here is used of signs, both natural and conventional, that indicate something that is happening, or something that has to be done. Nevertheless there is a difference between these two examples.

The most relevant use of the term for the purpose of this study is found in sentences such as: ‘What does ‘calligraphy’ mean?’. The reply to such a question is in terms of other words that the speaker thinks the hearer can understand. It is characteristic of dictionaries that provide definitions by suggesting words or phrases which, are given to understand, have the ‘same’ meaning though what is sameness is a problem that we shall not be able to escape. The extent to which meaning is dealt with in terms of equivalence of terms is even more clearly brought out when dealing with foreign languages.

For if one is asked what ‘chat’ means in Xitsonga one shall reply ‘*vulavula*’. It is interesting to note that one shall not ask what ‘*vulavula*’ means in English, expecting the reply ‘chat’. Instead one has to say what ‘*vulavula*’ means in English. In stating meaning

one is, therefore, obliged to produce a term that is more familiar than the one whose meaning is being questioned. One translates from obscure terms, technical terms, or a foreign language into words that can be easily understood. It is obvious, however, that this will not get one very far in this section of meaning, for though the principles of dictionary-making may be related to people's enquiries, one is not solely, or chiefly, concerned with writing dictionaries.

A different use of 'meaning' is found in sentences such as: 'It wasn't what he said, but what he meant'. If words have meaning, how can one fail to say what one means, or rather, how can the words fail to mean what they mean? The answer, of course, that one wish to suggest is that the words do not mean what they might most obviously be thought to mean, that there is some other meaning besides the 'literal' meaning of the words. There are a number of quite different ways of achieving this. People can quite simply use features such as intonation or even perhaps non-linguistic signs such as a wink to indicate that the words must not be taken literally. For example, 'She is very clever' may well say (mean) that she is not very honest or not very attractive, while with: 'I think so'. One would suggest that one do not really know (whereas a different intonation would express confidence in my belief). Similarly one can say with sarcasm: 'That's very clever' to mean 'That's very stupid' and if one winks when one says: 'That's mine'. One probably intends to suggest it is not. Secondly, much of what one say 'presupposes' a great deal. The classic example is: 'When did you stop beating your wife? This presupposes that one beat her at one time without actually saying it.

All in all, it seems that one shall not make progress in the study of meaning by simply looking at common or even scholarly uses of the relevant terms. Rather, one must attempt to see what meaning is, or should be, within the framework of an 'academic' or 'scientific' discipline. Semantics is a part of linguistics, the scientific study of language.

It is suggested that linguistics is the 'scientific' study of language. A scientific study must be empirical, it must be possible, in some way, to test and verify the statements made within it. It is easy to apply this to phonetics as one can observe what is happening. One

can listen to a person speaking; one can describe the operations of the vocal organs, or with the aid of scientific instruments, can measure precisely the physical characteristics of the sounds that are emitted. But there is what constitutes evidence of a statement about meaning, although some of the theories that have laid most claims to being scientific have proved to be the most unsatisfactory. Precisely, what is meant by 'scientific' or 'empirical' in the context of linguistic study is a matter of some debate.

A further difficulty with semantics is that meaning does not seem to be stable but to depend upon speakers, hearers and context. Yet if linguistics is scientific, it must be concerned not with specific instances, but with generalizations. For this reason it is generally assumed that a distinction can be made between the linguistic system and the use made of that system by speakers and hearers. There is no real conflict between the assumption that there are rules of grammar of any language and the recognition that much of speech is ungrammatical because people make mistakes, they forget what they have already said, they break off. Similarly a person who has complete command of any language may fail to make important phonological distinctions when he is ill or drunk.

Both de Saussure and Chomsky quoted by Rammala (2009:1) were concerned essentially to exclude what is purely individual and accidental (speaking or performance) and to insist that the proper study of linguistics is language or competence. But for both de Saussure and Chomsky, language or competence is some kind of idealized system without any clear empirical basis. One must ask whether a similar distinction is valid within semantics. It goes without saying that one cannot be concerned with purely individual, idiosyncratic, acts. One may recall Lewis Carroll who said "when I use a word", Humpty Dumpty said in a rather scornful tone, 'It means that I choose it to mean neither more nor less'.

An individual's meaning is not part of the general study of semantics. Of course it is interesting or important for some purpose to see how and why an individual diverges from the normal pattern. This is necessary in the study of meaning; the poet may well not 'mean' what you and I would mean. Nevertheless one needs to make a distinction

between what would seem to be the usual meaning of a word or a sentence and the meaning it has in certain specific circumstances. This may be a matter of ‘meaning’ versus ‘use’, or as some philosophers and linguistics have suggested, between semantics and PRAGMATICS. But the most useful distinction, perhaps, is made by Lyons (1977) in terms of SENTENCE MEANING, which is directly related to the grammatical and lexical features of a sentence, and UTTERANCE MEANING, which includes all ‘secondary’ aspects of meaning, especially those related to context. It is this distinction that allows one to ‘say’ one thing and ‘mean’ another.

According to Cann, in its broadest sense, semantics is the study of meaning and linguistic semantics is the study of meaning as expressed by the words, phrases and sentences of human languages. It is, however, more usual within linguistics to interpret the term narrowly, as concerning the study of those aspects of meaning encoded in linguistic expressions that are independent of their use on particular occasions by particular individuals within a particular speech community. In other words, semantics is the study of meaning abstracted away from those aspects that are derived from the intentions of speakers, their psychological states and the socio-cultural aspects of the context in which their utterances are made. A further narrowing of the term is also commonly made in separating the study of semantics from that of pragmatics.

Crystal (1980:133) defines meaning as "the sense or thought content which a word or expression is intended to convey: the mental image formed in the consciousness of the hearer of an utterance, or of the reader of a written word or phrase". Rammala (2009:1) states that "although it is relatively easy to determine whether two words or sentences have identical or different meanings, it is much more difficult to determine precisely what meaning is in the first place". A few types of meaning will be discussed in the following section.

2.3.1 Referential meaning

According to Finegan (1994:84), “referential meaning is the object, notion or state of affairs described by a word or sentence”. This simply means that referential meaning concerns the original meaning that is attached to an object or human being. The meaning attached to an object, notion or state of affairs does nothing more than referring. This enables one to distinguish one thing from another because of the meaning that is attached to an individual or an object.

Ullman (1972:68) supports Finegan’s definition when he states that “referential meaning is an expression that symbolizes a reference which in its turn refers to the features or events”. This shows that referential meaning takes a meaning from a word and attaches it to an object or action. If one hears a word one will think of a thing or object, and if one thinks of something, one will say a word. Referential meaning is a reciprocal and reversible relationship between sound and sense which is the meaning of the word. It also means that when one calls the name of a thing, one has a picture of what is referred to in mind. Every name or word that is uttered refers to something living or non-living, touchable or untouchable. For example:

Bread - if one says bread, it is commonly known that the word is referring to something that is a product of a bakery, something to eat and something that is sold. It means that the word bread has a meaning that is attached to touchable bread in such a way that whenever one sees a loaf of bread; one automatically produces a word that refers to it. The interesting part in referential meaning is that one has to know the object in order to be able to refer the meaning correctly. The knowledge one has about an object makes it simple for one to refer to the meaning.

Girl - whenever one sees the word girl, one knows that it is referring to a human being who is a female, still young who might be someone’s sister, is expected to be energetic and who has respect. There are so many things that can be referred to an object or a

symbol as an example of referential meaning. Referential meaning can be used for many reasons that can be instructing, warning and directing.

For example, if one sees a board or notice with the words written on it: 'Potholes ahead', one will simply understand that one is warned about the holes ahead, so one will be able to avoid the danger because one has been prewarned.

Referential meaning can also be used for directing or as a directing note, for example, if one sees a door on which is written 'Manager's Office', one will instructively realize that the building one sees is an office and creates a picture of an office in one's mind. This needs one to know what an office is while the additional information of the word's meaning is that the office is for a specific person who holds the position of manager.

2.3.2 Social meaning

Finegan (1994:98) defines social meaning as "the level of meaning that we rely on when we identify certain social characteristics of speakers and situations from the character of the language used". Lyons (1977: 51) defines social meaning as "the aspect which serves to establish and maintain social relations". These definitions point out that people do not usually talk to themselves. They talk to other people, and their talk has social meaning. For example, saying hello or talking about the weather, has a social meaning, so that the choice of language often has social meaning. This meaning will be discussed under the following headings:

i Social class

This refers to the group of people that are on the same level of something such as an educational level, job description or social group. People who are at the same social level commonly understand some of the things referring to their groups simply understand one another. Examples:

ii Tsotsi Taal

Words such as, *niks* (nothing), *mooi* (beautiful), *vrou* (wife), *vandag* (today), *tiger* (R10.00) and *kry fokol* (get nothing) denote another group that use their own way to communicate and are commonly understood by those who speak their language. It mixes different languages but the language that is mostly used, namely Afrikaans.

iii Gender

Katamba (1993:332) defines gender as a “grammatical classification of nouns as masculine, feminine and neuter. The degree to which this classification reflects semantic sex gender is highly variable”.

Social meaning mainly concerns gender specific words or actions. Those are the words that are used by people of one sex which members of the opposite sex cannot perform. Women and men may have different paralinguistic systems and move and gesture differently. The suggestion has been made that these often require women to appear to be submissive to men. Women are more likely than men to speak differently from men.

2.3.3 Connotative meaning

Heasley and Hurford (1983:74) state that “connotation is opposed to denotation; its main application is with reference to the emotional associations”. Fromkin and Rodman (2003:578) in their definition connotative meaning is “the evocative or affective meaning associated with a word”.

According to both definitions, connotative meaning is the associations of words that can evoke. Connotative meaning opposes denotation, while it also points out that connotative meaning carries emotional associations. For example, the word winter evokes thoughts of

snow, bitter cold, and frozen fingertips. These associations form up the word's connotations, but they cannot be its meaning. This is because winter could still be used for this season even if none of these other things was present. One must, therefore, look beyond connotation for the understanding of what meaning is.

2.3.4 Denotative meaning

Fromkin and Rodman (2003:579) define denotative meaning as “the referential meaning of a word or expression”. Heasley and Hurford (1983:74) support Fromkin and Rodman's definition by stating that “denotation covers the relationship between a linguistic unit and the non-linguistic entities to which it refers”.

Both definitions state that denotative is a referential of a word or what a word refers to. A word denotation is clearly connected to its meaning in some way; they cannot be one and the same thing. For example, winter corresponds to the season between autumn and spring. Similarly, the denotation of the word dog corresponds to the set of canines. The word 'white' denotes all white things such as snow, paper and foam of the sea.

2.3.5 Extension or extensional meaning

Pei (1966:193) mentions that extensional meaning is “the modification or amplification of the meaning of a word or expression on the basis of analogy with existing and generally used patterns”. Crystal (1980:145) supports Pei by stating that it is “a term in philosophy and logic, and now used as part of a theoretical framework for linguistic semantics, to refer to the class entities to which a word is correctly applied”. According to Rammala (2009:2), “an expression extension corresponds to the set of entities that it picks out in the world (its referents) and its intention corresponds to its inherent sense, the concepts that it evokes”. For example, the word 'flower' would be a list of all the entities

referred to by the term such as a daffodil, a rose and a fuchsia. The extension of woman is a set of real world entities (women). The extension is thus opposed to intention.

2.3.6 Intention or intentional meaning

Crystal (1980:198) points out that “a term refers to the set of defining properties which determines the applicability of term”. According to Rammala (2009:2), “one suggestion is that intentions correspond to mental images. This is an obvious improvement of referential theory since it is possible to have a mental image of a unicorn although there are no such entities in the real world”. For example, ‘legs’ and ‘flat surface’ define the intention of ‘table’. A table is something with legs and a flat surface. Intention is opposed to extensions.

According to Rammala, “the distinction between intention and extension does not allow us to resolve the question of what is meaning. It simply permits us to pose it in a new way”.

2.3.7 Sense meaning

Heasley and Hurford (1983:28) state that the “sense of an expression is its place in a system of semantic relationships with other expressions in the language. The first of these relationships that we will mention is sameness of meaning, an intuitive concept which we will illustrate by example, in some cases; the same word can have more than one sense”. Fromkin and Rodman (2003:594) support Heasley and Hurford by stating that “sense is the inherent of an expression’s meaning which, together with context, determines its referent”. For example, ‘bank’; “I have an account at Capitec bank, they are seated on the river bank”, and “I banked the furnace up with coke last night”. Words such as man and unmarried man do not have the same sense. Every expression that has meaning has sense, but not every expression has reference.

2.3.8 Affective meaning

In this section the term affective meaning and examples will be given to support the discussion. Affective meaning is brought from politeness and impoliteness, meaning that a word can carry a negative affective meaning while others can be neutral or positive. Crystal (1997:11) defines the term affective meaning as:

A term sometimes used in semantics as part of a classification of types of meaning: it refers to the attitudinal element in meaning, as in the differing emotional association of lexical items (e.g. a youth or youngster stood on the corner) or the expression of attitude (or affect) in intonation.

Matthews (2007:11) challenges Crystal's definition when he states:

Affective meaning has to do with a speaker's feelings, for example, one might say, as a neutral statement, 'I have finished it', or one might say, with triumph or amazement, 'I have actually finished it', what is said is in other respects the same, but the utterances differ in affective meaning.

According to Crystal's definition, affective meaning refers to the attitudinal elements of meaning which differ on emotional association. This definition stresses that affective meaning is an expression of attitude. Matthews includes that affective meaning is what is communicated of the feelings or attitude of the speaker or writer towards what is referred to.

Wegner (2002:1) states:

the affect as information hypothesis holds that the influences of affect and emotion often depend on the information they provide about value and importance. The valence of affective reactions signals value, and the level of arousal or excitement signals the urgency or importance of

events. Feelings are informative because affective meaning is largely unconscious. In the case of decision-making, for example, one's feelings and inclinations in response to the possible choices inform people about what they prefer.

This point shows that affective meaning is about providing the value and importance of information; it can express the level of arousal or excitement or importance of an event. It is relevant to the topic because it points out how affective meaning is expressed and helped to investigate this topic because the researcher had to look at the value and importance of the information.

Geoffrey (1974:64) supports Wegner when stating:

affective meaning reflects the personal feelings of the speaker, including his attitude to the listener, or his attitude to something he is talking about. For example, I hate you for it! is left in little doubt as to the feelings of the speaker towards him. Here the listener understands that the speaker dislikes him/her, what he has done created hatred between the speaker and the listener.

This argument regards affective meaning as the personal feelings of the speaker. The speaker expresses his or her feelings to the listener but sometimes uses a bad language. This information links to the topic because affective meaning is about personal feelings of the speaker. It is helpful to know that there are different ways of expressing feelings which may be positive or negative. For example, in Xitsonga the noun class number 7 which is *xi-*, can be used for derogation, an example in the following expression: *xinsatana xa wena xa loloha* which means your little wife is lazy. The noun class number 21, which is *dya-* can show affective meaning by speaking in a derogating manner to someone such as *dya wana dya wena dya rila* (your ugly/boring baby is crying). Here noun class *dya-* refers to ugliness or being boring.

Finegan (1994:160) points out:

the level of meaning that conveys the language user's feelings, attitudes, and opinions about a particular piece of information or about the ongoing context is affective meaning

According to this point affective meaning is the way people express their feelings, attitudes, and opinions when they are communicating. This definition is relevant to the topic since it points out how affective meaning is expressed and it helps to understand how affective meaning is being expressed. For example, words like *mananoo!* *yoo!* or *minoo!* These words are used by Xitsonga speaking people when they are in trouble. The words have affective meaning because they express sadness that refers to unhappy feelings. Words such as *makwapa* or *mashangane* are used in other languages to refer the Vatsonga. This expresses the hatred people of other languages have for Vatsonga people.

Brill (1964:2) challenges Finegan's point when he states:

affective meaning relates to the responses of the participants in the communicative act. Almost all native speakers of a language have a keen appreciation for these emotive meaning. That is to say, they have a "feeling" for the appropriateness of words in certain types of linguistic and cultural contexts, but these emotive meanings are very difficult to describe and define. For one thing, these "feelings" are almost impossible to objectify and classify, especially since they seem to differ appreciably from one speaker to another".

Brill outlines that affective meaning is the response of the participant in the communicative act. This information will help the researcher to indicate that languages should be compared as languages differ in various ways.

Karen (1984:958) explains affective meaning thus:

The prevalence of emotive expressions in conversation is well known as is the fact that for speakers' communication and construction of affective meaning is as important as the communication of referential meaning.

This shows that when the speaker conveys a message, one is able to realize the feelings of the speaker through the words used without checking the facial expressions. The feelings are revealed by the words used that can be joy, sadness, and sympathy. Lyons (1977:175) describes affective meaning as "words and expressions from their capacity to produce a certain emotional effect upon the hearer or listener". In this description, Lyons maintains that affective meaning is how a person expresses his or her feelings by producing emotional words which can affect the hearer or the listener. For example, in the command 'Walk! You bloody fool' the speaker is insulting the hearer since it is impolite to call someone a fool.

Brown (1980:23) points out that "where a speaker raises one or two words high in his pitch range within an utterance but returns to it within his normal base-line range. Where a speaker raises the whole of an utterance, including the unstressed syllables, people may attribute this to the realisation of affective meaning". Brown (1980:104) elaborates on this idea when he mentions:

Affective meaning is an emotive effect worked on the addressee by the choice of expressions, and which forms part of its overall meaning. The expression does not merely denote its referent, but also hints at some attitude of the speaker/writer to the addressee.

Finegan (1994:160) supports Brown when he states:

The level of meaning that conveys the language user's feelings, attitudes and opinions about a particular piece of information or about the ongoing context is called affective meaning.

According to Brown's and Finegan's definitions, affective meaning is about conveying the user's attitudes and feelings. It is an emotive effect worked on the addressee. It is about communicating feelings and attitudes of the speaker and it might be feelings of happiness or feelings of sadness. For example, "Excuse me, madam, I think that's my seat" or "Hey you, that's my seat", or "Where are the toilets?"

2.3.8.1 Politeness and Impoliteness

As the researcher has stated that affective meaning is brought from politeness and impoliteness, these two will be discussed in this section, Culpeper (1996) defines impoliteness as "the use of strategies designed to attack face, and thereby cause social conflict and disharmony". Impoliteness is the way of offending the speaker, for example, one notices impoliteness when someone breaks out of line and does not abide by the interaction of social activity. Culpeper (1996) states that "politeness and impoliteness are part of the construction and management of everyday life".

Brown and Levinson (1978:2) states:

In the case of linguistic pragmatics a great deal of the mismatch between what is 'said' and what is 'implicated' can be attributed to politeness, so that concern with the 'representational function' of language should be supplemented with attention to the 'social functions' of language, which seem to motivate much linguistic detail.

Politeness is mainly concerned with the speaker's wish to be accepted by the hearer. Brown and Levinson (1978:94-227) have distinguished four strategies of politeness which is Bald on-record, Positive politeness, Negative politeness and Off-record politeness strategies.

i. Bald on-record

This type of strategy is commonly found with people who know each other very well, and are very comfortable in their environment, such as close friends and family. Bald on-record strategy is used in speech acts such as the following: emergency, request, warning, and emphasis.

Emergency

- a. Help!
- b. Watch out!
- c. Your pants are on fire!
- d. Run!

Request

- a. Yes, you may go.
- b. OK. Come tie it there.
- c. Put your coat away.

Warning

- a. Careful! He's dangerous man.
- b. Your headlights are on!
- c. Your slip is showing.

Emphasis

- a. Listen here!
- b. Look here!
- c. Listen carefully!

In examples of emergency the speaker speaks as if maximum efficiency were very important, he thus provides metaphorical urgency for emphasis. In warning the speaker, he conveys that he does care about the hearer, so that no redress is required. Thus sympathetic advice or warnings may be badly on record.

ii. Positive and negative politeness

According to Brown and Levinson (1978:101),

Positive politeness is the sphere of relevant redress is restricted, is widened to the appreciation of alter's wants in general or to the expression of similarity between ego's and alter's wants.

They furthermore state that "positive politeness are in many respects simply representative of the normal linguistic behaviour between intimates, where interest and approval of each other's personality, presuppositions indicating shared wants and shared knowledge, implicit claims to reciprocity of obligations or to reflexivity of wants". Positive politeness is usually seen in groups of friends, or where people in the social setting know each other fairly well. It usually tries to minimize the distance between them by expressing friendliness and solid interest in the hearer's need to be respected. Brown and Levinson (1978:129) state:

Negative politeness is redressive action addressed to the addressee's negative face: his need to have his freedom of action unhindered and his attention unimpeded.

They also mention: “where positive politeness is free-ranging, negative politeness is specific and focused; it performs the function of minimizing the particular imposition that the FTA unavoidably effects”. There are strategies in positive politeness, for example attend to the hearer, avoid disagreement, seek agreement.

Attend to the hearer

The strategy suggests that the speaker should take notice of aspects of the hearer’s condition, for example:

- a. What a beautiful vase this is! Where did it come from?
- b. Goodness, you cut your hair! By the way, I came to borrow some flour.
- c. You must be hungry, it’s a long time since breakfast. How about some lunch?

Avoid disagreement

Speakers may go in twisting their utterances so as to appear to agree or to hide disagreement, to respond to preceding utterance with Yes, but... rather than saying No. For example:

- a. You hate your Mom and Dad.
Oh sometimes.
- b. Have you got friends?
I have friends. So-called friends. I had friends. Let me put it that way.
- c. You’re coming down early?
Well I got a lot of things to do. I don’t know. It won’t be too early.

Seek agreement

The aspect of seeking agreement involves looking for those aspects of topics on which it is possible to agree and sticking to them. For example, when one's neighbour comes home with a new car and one thinks it is hideously huge and pollution-producing, one might still be able to say sincerely: Isn't your new car a beautiful colour!

There are strategies in negative politeness, for example, be direct and apologize,

Be indirect

- a. Can you play the piano?
- b. I'm looking for a comb?
- c. Can you pass the salt?

In this situation you are hoping that you will not have to ask directly, so as not to impose and take up the hearer's time. Therefore, by using this indirect strategy, you hope they will offer to go and find some for you. That is, any communicative behaviour, verbal or non-verbal, that conveys something more than different from what it literally means.

Apologize

According to Brown and Levinson (1978:187) "by apologizing for an FTA, the speaker can indicate his reluctance to impinge on H's negative face and thereby partially redress that impingement". Speaker can simply admit that he is impinging on hearer's face, with expressions such as:

- a. I'm sure you must be very busy, but...
- b. I normally wouldn't ask you this, but...

- c. Excuse me, but...
- d. I'm sorry to bother you...

iii. **Off-record**

Brown and Levinson (1978:211) state that “off-record is essentially indirect uses of language: to construct an off-record utterance one says something that is either more general or actually different from what one means”. The speaker deliberately distances from any imposition or from the situation itself. For example:

Give hints

- a. This soup's a bit bland.
- b. It's cold in here.
- c. I need some more nails to finish up this rabbit hutch.
- d. If some money is received, it wouldn't matter, would it?

The speaker says something that is not explicitly relevant; he invites the hearer to search for an interpretation of the possible relevance.

Be ironic

The speaker is ironic by saying the opposite of what means; indirectly convey intended meaning, if there are clues that intended meaning is being conveyed indirectly. For example:

- a. John's a real genius.
- b. Lovely neighbourhood, eh?

c. Beautiful weather, isn't it?

2.4 CONCLUSION

In summary, this chapter has dealt with the theoretical background and conceptual framework of affective meaning. It also shows the relationship between semantics and morphology, discussed types of meanings and affective meaning, politeness and impoliteness. It provided examples of affective meaning in English. Chapter 3 will be Data analysis method.

CHAPTER 3

DATA ANALYSIS METHODS

3.1 INTRODUCTION

This chapter shows the applications of research design and provides sampling method and results. Thereafter the researcher explains how she dealt with the questionnaires. It will further give the summary before conclusion.

3.2 THE METHODOLOGY

Descriptive statistics and backward linear regression methods were employed in this study to analyze the data as has been pointed out in Chapter 1 under research methodology. The researcher used descriptive statistics to calculate the percentage of the population. It also organized the data into a meaningful form. While backward linear regression was used to capture and analyze the data, various tables were used to describe the data.

Stratified sampling achieved precision because the strata had been chosen so that members of the same stratum were as similar as possible. This stratified random sample was employed because the population was divided into subgroups.

The researcher was allowed by stratified random sample to stratify the sample. It was necessary because the population was divided into subgroups; called strata of 5 lecturers, 5 teachers, 5 students, 8 domestic workers, and 12 unemployed. A sample of 35 thus had been selected from the stratum. The results from each subgroup in the analysis were done separately.

The stratified random sample helped the researcher to determine how affective meaning affects Xitsonga speakers and the researcher was able to identify the causes of affective meaning. It is important because it revealed the importance of affective meaning in Xitsonga. It helped the researcher to reveal the different factors amongst the subgroups, namely academics versus grade 12 learners, those who had completed secondary education versus those who had completed primary education, and those with no schooling.

3.3 SAMPLING

1. 15 academics
2. 5 grade 12 learners
3. 5 persons who had completed secondary education
4. 5 persons who had completed primary education
5. 5 who had no schooling.

3.4 RESULTS

Descriptive statistics

Table 1

	Frequency	Percentage	Valid Percentage
Higher	15	42.86	42.86
Grade 12	5	14.29	14.29
Completed secondary	5	14.29	14.29
Completed primary	5	14.29	14.29
No schooling	5	14.29	14.29
Total	35	100.0	100.0

Level of education

Table 1 indicates the level of education of the respondents. The table indicates that 42.86% of the respondents were academics, while 14.29% of the respondents had obtained grade 12, followed by 14.29% who had completed secondary education, while 14.29% had completed primary education, and lastly 14.29% of the respondents did not have any introduction to education. From the analysis, there is sufficient evidence that shows that the majority of the respondents were academics.

Table 2

	Frequency	Percentage	Valid Percentage
Lecturers	5	14.29	14.29
Teachers	5	14.29	14.29
Students	5	14.29	14.29
Domestic workers	8	22.86	22.86
Unemployed	12	34.29	34.29
Total	35	100.0	100.0

Occupation

Table 2 indicates the occupation of the respondents. The table shows that 34.29% of the respondents were unemployed, and were still in grade 12, some had completed secondary education, while others had completed primary education and those who had no schooling. 22.86% of the respondents were domestic workers, 14.29% students, 14.29% teachers, and 14.29% lecturers. The table indicates that the majority of the respondents were academics, which included lecturers, teachers and students.

Table 3

	Frequency	Percentage	Valid Percentage
14-35	18	51.4	51.4
36-69	17	48.6	48.6
Total	35	100.0	100.0

Age

Table 3 indicates the age of the respondents. The table reveals that 51.4%, namely, 18 of the respondents were youths and 48.6% (17) of the respondents were adults.

Table 4

	Frequency	Percentage	Valid Percentage
Female	27	77.1	77.1
Male	8	22.9	22.9
Total	35	100.0	100.0

Gender

Table 4 shows the gender of the respondents. The table indicates that 77.1% (27) of the respondents were female while 22.9% (8) of the respondents were male. The majority of the respondents who participated on this study were thus female.

3.5 QUESTIONS, SPECIFIC RESPONSES AND ANALYSIS

The researcher used questionnaires and the questions were open-ended because open-ended questions give a broader perspective than close-ended. The researcher needed the expressed views of the informants because they were able to answer broadly. The questions were about the speech acts in Xitsonga as part of affective meaning. The following questions were asked to all the groups:

1. *State 5 ways in which you apologize.*
2. *Can you please state 5 ways of polite greetings?*
3. *When an older person tells you something which you know is not true, how do you indicate that you disagree with what he/she is saying?*
4. *How do you complain in a polite way to a parent who does not take care of his family?*
5. *If you are requested to address the bride and bridegroom on their wedding day in which 4 ways can you congratulate them?*
6. *State different ways in which you can show sympathy when talking to a person who survived an accident.*

7. State different ways in which people express sympathy in a family that has lost a member.

On the first question, 37% (13) of the respondents, *Va sungula va vula ku va tisola ku fika kwhi va nga si kombela ku rivaleriwa* (they first expressed how sorry they were before they asked for forgiveness). They make their apology long because they feel that words are not enough to express their apology. The researcher does not agree with the response because lengthening the story does not mean one is sorry and means it. 26% (9) of the respondents said: “*Ndzi kombela u ndzi rivalela*” (“Please forgive me”). The reason why they ask for forgiveness is that they might feel that their mistake is huge and they might not be forgiven. The researcher agrees with the response because they show that they are sorry and mean it. 23% (8) of the respondents would state that *va amukela ku va endle xihoxo va kombela ku rivaleriwa* (they accept that they have made a mistake and ask for forgiveness), it helps them not to despise themselves because of the mistake they have made. The researcher agrees with the response because it expresses politeness. 11% (4) of the respondents *va vula leswaku a va nga ti yimiselangi ku n’wi kwatisa va kombela ku rivaleriwa* (they say that they did not mean to upset the person and they ask for forgiveness). One person (3%) *u vula leswaku “ndzi rivaleli*” (says “forgive me”). It shows that the person asks for forgiveness but in an impolite way. The researcher does not agree with the response because it does not show politeness. Three groups thus expressed politeness when they ask for forgiveness.

On the second question, 37% of the respondents on the second question *va khinsama loko va xeweta* (they kneel down when greeting). The respondents used a common gesture which is kneeling down when greeting and this type of greeting is used by ladies to show respect in Xitsonga culture. The researcher agrees with the response because it shows respect. 20% of the respondents *va tshama ehansi loko va xeweta* (they sit down when greeting). For a people to sit down in Xitsonga culture indicates that they might not be greeting one person, sitting down is a way of showing respect especially to the elders or the in-laws and this type of greeting is done by men and women. The researcher agrees with the response because it expresses politeness and respect. 20% of the respondents *va*

khomana hi mavoko loko va xewetana (they shake hands when greeting). This type of greeting is regarded as that of modern culture and does not belong to types of greetings in Xitsonga culture. The researcher does not agree with this type of greeting because it does not belong to Xitsonga culture. 11% of the respondents *va hluvula xihuku loko va xeweta* (they take off their hats when greeting). This is also a type of greeting that is used by men to show respect and politeness when they greet. The researcher agrees with the response because it is a way of showing respect in greeting. 11% of the respondents *va tlutlama loko va xeweta lava kulu ka vona* (they squat down when greeting elderly people). It is a type of greeting used by boys. The researcher agrees with the response because they show respect. All groups express politeness except the group that shakes hands. According to Xitsonga culture, the group that shakes hands does not show Xitsonga culture. Man of all ages may squat before the chief or *induna*.

On the third question, 37% of the respondents *va n'wi byela hi ndlela yo titsongahata leswaku leswi aswi vulaka ahi ntiyiso* (they humbly tell the person that whatever the person is saying is not true). By humbling themselves they show respect. The researcher does not agree with the response because telling an elderly person that he or she is not telling the truth is not polite according to Xitsonga culture since it expresses disrespect. 31% of the respondents *va n'wi byela ku u hoxisile* (they tell the person that has made a mistake). It is a more polite way in Xitsonga to tell an elderly person that has made a mistake than saying that what he/she is saying is not true. The researcher agrees with the response because it shows respect to elderly people. 31% of the respondents *va ala hiku hlakahla nhloko* (they disagree by shaking his or her head). This way of responding is not polite, especially when it is done to elders. The researcher does not agree with the response since it does not show respect. According to these groups those who express politeness are those who tell the person that he/she has been mistaken.

On the fourth question, 43% of the respondents answered *va tshama na yena hansu va n'wi byela swihoxo swa yena hi moya wa kahle* (they sit down with him and humbly tell him his mistakes). This shows humanity and the will of uniting the family. The researcher agrees with the response because sitting down and humbly telling his mistakes shows

respect. 29% of the respondents *va n'wi byela hi ndlela ya xichavo leswaku vana va yena va xaniseka* (they tell him in a polite way that his children are suffering). If their approach was not polite might end up not seeing the importance of maintaining his children. The researcher agrees with the response because it shows respect. 14% of the respondents *va n'wi tsundzuxa hi ndlela ya kahle yo hlayisa ndyangu wa yena* (they advise him in a good way of taking care of his family). This response shows that they might give him advice by giving him an example of children who end up being street kids because of not getting love from their parents. The researcher agrees with the response because they are trying to show him what will happen if he neglects his children. Lastly, 14% of the respondents *va kombela lavakulu ku vulavula na yena hi mhaka leyi* (they ask the elders to talk to him about the matter). Elders are people mostly who have the right approach when it comes to solving problems and it is a way of encouraging a good relationship in a family. The researcher accepts it because it shows politeness and humanity. According to all the groups, politeness, love and humanity are expressed by correct behaviour. The majority of the respondents would sit down with the man erring and humbly point out his mistakes. This shows that affective meaning is used in Xitsonga and the majority show respect while talking to others.

On the fifth question, 31% of the respondents *va byela vatekani ku hambu swi olova kumbe swi tika va fanele va rhandzana* (they tell the couple to love each other through thick or thin). They are making the couple aware of many challenges that are there in marriage so they must stay committed to their marriage. The researcher agrees with this response. 29% of the respondents *va byela vatekani leswaku va fanele ku aka ndyangu lowu tiyeke* (they tell the couple to build a strong family). They wish them well and all the best in their marriage. This is agreeable to the researcher. 26% of the respondents *va khensisa vatekani va va byela ku va faneli va hlayisana* (congratulates the couple and tell them to take care of each other). They encourage the couple not to abuse each other in their marriage but to love each other because love is the thing that made them to come together. The researcher agrees with this response as well. Lastly, 11% of the respondents *va byela vatekani leswaku ku tshama va tsakile swi ta tiyisa rirhandzu ra vona* (tell the couple that happiness will make their love strong). This shows that to stay

happy in their marriage will make them enjoy their marriage and have a healthy marriage. All groups should show politeness and love. The majority of the respondents would tell the couple to love each other through thick or thin. This shows that they wish the couple to build a corner stone for their marriage. This is affective meaning because people express happiness towards the newlywed couple and they wish them the best for their new family.

On the sixth question, 34% of the respondents answered by stating *va tlangela loko munhu a ponile eka gozi ya movha* (they are thankful that the person has survived the accident). This response shows that they celebrate the life because he/she is still alive. The researcher agrees with this response. 26% of the respondents *va n'wi byela leswaku xa nkoka i vutomi movha i nsimbi u ta xava wun'wana* (they tell the person that life matters and can buy another car). It is a way of showing sympathy; by saying this they want the person to see the importance of life. The researcher concurs with this response. 20% of the respondents *va n'wi kutaza ku a tiya u ta va kahle ku ngari khale* (they encourage the person to be strong because he/she will soon be fine). They encourage the person to practice positive thinking because it is important to the process of healing. The researcher agrees with the response. Lastly, 20% of the respondents *va n'wi byela ku rivala hi leswi nga humelela a langutela eku holeni ka yena* (they tell the person to forget about what happened and concentrate on healing). They are trying to tell the person not to put his/her mind on the past but to concentrate on what the future holds for him/her. The researcher agrees with the response as well. All groups express politeness and sympathy. From the analysis, there is sufficient evidence that the majority of the respondents were able to comfort in a proper way and while comforting they apply affective meaning.

On the last question 34% of the respondents *va kombela va ndyangu leswaku va amukela leswi nga humelela Xikwembu xa swi tiva* (ask the family to accept what happened as God knows about it). They are encouraging the family to accept the situation, and that good things will still happen to them. The researcher concurs with the response. 31% of the respondents *va byela va ndyangu leswaku ahi vona ntsena kambe i ndlela ya un'wana na un'wana* (tell the family that they are not the first ones, but it is a way of everyone).

They are trying to show the family that the situation that they are in does not only happen to them but it happens to every family. The researcher does not agree with the response and thinks it might be better to keep quiet. 17% of the respondents *va byela va ndyangu leswaku ava voxo kambe Xikwembu xi na vona* (tell the family that they are not alone but God is with them). They encourage the family to be comforted. The researcher agrees with the response. Lastly, 17% of the respondents *va byela va ndyangu leswaku Xikwembu xi endlile ku rhandza ka xona* (they tell the family that God fulfilled his purpose). The researcher does not concur with the response because one can not always say that death is God's will because some deaths are caused by murder and negligent driving, while some are poisoned. The first and the third group express politeness because they show sympathy, while the second group and last ones are not polite because they do not show sympathy.

3.6 SUMMARY

The difference the researcher found in the responses when they apologize was that some first took responsibility for the offence and apologized, where some asked forgiveness in a polite way. It is unlikely for people to command when asking forgiveness because only 3% commanded when asking forgiveness. The three groups expressed affective meaning but two groups apologized in a polite way and the other group apologized in an impolite way. It is affective meaning because affective meaning is not only about being polite.

In greeting they used different ways of greeting, for example, the men sat down and greeted in a polite way. They took off their hats while greeting and the boys squatted down and greeted. Women also sat or knelt down. They both sat down but they differed when it came to kneeling down and taking off their hats. Some used the modern culture and shook hands while greeting and it made a difference because it is not Xitsonga culture. But they all showed respect when greeting and that means they expressed politeness in greeting. The three groups expressed affective meaning.

When they disagreed one group disagreed in a polite way. This custom is used in Xitsonga culture to tell an older person that they have made a mistake and to show respect. But the two other groups disagreed in an impolite way because one cannot tell an elder person that is lying while it is a taboo in Xitsonga culture as it shows disrespect.

On question four there was no difference. They all showed humanity and the willingness to help the man to maintain his family and give love to his children. In question five there was also no difference because all groups showed happiness and love towards the couple. Question six revealed no difference of response because all groups expressed politeness and sympathy.

The difference the researcher found when they expressed sympathy to the family that had lost a member is that two groups were able to express sympathy to the family by comforting them. Two groups were unable to express sympathy and politeness to the family that have lost a beloved one.

3.7 CONCLUSION

In summary, the chapter has given the applications of research design and provides sampling method and results of the interview. It also explained how the researcher dealt with the questionnaires and interview. A summary is provided. Chapter 4 will be data analysis and interpreting.

CHAPTER 4

DATA ANALYSIS AND INTERPRETING

4.1. INTRODUCTION

This chapter discusses data analysis and its interpretation. The chapter will provide the contribution from Xitsonga. In this contribution the chapter shows affective meaning in happiness and sadness, politeness and impoliteness, as well as respect and disrespect. It will further discuss noun classes in Xitsonga and interjectives, idioms, proverbs, songs, praise poems, idiophones, euphemisms, insults, politeness, impoliteness, respect, disrespect and noun classes 7, 8 and 21 will be used to express happiness and sadness.

The data is from scholars, questionnaires and observation from the community both Mankweng and Gavaza Village. The data of semantics, meaning, affective meaning and ways of expressing affective meaning, for example, euphemism, politeness and happiness comes from the scholars. The data on how people express their feeling towards each other comes from the community. The discussing about contribution from Vatsonga and examples of Xitsonga is the data that is observed by the researcher from the community.

Affective meaning involved what the speaker is saying, as the following examples will illustrate:

- a. This man is talking nonsense.
- b. Eliza is a bitch.
- c. My father is a drunkard.
- d. Your baby is ugly.

These examples show how the speaker is feeling about the addressee. The first sentence expresses sadness because the man is talking about something which does not have sense according to the speaker and he is disappointed about the way the speaker speaks. The example, 'Eliza is a bitch' is impolite and the speaker shows no respect for the addressee, the speaker may be angry about the way the addressee talks. Even at the sentence 'My father is a drunkard' is rude to the addressee and shows no respect for the father of the speaker, but the speaker expresses his or her feelings and he or she is sad because his or her father does not take care of them but only concentrates on liquor. In 'Your baby is ugly', the speaker is impolite to the listener.

It is the use of affective meaning that enables the addressee to express his or her emotions, such as emotions of happiness, unhappiness, politeness, impoliteness, respect, disrespect, and insults. Affective meaning in a language produces positive and negative emotions. For example, someone lending a book to a friend and saying "You will give it back on Tuesday", would sound rude. He should have said it in a polite way like "Could you please return it to me again on Tuesday". One has to be pleased when one is borrowing something because it does not belong to one.

Certain words in all societies are considered taboo. They are not to be used, or at least, not in polite company. Forbidden acts or words reflect the particular customs and views of society. Some words may be used in certain circumstances and not in others. Affective meaning is expressed through happiness or unhappiness, politeness or impoliteness, respect or disrespect, and taboo words. Examples of taboo words are:

- a. Shit (feces)
- b. Fuck (sexual intercourse)

In English, the words listed in these examples are taboo. Two or more words or expressions can have the same linguistic meaning, where one is acceptable and other causes embarrassment or horror. To say a king is killed is a taboo, but he is assassinated is the correct word. It is a taboo in polite society to talk of the one's private parts.

- a. John is mad.
- b. That fellow is an ass.
- c. You are a foolish man.

These examples represent impoliteness and are rude to the listener. They do not show any respect. The following sentences are examples of politeness:

- a. John is mentally disturbed.
- b. The boy is a slow learner.
- c. Peter passed away this morning.

Affective meaning can be used to label people of different languages, for example Afrikaners in times of apartheid used to call black people *kaffirs*. This shows their dislike to black people. Xenophobia expresses a strong dislike of foreigners and expresses hatred, existing between different language groups. *Mabunu*, meaning Afrikaners, is an impolite name to express hatred for Afrikaners. The following examples express unhappiness:

- a. The mother abandoned her child.
- b. Her third marriage also ended in divorce.
- c. David failed all his courses.
- d. My father lost his job and we are going to suffer.

These examples express unhappiness. They show that one is in pain of loss of one's loved ones and someone failed his courses. For example, words such as 'Oh no!' show that someone is in pain. Whenever the word is used, listeners simply hear that the speaker is in need of help. Christians are forbidden to use the Lord's name in vain, and this prohibition has been extended to the use of curses, which are believed to have magical powers. For example:

- a. Amen.
- b. Hallelujah.
- c. To God be the glory.
- d. God is the way.

These words show that someone is in joy and are used by Christians, 'Amen' can be used to end a prayer or when one is happy. 'Hallelujah' is also an expression of happiness when fellow Christians are praising the Lord. In 'To God be the glory' the speaker may have overcome obstacles and he is happy the pain is over and will thus say: "to God be the glory". In 'God is the way' the speaker has a good reason to utter these words as the Lord has changed his failure into success.

- a. Baby, I am so into you.
- b. I am too cool for you.
- c. Come on!
- d. You rock!

Example (a) 'Baby, I am so into you' means that he loves her. Example (b) 'I am too cool for you' is when one wants to show that is good referred to the listener. Example (c) 'Come on' can be used when one is asking for something from someone. Lastly, example (d) 'You rock' can be used if someone has done something great.

- a. What the hell!
- b. Rocky drives me up the wall.
- c. Eish! I'm lost.
- d. Wow! What a year!
- e. Oops! You are such a great actor.

What the hell' expresses surprise about bad things that happened, while 'Rocky drives me up to the wall' expresses sadness. 'Eish, I am lost' shows that one does not understand what has been said, while 'Wow, what a year' expresses happiness, appreciation or greatness. Finally 'Oops, you are such a great actor' expresses that the addressee is a big liar. The following are examples of taboo words in English:

- a. Boy, you are an asshole.
- b. He is an awful driver.
- c. John plays a bad ass cop in a movie.
- d. You are making an ass of yourself.

'Asshole' in example (a) does not have a polite meaning because it refers to someone whom one might think is stupid. In example (b) 'awful' means that one might be bad or unpleasant, 'bad ass' in (c) is a person who does not always obey rules, while 'ass' in (d) is an annoying person who does something stupid or embarrassing.

- a. Oh, shit!
- b. Oh, Jesus!
- c. Damn!
- d. Fucking hell!

These examples are used in English to express annoyance or disbelief, surprise and also to insult someone.

- a. Shame on you.
- b. Nigger
- c. Bastard
- d. Bewitch

In the example 'shame on you', the person might have experienced something bad and someone is feeling sorry for the person. The word 'nigger' in (b) refers to a black person and expresses the hatred that many Americans have for black people. 'Bastard' is an offensive word referring to a man who is unpleasant. In (d) the word 'bewitch' means that one feels so interested in or is so attracted to someone that one cannot think clearly.

Affective meaning is a complex issue in a language as it is not always clear when one should say that an expression is negative or positive in attitude. What may be regarded as positive may in some instances be interpreted as negative, in other words, there is an ambiguity with regard to affective meaning. Affective meaning concerns about expressing feelings. It might be positive (happiness) or negative (sadness), it is sometimes used to label others who may be foreigners or speakers of other languages, and it is also used to insult and degrade other people.

Affective meaning is used in everyday communication, for example, when one proposes love it has an affective meaning because one has feelings of love. Even in the working place when workers do not co-operate and the boss shouts at them is affective meaning and it expresses sadness and disappointment, because the boss is angry and disappointed because of the workers' behaviour and they are not doing what they are paid for.

4.2 CONTRIBUTION FROM VATSONGA

Traditionally Vatsonga expressed their identity and were identified by the manner of their dress codes and the language they speak. Today the dress code has changed remarkable but the language still remains. Males wear skin aprons while women wear beads, *xibelana*, *minceka*, *madeha*, and bangles. Vatsonga are well known for their kindness, compassion and honesty, because of their humanity. They were so trustworthy that they were called *Vatsonga vo chava ku tsongola xa munhu* meaning that they are so trustworthy that they do not take even the smallest thing from anybody, (Chauke, 2004).

Chauke 2004 goes on points that “Vatsonga usually express their innermost feelings through songs and dances. Whenever they are happy or sad, these feelings will be expressed vividly through certain songs that match the emotion they are in. They are proud of their culture and tradition and they express their pride through the vehicle of songs. Vatsonga are allowed by culture and tradition to engage in a polygamous marriage. Vatsonga have their own way of observing a mourning period when death has struck the head of the family. The woman dresses in black for twelve months”. According to Xitsonga culture and tradition, a girl kneel down when talking to elders to show respect, and a woman is expected to kneel down when giving her husband food or when talking to him. In other words, respect is not for children and women only, but for everyone. In Vatsonga culture, two forms of religion are recognized and practiced: ancestry worship and worshipping God.

It is the use of affective meaning that enables the addressee to express emotions, and the emotions of happiness, unhappiness, politeness, impoliteness, respect, disrespect, and insult. Affective meaning is expressed through happiness and sadness.

4.3 **HAPPINESS**

In the manner of expressing happiness in Xitsonga, they sing songs, recite praise poems and they use some of the idioms, proverbs and interjectives to show their happiness.

4.3.1 **Songs**

Chauke (2004:1) states that “Xitsonga songs are a collective deposit of the experiences of the Vatsonga. The songs serve as a vehicle through which one can understand the Vatsonga people and the Vatsonga experience in whatever circumstances it expresses itself”.

Guma (1983:102) expresses an identification of the importance songs when he states that songs are “a description of the joys, sorrows, hopes and aspirations of the individual”. Guma points out the importance of songs to people. Songs are an expression and a reflection of cultural experience. The following songs express happiness,

Hure hure hure

Hina hi tsakile

Manana u swekile vuswa na xixevo!

U ta sweka na makwembe

Kwee hehe mbe

A veka potweni.

(Hooray, Hooray, Hooray

We are happy

Mother has cooked porridge and relish!

She will also cook pumpkins

Pumpkins, pumpkins

And put them in a pot)

This song expresses the great joy of children who are tired and hungry. They are happy because their mother has prepared porridge and relish for them and has also cooked pumpkins which they will eat after eating the porridge and relish. The type of food which the mother prepares for her children is to symbolize the deep love that she has for her children. There are songs that express joy and love, for example:

A ku ri Sonto namixo!
Tlhelo ka nambu
A ku ri Sonto namixo
Tlhelo ka nambu
Ooh, ndzi ntswontswe manana ka khume
Tlhelo ka nambu

(It was Sunday in the morning
Next to the river
It was Sunday in the morning
Next to the river
Ooh, I kissed mother ten times
Next to the river)

This song expresses the love a baby has for her mother in such a way that she kissed her ten times. The baby expresses the love that she has for her mother and the appreciation for the way she teaches her about life and that Sunday is a day to rest and go to church. The mother taught her about the Kingdom of God that is why she kissed her ten times on Sunday morning.

There are songs that are sung by herdboys when they are out in the veld herding cattle and goats (Milubi, 1987). Herdboys sing different songs when they are busy playing. Some of the songs are determined by the actions of their herd. Sometimes they are caught in the rain while they are herding cattle. If it is a light shower, the boys do not seek shelter but dance and sing in the rain. They jump up and down to express their gladness for the rain. They sing this song:

Mpfula mthothotho!
A yi vuye mthothotho!
Hi ta dya marhanga mthothotho!

(Rain in drops
Let it rain in drops
So that we can eat “marhanga”)

The message in the song is that nurturing rain should fall so that food crops like pumpkins may grow so that at the end they will eat and enjoy. There are songs of entertainment that they use to express their happiness, for example:

Tito, tito!
Hi ya khwela mahala
Hi vana va Machangana
Kaya ka hina i kule
Hi ya khwela mahala

(Tito, tito
The boarding is free/transport is free
We are children of Vatsonga
Our home is far
The boarding is free/transport is free

This song implies that because of their ability to excel in *Xibelani* dance, the Vatsonga are given a royal treatment everywhere they go. They are offered free transport to any festival where they have been invited to perform. There is a *Muchongolo* dance which is performed by elderly men. It is a dance of victory, when the king's army has defeated its rivals, even when a man has paid all the money his in-laws claimed from him for their daughter. The *Muchongolo* is performed during a special ceremony, there are songs that are sung when the in-laws want to take their wife, for example:

Cheyeza pfula gedee!

Va ya nghenaa!

Va ya nghena vakon'wanoo!

(Cheyeza open the gate

They are entering

They are entering the in-laws)

The singer expresses happiness since they have finished paying lobola they are coming to take their wife. They are telling their wife to open the gate so that they can enter and take her home with them because she now belongs to them. Besides these songs there are marriage songs that express happiness, for instance:

Musumi Xitswiri, xitwiriri

Khorasi Xa rila

K Xi rila ka Phakula

M Ooh sayina wena

K Sayina, sayina, sayina
M A ni ku twangi
K Sayina, sayina, sayina
M Engeta futhi
K Sayina, sayina, sayina!

(The whistle, the whistle
Is blowing
Is blowing at Phakula's family
Ooh sign you
Sign, sign, sign
I did not hear you
Sign, sign, sign
Repeat
Sign, sign, sign)

The song above is a marriage song which shows that there is a marriage in one's family where the bridegroom and the bride are expected to sign, exchange rings and vows. There are Christian songs, which might be a song of happiness or sadness song, for example Christians can invite non-believers to join them so that they can derive everlasting joy. It can be a sad song when they lost a church member. The following song expresses happiness:

A hi khenseni Yehova,
A hi yimbeleleni yena,
Hikuva nsovo wa yena i wa masiku hinkwawo!

(Let us thank Jehovah
Let us sing for him
Because his love is forever.)

They are praising the Lord because his love is there everyday even if they can sin he will always love them, forgive and forget their sins because of the love Jesus is having for them. There are songs where Christians invite non-believers to join them. It goes like this:

Tana ka Yesu, unga hlweri,
Rito ra yena ra ku vitana;
U pfumela, unga kaneti;
Wa ku byela: Tana!

(Come to Jesus, do not delay
His voice is calling you
Believe, do not deny
He is telling you: Come!)

The song is inviting non-believers to come to Jesus they will always be happy because happiness is from Him.

4.3.2 Praise poems

Praise poems can be about something one admires, and one can write a poem to praise it. In so doing, one brings forth something in or from someone that is worthy of the thing

that one admires. Praise poems are used to express happiness and praise poem goes like this:

Hambi loko ndza ha ri ricece,
Hambi loko ndza ha kasa,
Hambi loko ndza ha yima,
A ndzi hlayisa a nga heli mbilu

(Even though I was an infant
Even though I was crawling
Even though I was standing
She was taking care of me without being discouraged)

This poem is praising a mother who is taking good care of her child. The child is happy and praises this loving mother who loves him or her no matter what happens and she does not welcome discouragement. This praise poem expresses the happiness of the speaker because of the kindness of his loving mother. The following poem is a praise of the Vatsonga,

Vatsonga i vanhu vo tirhandza
Vatsonga i vanhu vo titsongahata
I vanhu vo rhula
I vanhu vo hleka
I vanhu va tintswalo

(Vatsonga are people who love themselves

Vatsonga are people who humble themselves

They are people of peace

They are laughing people

They are people of kindness)

The poem is praising Vatsonga because of their kindness, peace and humbleness to other people. They love themselves and they are joyful people. Who share their gladness with other people. This poem expresses appreciation of the way the Vatsonga live with other people.

4.3.3 Interjectives

Bussmann (1996:235) defines interjectives as “a group of words which express feelings, curses and wishes, for example, Ouch!, Darn! and Hi!”. It is often brought by good news and examples of such interjectives are many and varied:

- a. **Halala!** Ndzi pasile xikambelo.
(I have passed the examination.)
- b. **Aha!** N’wana u humile ekhotsweni.
(My child is out from jail.)
- c. **Ariyariya!** Ntombi ya mina ya tekiwa namuntlha.
(My daughter is getting married today.)
- d. **Khanimambo!** Xikwembu xi hlamule swikhongelo swa mina.
(God answered my prayers.)

These examples express happiness, for example in (a) someone is happy because he or she passed examination. While in (b) the child is out of jail and it brings happiness because he or she is free. While in (c) the daughter brought happiness to her mother

because she is getting married. Lastly, in (d) the addressee is happy and thanking God for answering prayers.

4.3.4 Proverbs

Junod (1973:9) points out that “proverbs throw interesting light on the minds and ways of thinking and feeling of the speakers, even more than do the proverbs themselves. Proverbs can be various animals that typify men and proverbs depict various aspects of the social and spiritual life of the Vatsonga”. “Proverbs are popularly defined as short expressions of popular wisdom. Efforts to improve on the popular definition have not led to a more precise definition. Proverbs cover a wide range of topics. There are proverbs concerning wealth, love, happiness and respect, for example:

Proverbs of wealth

The proverbs express the condition of being rich, having a plentiful supply of material goods and money.

- a. A wanuna a ngana swakwe a nge biheriwi hi nchumu.
(A man who has possessions is not harmed by anything.)
- b. Mali yi vita mali
(Money earns more money.)

The proverb in (a) means a rich man always has a way to free himself, he will never be in need. While (b) means that happy are the rich, in this proverb it seems that when one is rich one is happy there is nothing to worry one because one is rich.

Proverbs of love

Proverbs of love express the condition of love and show how good it is to love and to be loved.

a I nhongana na xilodza.

(They are fly and a wound.)

b Ku kandza vukati i mafundza

(To get married (for a woman) means to show respect.)

In above examples, (a) means that a young man and a girl love each other very much. While (b) means that marriage to a woman is respect especially to the relatives of the husband. This is an expression applied to a very happy marriage.

Proverbs of happiness

These proverbs express the condition of happiness, showing how good it is for a person to be happy and when one is in emotions of happiness. For example:

a. Ku dlaya hi ntsako.

(To be killed by happiness.)

b. Ku dya mafurha.

(To eat fat.)

c. Ku hlula xirhami i ku kufumetana.

(They way to overcome cold is to warm each other.)

These proverbs express happiness. In example (a) it means to be overwhelmed by happiness, while in (b) the proverb means to live in splendor. Lastly, it means that unity is strength.

Proverbs of respect

Proverbs of respect express the condition of being honoured (esteemed or respected or well regarded).

a. Tinghala timbirhi ta chavana.
(Two lions fear each other.)

b. Mati ma halakile.
(The water is split.)

The examples above express respect. In example (a) it means that two chiefs show respect for each other. While (b) are words used to respectfully report that someone died.

4.3.5 Idioms

Ntsanwisi (1968:1) defines an idiom as:

a fixed structural form or a fixed phrasal pattern of words which go together, peculiar to the genius of a language as regards grammatical structure, accepted by usage; and the meaning of which cannot be logical or literally ascertained from its component parts.

In this definition of idiom it was stated that the meaning of an idiom cannot be gathered logically from its component elements. In idioms, words change their meaning, the literal meaning of a word is shifted to a figurative meaning. In linguistics this phenomenon is termed semantic change or change of meaning. For example:

a. Ku ba henhla.
(To hit the top.)

b. Ku dzahisana fole.
(To cause each other to take snuff.)

- c. Ku boxa vukati.
(To pierce marriage.)
- d. Ku andlala mandla.
(To spread the hands.)
- e. Ku ba mandla.
(To clap hands.)
- f. Ku boxa a nava.
(To pierce and spread legs.)

These idioms express happiness and they mean to score a high mark, to make a good impression, to be the friendliest of terms of being comfortably married, to accept with gratitude. The idiom *ku andlala mandla* originated from the fact that the Vatsonga spread both hands gratefully when they receive a gift. *Ku ba mandla* means to express gratitude. Lastly, it means to live in comfort. The above examples express affective meaning in emotions of happiness. There are idioms that express great people, for example:

- a. Nhloko ya muti.
(Head of a family.)
- b. Munhu wa nhloko.
(The person of a head.)
- c. Ku va nghala.
(To be lion.)

Example (a) it is a fixed phrasal pattern which idiomatically means the father. While (b) is a fixed phrasal pattern which idiomatically means an intelligent person and lastly, (c) means to be brave.

The Vatsonga people have a code of conduct and do not delight in hurting the feelings of other people. They thus have idioms of respect used in circumstances where the direct word is considered to be harsh or disrespectful, for example:

- a. Ku halata mati.
(To pour out water.)
- b. Ku humela handle.
(To go outside.)
- c. Ku xurhisa nhwana.
(To cause a young woman to be satisfied.)

The example in (a) means to urinate, while (b) means to pass motions and lastly, (c) means to impregnate a young woman. These idioms are used to show respect and to be polite.

4.3.6 Euphemism

Pei (1954:69) in his definition outlines that “euphemism is the substitution of a word of more pleasant connotation for one unpleasant connotation (E.g. to pass away for to die)”. Fromkin and Rodman (2003:581) support Pei when stating that “euphemism is a word or phrase that replaces a taboo word or is used to avoid reference to certain acts or subjects.

Pei, Fromkin and Rodman point out that euphemism is a replacement of a taboo word to show respect or to be polite. As euphemism is used, among others, to show respect to the addressee, it means it is related to politeness in the sense that honour is a main function to accord people the respect that is due to them. Euphemism is important in Xitsonga because it replaces taboo words with polite words. For example,

- a. Tintswalo u tikile.
(Tintswalo is heavy.)
- b. Tatana u xurhile namuntlha.
(Father is satisfied today.)
- c. Tsatsawani wa n’wi tshove nenge vafana.
(Tsatsawani boys had broken her leg.)

The euphemism at (a) means that Tintswalo is pregnant, while (b) means that Father is drunk today, and lastly, means that boys have impregnated Tsatsawani. Since the word prostitute (ngwavava/dlakuta) is also an offensive word or term, the euphemism for this term is:

- a. Ku va na vutlhome mahlo.
(To be a harlot)

In Xitsonga one is not encouraged to use certain words for bodily parts such as *marhaku* (buttocks). Instead of using *marhaku* (buttocks), one can use the following words respectively:

- a. Switshamo.
- b. Swisuti.

Another group of euphemism includes indirect expressions used for those that appear too harsh and direct. If an elderly person is not telling the truth one cannot say *Tatana u na mavunwa/Tatana wa hamba* (Father is lying). The following euphemism will be used instead:

- a. Tatana ma hoxisa.
(Father is mistaken)
- b. Mi endla xihoxo Tatana.
(You are making a mistake, Father)
- c. Mukhalabye u lo etlela ra makumu.
(The old man has slept forever)
- d. Meke u lo teka hi tintsumi.
(Mack has been taken by angels)

An euphemism is the way of replacing taboo words with words that are polite and show respect, for instance, in example (a) and (b) the euphemism has replaced *Tatana ma*

hemba (Father you lie) it not a good way for one to speak to his or her father. In (c) and (d) the words *etele ra makumu* and *teka hi tintsumi* mean the person has passed away. Here the euphemism expresses condolences to the person or the family that has lost their loved ones; it might be a friend, parent or a family member.

4.3.7 Politeness

Politeness is best expressed as the practical application of good manners. It is Vatsonga culture to be polite. The word *ku dakwa* is not regarded as showing respect. Instead of saying *Wanuna u dakwile*, it is more respectful to use the following expressions:

- a. Wanuna u xurhe.
(The man is full)
- b. Wanuna u fike hi mikolo.
(The man is up to throat)
- c. Wanuna u byi twile
(The man has heard it)
- d. Wanuna u dye mavele.
(The man has eaten maize)

Madness (*ku penga/ ku hlanya*) in Xitsonga is regarded as impolite. Hence *ku hlanya/ku penga* is often said as:

- a. Ku vabya.
(To be sick)
- b. Ku ka u nga tsakangi miehlekweni.
(To be not happy in mind)
- c. Ku hlangana nhloko
(To be mixed in the head)

In Xitsonga when one wants to be polite referring to death would prefer to say:

- a. U etlele.
(He/she is asleep)
- b. Malume u hundzile emisaveni.
(Uncle has passed away)
- c. A nga ha ri kona.
(He is gone)
- d. Risenga u wisile.
(Risenga has rested)

Pregnancy among the Vatsonga can be expressed politely as follows:

- a. U tshoveke nenge.
(Her leg is broken)
- b. U tirhwele.
(She carries one's self)
- c. U tikile.
(She is heavy)
- d. U bihile emirini.
(She is ugly in the body)

The polite way to say one has farted in Xitsonga is:

- a. Ku humesa moya.
(To take out air)
- b. Ku faya nsikiti.
(To break home bug)

When one is going to the toilet the polite way to say it in Xitsonga can be any of the following:

- a. U tirhumile.
(Has sent one's self)

- b. U ye handle.
(Has gone outside)
- c. U ye ku tipfuneni.
(Has gone to help himself)
- d. U ye ku hambukile.
(Has gone to do something wrong)

Additional euphemisms connected with excretion are:

- a. Ku halata mati.
(To spill the water.)
- b. Ku tsakamisa.
(To drench.)
- c. Ku ba mati.
(To beat the water.)

4.3.8 **Respect**

This section is going to portray the exposition of noun classes in Xitsonga that express affective meaning by showing respect in relationship which shows singular and plural, honor.

Singular

- a. **X**insatana xa mina xi sasekile.
(My little wife is beautiful.)
- b. **X**inunana xa mina xa byala.
(My little husband is ploughing.)
- c. **X**ifanyetana xa wena xi tlarihile.
(Your little boy is clever.)
- d. **X**inhwanyetana xa wena xa sweka.

(Your little girl can cook.)

Plural

- a. **Swisatana** swa wena swi sasekile.
(Your little wives are beautiful.)
- b. **Swinunana** swa wena swa byala.
(Your little husbands are ploughing).
- c. **Swifanyetana** swa wena swi tlharihile.
(Your little boys are clever.)
- d. **Swin’hwanyetana** swa wena swa sweka.
(Your little girls are cooking.)

In these examples, the nouns *xinsatana*, *xinunana*, *xifanyatana*, *xinhwanyetana*, *swisatana*, *swinunana*, *swifanyetana*, and *swinhwanyetana* have been used in the context to express affective meaning showing love and appreciation. The speaker is very proud of this people’s ability and skills. In these circumstances prefixes *xi-* and *swi-* signify positive politeness while *xi-* can also be employed to denote honour.

4.3.9 Honour

Kinship terms are also included in terms of address that denotes honour and are classified as polite.

- a. Tatana Chabalala.
(Father Chabalala.)
- b. Manana Nkuna.
(Mother Nkuna.)
- c. Mufundhisi Tlhomandloti.
(Pastor Tlhomandloti.)
- d. Malume Gezani.
(Uncle Gezani.)

- e. Hahani Ntsako.
(Aunt Ntsako.)

- f. **Hosi** ya mina yi fikile.
(My Lord has arrived.)

- g. **Muchaviseki** Chabalala va tiva timhaka ta vona.
(Sir Chabalala knows his story.)

- i. **Nkulukumba** Makhubela i nhloko ya xikolo.
(Mr Makhubela is the Principal of a school.)

These examples show the people of higher social status thus have to be honoured. These examples have the exposition of noun classes in Xitsonga that shows affective meaning by showing that there are some classes that denote honour or respect.

4.4 SADNESS

Sadness is depicted as “an emotion characterized by feelings of disadvantage, loss, and helplessness” Harrison (2007:2). The definition points out that sadness is when one is feeling down, or is helpless. It is temporary lowering of mood.

4.4.1 Songs

Songs in Africa and as observed among the Vatsonga are sung to the specific function and occasion. Even though they are sad they express their emotions with songs of sadness. There are work songs which are sung by people while they are working. There are work songs that are prevalent in Xitsonga.

Tsima (Working Group)

The aim of a working group is to make the task easier and for them to finish quickly, For example, Vatsonga know that the task of removal of weeds and the ploughing of fields are not always easy. The example of a working song is sung as follows:

Hambi mhani a nga tswala mina

A nga zangi a swi vona leswi
I yoo, I yoo!

(Even my mother who bore me

Has never experienced this

Oh, oh!)

The performer is expressing frustration and suffering. It shows that the performer is not enjoying it because the performer says that even his or her mother never experienced the pain he or she is in. Mothers are the ones who give birth to children and they experience pain. It means the pain he or she is experiencing is unbearable.

Lullabies

Chauke (2004) Lullabies are songs which are generally used to lull babies to sleep or quieten the crying ones. When mothers are busy or away from home, older girls take care of the younger ones. When a baby cries, they sing the following song:

N'wana loyi ohoo!

U rilela ku mama ohoo!

Ku mama ka mbuti ohoo!

Mbuti ya rikwavo ohoo!

Oho, ohoo!

(This child, stop crying

Is crying to be breastfed

To suck from a goat

Goat of fatherland

Stop crying)

This song is sung by a sister of a child who is crying to be breastfed and she is trying to stop the child from crying. The sister tells the child to keep quiet as the mother will come back. The message from the song will make the child to keep quiet because the mother is coming back. In the past when children at school were hungry they used to sing a song to the teacher and it goes like this:

Hi twa ndlala

Thicara, thicara!

Nsimbi yi ba rini?

Nsimbi yi ba rini?

Hi ta dya, hi ta dya!

(We are hungry

Teacher, teacher

When is the bell ringing?)

When is the bell ringing?

So that we could eat

So that we could eat)

The children were crying to the teacher because they are hungry and they want to know when the bell rings so that they could eat. There is sarcastic song as well:

Leswi i swa mani leswi

Swa manghovo

A he he

A swi faneli

(Whose is this?

It belongs to a mongoose

A he he

She does not deserve it)

This sarcastic song is aimed at the rich attendants. They are told that good things are not fit for the poor.

There are songs of the dead which are sung when family members want to thank their ancestors or when they want to request something or ask forgiveness. In the Xitsonga community, when they communicate with the ancestors they go to the family shrine, usually a Marula tree, and sprinkle snuff next to the trunk of the tree. As the snuff is being sprinkled, the family elder will call upon the lineage of the ancestors and inform them of the family in trouble and then make a plea or offer thanks. After this communication, the following song is sung:

Ndzi ta bombela mani
Masila hee!
Leswi vatatana va nga famba khale

(Who will I boast to
Masila hee!
Since my father is long dead)

The song expresses the grief of the family members. They cannot dance because they have lost kinsmen through death. According to African culture, one can only be happy when one's parents are both still alive. The song above shows that the family members are in trouble. There are songs that express the problems that one may come across in marriage, for example:

Iyoo! Vukati bya vava
Evukani va ri ni n'wana wa noyi
Se ndzi kandza hi mbilu
Se ndzi hlekete no vuyela kaya
Iyoo! Vukati bya vava
Iyoo! Ndzi ta muka ndzi ya kaya

(Iyoo, marriage is painful
My in-laws say that I am a witch's baby
So I am holding on
So I am thinking of going back home

Iyoo, marriage is painful
Iyoo, I will go back home)

The song expresses sadness. The singer is in pain because her in-laws are now against her. They no longer love her. They now hate her and they even call her a witch's baby. This shows hatred that they have towards her. The singer is no longer embraced with the love that she wished and hopes she would get in marriage. But hatred is the one that she gets now and it causes her pain inside.

4.4.2 Praise poems

Praise poems are even used to express sadness, for example in a death ceremony they sometimes use praise poems believing that they are opening ways for the deceased so that he can rest in peace. There is a custom or a belief that a dead person will be satisfied or his ancestors will welcome him. The following poem expresses sadness which goes like this:

Vutomi a byi ri bya tolo
Namuntlha hi hanya mbodza ya byona
Vunene bya fularheriwa
Wa le henhla i muendla swivi.

(Life was yesterday
Today we are living raw life
Kindness is abandoned
God is the one who sins)

The poem expresses sadness because of the life of today it is no longer a life according to the poem. Life is compared to uncooked food, because it has changed yesterday has left.

4.4.3 Interjectives

Doke (1954:88) claims that “the interjective may be described as a word of an exclamatory nature, used to express various emotions or to convey assent or negation, a call or command”.

Doke says that an interjective is a word that is used to express various emotions. This definition shows that interjectives are relevant to the topic of affective meaning because affective meaning is about expressing various emotions, they might be good emotions or bad emotions. An interjective is a vital category in Xitsonga; it is deployed to express affective meaning of sadness. For example:

- a. Kokwana va hundzile emisaveni.
(My grandmother passed away.)
- b. Tatana va humelela hi nghozi va tshoveka nenge.
(Father got an accident and his leg is broken.)
- c. Nuna wa mina u na muhlekisano ehandle a nga etleli kaya.
(My husband is having an affair he is no longer sleeping at home.)
- d. A ndzi humelelanga etidyondweni ta mina.
(I have failed my studies.)
- e. Malume va n’wi yivele movha.
(They have stolen uncle’s car.)

These examples express unhappiness from the speaker. They show that one is in pain of loss, as in examples (a) *Kokwana va hundzile emisaveni* and (e) *Malume va n’wi yivele movha*. While in examples (b) *Tatana va humelela hi ngozi va tshoveka nenge*, (c) *Nuna wa mina u na muhlekisano ehandle anga etleli kaya* and (d) *A ndzi humelelanga*

etidyondweni ta mina and these signify that the speaker is unhappy because he lost his car, and the other one did not pass his studies. Lastly, the man is having an affair and he is causing pain to his wife. She is disappointed by his behaviour as he shows disrespect to his wife and even his children.

Interjectives of sorrow

Ammer (1997:1) defines sorrow as “a cause or occasion of grief or regret, as on affliction, misfortune, or trouble”. Robert and Delahunty (2007:999) support Ammer by stating that “sorrow is mental suffering caused by loss or disappointment”. The definitions of Ammer, Robert and Delahunty stress that sorrow is a grief where people might have lost their loved ones and they will suffer and become disappointed because they were not ready to lose that important thing. There are many ways to express sorrow for example:

- a. **Mayoo!** Ndzi pfuneni ndza fa mino.
(Alas! Please help me I am dying.)
- b. **Yoo!** Ndzi ta endla yini?
(Oh! What will I do?)
- c. **Mbuyangwana!** Va ta tlela kwini?
(Shame, where will they sleep?)

The examples listed above shows how sorrow can be applied in Xitsonga. There are certain things that bring sorrow to people such as poverty, death and sickness. In (a) *mayoo!* the addressor is in sorrow of sickness and is afraid to die, in (b) *yoo!* the addressor is in pain of loss of property he has no place to go. And in (c) *mbuyangwana!* the addressor is crying for his children because they do not have a place to sleep.

Interjectives of fear

Ohman (2000:1) define fear as “an emotional response to a threat. It is a basic survival mechanism occurring in response to a specific stimulus, such as pain or the threat of danger”.

- a. **Yoo!** Ndzi lamuleleni.
(Oh! help me.)
- b. **Manano!** Ndzi ta ya kwihi minoo!
(Where will I go?)
- c. **Hayi!** Ndza chava ku nghena.
(No, I am afraid to get inside.)
- d. **Heyi!** Ndzi le khombyeni.
(I am in trouble.)

The examples above, namely (a) *yoo!*, (b) *manano!*, (c) *hayi!* and (d) *heyi!* show that one is feeling nervous or worried. This may be caused by the possibility of danger, pain, a threat or one might be in trouble and needs some help.

Interjectives of disappointment

There are many things that can disappoint someone in life. Interjectives of disappointment are available in Xitsonga. Bell (1985:1) claims that “disappointment is the feeling of dissatisfaction that follows the failure of expectations to manifest”.

- a. **Aa!** A nga swekangi.
(She did not cook)
- b. **Haa!** Hi yena anga yiva movha?
(Is it him who stole the car?).
- c. **Ahaa!** Va n’wi khomile.

(They have arrested him)

- d. **Hee!** U lovile?
(Did he pass away?)

Interjectives of disappointment express unhappiness because something has not happened or something is not going as good as one hoped it would be.

4.4.4 Proverbs

Guma (1983:65) defines proverbs:

As a pithy sentence with a general bearing on life. It serves to 'express' some homely truth or moral lesson in such an appropriate manner as to make one feel that no better words could have been used to describe the particular situation.

As proverbs that express happiness are there, there are also proverbs that are used to express sadness, for example:

- a. Ku byela munhu xo mita hi huku.
(To tell a person which has been swallowed by a hen.)
- b. Ku cina ngoma.
(To dance the drum.)
- c. ku fa bya mbyana.
(To die like a dog.)
- d Ku fihla min'wala.
(To hide one's claws.)
- e. Ku cinisa hi nenge wun'we.
(To cause someone to dance with one foot.)

These proverbs mean to insult a person, to suffer, to die poor, to hide one's violence and to cause someone to suffer. They express sadness, if one suffers it is not a good thing and causes pain. The same applies when someone causes one to suffer because it brought sadness and disappointment to him. If someone is insulted he can be happy about it, he will be sad to the person. There are different types of proverbs which express wealth, poverty and sorrow, for example:

Proverbs of wealth, money

- a. N'wankumi u rila hi masiku.
(The rich man cries everyday.)
- b. Vukosi i mberha.
(Wealth is dew.)

These examples express sadness which is brought by wealth. Example (a) means that the rich are always complaining, while (b) means a man's wealth melts like dew in the sun.

Proverbs of poverty

- a. Vusiwana i vuloyi.
(Poverty is witchcraft.)
- b. Ku biha wonge i ndlala.
(As ugly as hunger.)
- c. Ku pfumala xa vumbirhi.
(To lack the second thing.)

A really poor man has no means of leading a tolerable life. He is like a bewitched person. Hunger is the over measure of ugliness. Expression applied to a poor man, who cannot obtain anything because of his lack of means.

Proverbs of parts of the body

- a. Nomu a wu na tlhela-kan'we.
(The mouth does not come back once and for all.)
- b. Ku londzota hi mahlo.
(To comfort of seeing eye to eye, people who are in grief.)
- c. Ku famba hi xikosi.
(To walk backwards.)

The expression points out that man's mouth is troublesome, it cannot be stopped. Even though a man has been silenced, he again begins to insult. The great thing is to be nearby to comfort him. When misfortune has happened, people do not go ahead; it is as if they were going backwards.

4.4.5 Idioms

Besides idioms which are used to express happiness there are idioms that express sadness. Ntsanwisi (1980:1) explains "generically, the term idiom refers to the speech peculiar to people or a nation". Ntsanwisi in his explanation says that an idiom is the way of speaking that is understood only by the speakers of that language. For example:

- a. Khazamula na Gezani va dya mabulu.
(Khazamula and Gezani they eat conversation)

This idiom means that two boys are in a conversation talking about a particular matter. It can be illustrated with the following examples,

- a. Ku bihelana.
(To be ugly for each other.)
- b. Ku hoxana hi marito.
(To throw words at each other.)

- c. Ku hoxa mandza yo bola.
(To throw rotten eggs at each other.)
- d. Ku tlulana milenge.
(To jump each other's legs.)
- e. Ku cela munhu.
(To dig a person.)
- f. Ku senga munhu.
(To milk a person.)

The idioms above express anger and annoyance, for example, (a) means to exchange angry words, while (b) means to quarrel with each other, (c) means to insult, (d) to be at cross-purposes, while (e) means to get a person in trouble, and lastly, (f) means to take advantage of a person.

Tsonga idioms on the whole cover a wide range of experiences of the people. However it may be right to suggest that the main content or subject matter of Tsonga idioms is human beings and their relations with each other. Idioms concern human action and behaviour to which they give expression in vivid, expressive and at times humorous language.

4.4.6 Idiophones

The purpose of this section is to examine the importance of idiophones in affective meaning. Trask (1993:131) defines idiophones as “one of a grammatically distinct class of words, occurring in certain languages, which typically express either distinctive sounds or usually distinctive type of action”.

Pei (1954) supports Trask when he states that “idiophone: in the languages of the Bantu group, a vocal used to qualify a term of the utterance”. Trask and Pei in the definition

point out that idiophones are types of words used by speakers to evoke an impression of a certain sensation. Idiophones are available in all languages of the world, for example:

- a. *U ntimile u lo dzwii!*
(He is very black.)
- b. *U tshwukile u lo tshuu!*
(She is very bright in colour.)
- c. *U xurile khwiri ri lo nde!*
(He is full the stomach is hard.)

The example *U ntimile u lo dzwii!* is impolite to say that the addressee is very black, *U tshwukile u lo tshuu!* at this example the addressee is very bright and *U xurile khwiri ri lo nde!*, lastly the addressee is very full and his stomach is hard. These examples show no respect for the addressee.

4.4.7 Impoliteness

The purpose of this section is to examine the role that impoliteness plays in expressing affective meaning. <http://www.thefreedictionary.com/impoliteness> defines impoliteness as “a discourteous manner that ignores accepted social usage”. There are members of the community, where the situation pushes them to be impolite, for example:

- a. **Madomu** ya twisisa hi ku nonoheriwa.
(Idiots learn very slowly)
- b. **Xiyivi** xi vuyile ejele.
(The thief is back from jail)
- c. Magezi wa **penga**.
(Magezi is mad)

The above examples *Madomu*, *Xiyivi* and *Penga* show impoliteness and disrespect for the addressee.

In Xitsonga there is an impolite way to say one is pregnant, for example:

- a. Nkhensani u na nyimba.
(Nkhensani has a belly.)
- b. Tinyiko u na khwiri.
(Tinyiko has a stomach.)

It is disrespectful to use these words *u na nyimba*, *u na khwiri* (to have a tummy) as these will be regarded as offensive to the addressee.

- a. Hasani i nyoka.
(Hasani is a snake.)
- b. Buti i huku u hatla ku rivala.
(My brother is a chicken he forgets easily.)
- c. Vana va Khosa hinkwavo i tindlopfu.
(All Khosa's children are elephants.)
- d. Kokwana i rimpfani va nonoka loko va famba.
(Grandfather is chameleon he works slowly.)

These examples express impoliteness to the addressee, for example in (a) *Hasani i nyoka* he is untrustworthy, (b) *Buti i huku u hatla ku rivala* the addressor's brother is referred to as a chicken because he forgets easily it is impolite and show disrespect to the addressee. (c) *Vana va Khosa hinkwavo i tindlopfu*, meaning they grow fast they even compete with elephants and it is impolite, because they might be giants but it shows no politeness. The example in (d) *Kokwana i rimpfani va nonoka loko va famba* the grandfather might walk slowly but it shows no respect to refer him as a chameleon.

4.4.8 Disrespect

Addressing a person by his or her name is a form of disrespect, according to Vatsonga culture, especially if the addressor is a young person while the addressee is an older

person. Although Vatsonga are known as people with respect for other people, there are situations where they show disrespect, for example:

- a. **Xinunana** lexi xi hlekete ku xi nga pona lahaya.
(This little man thinks he can survive.)
- b. **Xisesana** xa wena xa loloha.
(Your little sister is lazy.)
- c. **Xinhlokwana** xa wena a xi na nchumu.
(Your little head has nothing.)
- d. **Xihosana** xa hina a xi tivi nchumu hi ku fambisa tiko.
(Our little chief knows nothing about ruling a community.)

These examples express disrespect, it is disrespectful to use words such as *Xinunana*, *Xisesana*, *Xinhlokwana*, and *Xihosana*. These examples are regarded as offensive language and disrespect to the addressee. It is disrespect to call a man “a little man” and a chief “a little chief”. For example:

- a. Wena mukhegula wa nga rhunga nomo wa wena.
(You grandmother shut your mouth)

This example shows no respect for the addressee and is impolite because the addressor is showing no honour to the grandmother.

Addressing a person by his or her name is regarded as disrespectful according to Vatsonga culture and other African cultures, for example:

- a. Miyelani i malume wa mina.
(Miyelani is my uncle.)
- b. Nkateko i manana wa mina.
(Nkateko is my mother.)
- c. Khazamula i kokwana.
(Khazamula is a grandfather.)

d. Maria i hahani wa mina.
(Maria is my aunt.)

e. Mafemana i tatana wa mina.
(Mafemana is my father.)

4.4.9 Insult

The purpose of this section is to examine problems that are associated with affective meaning in Xitsonga. According to Robert and Delahunty (2007:534), insult is “to speak or act in a way that offends someone or makes them angry”. According to this definition one can insult by speaking or doing actions that degrade others. The noun class prefix *dyi-* conveys a derogative meaning which suggests criticism, disrespect and disapproval. Class 21 prefix *dyi-* indicates insult and disrespect. Even though they can use euphemism they insult. For example:

a. **Dyin’wana** ledyi a dyi na nhloko.
(This baby is stupid.)

b. **Dyihontlovila** ledyi dya tsutsuma.
(This giant is running.)

c. **Dyimunhu** ledyi dyi bihile.
(This person is ugly.)

d. **Dyinkolo** ledyi dyi lehile.
(This neck is too long.)

The above examples (noun class 21) are used to express insult and disrespect to the addressee. They signify impoliteness and denote dishonour.

a. Gavaza i **nghwavava**.
(Gavaza is a bitch.)

b. Sevengwana u na **marhaku** lamakulu.
(Sevengwana has big buttocks.)

c. **Madyivanhu** lama ma bihile.

(These persons are ugly.)

d. **Tsatsawani u na nyimba.**
(Tsatsawani is pregnant.)

e. **Madyivana lama a ya twi.**
(These children do not listen.)

It is an insult for to one say in example (a) *Gavaza i nghwavava* meaning Gavaza is a bitch which shows no respect and it is impolite. In example (b) *Sevengwana u na marhaku lamakulu* it is an insult especially when one is talking to elderly people. It shows no respect, while (c) *Madyivanhu lama ma bihile* is an impolite way to say it at it shows no love to the addressee and disrespect. While (d) *Tsatsawani u na nyimba* meaning she is pregnant and is impolite. Lastly, (e) *Madyivana lama aya twi* the children might not listen but it is not good to express it like that since it shows no respect and is impolite. For example:

Wansati loyi i nyumba.

(This woman cannot bear children.)

It is insulting to say *Wansati i nyumba* and it is impolite since it shows no respect. It is not advisable to say this when referring to a woman who cannot bear children, but the word *mhika* is polite in Xitsonga.

4.4.10 Taboo words

The purpose of this section is to examine the role that taboo words play in affective meaning. Like many other languages, Xitsonga has certain verbal taboos which cannot be used in ordinary discourse. Fromkin and Rodman (2003:596) define the word taboo as “words or activities that are considered inappropriate for polite society”. Fromkin and Rodman point out that Taboo can be words or activities that are impolite or may show no respect in a polite society.

Pei (1954: 213) supports Fromkin and Rodman in their definition when he states that “taboo words are the avoidance of the use of certain words, and their replacement by euphemistic expressions, for superstitious, moral, social, reasons”. Pei mentions that taboo is a word or acts that are impolite to the society, for instance, to talk or use the private parts in public it is a taboo. It is a taboo in a polite society to find a boy and a girl having sex.

Ntsanwisi (1980:5) states that “in Tsonga it is a taboo to mention by name things such as the reproductive organs, physiological functions of sex, excretion and external parts of the body”. This means that it is a taboo to utter parts of the body or reproductive organs and their functions. For example:

- a. Marhaku (buttocks)
- b. Makaka (pubic hair)
- c. Macimba (faeces)
- d. Ku baba (to go to the toilet.)

It is impolite and disrespectful to use the words in the above examples while there are elderly people around. It is not permissible for a young person to talk about sex next to his or her parents in Xitsonga culture. Parts of a person’s body are being respected, so instead of using them directly, one has to replace taboo words with euphemisms in order to be polite and show respect.

In Xitsonga the first group of verbal taboo words deals with excretion. It is culturally indecent to say *Wanuna u ye*:

- a. Ku xixiteni/ku rhundzeni.
- b. Ku babeni/ku nyeni.

These words are taboo to use in public and are also taboo in Xitsonga culture. It is culturally indecent to say *Wanuna u ye ku babeni kumbe u ye eku nyeni* (the man has gone to the toilet). One has to use euphemism to show respect and be polite.

4.5 CONCLUSION

This chapter has discussed data analysis and interpretation by providing the contribution from Xitsonga. The contribution of Xitsonga provided affective meaning in happiness and sadness, politeness and impoliteness, as well as respect and disrespect. Chapter 4 will be research findings and discussions.

CHAPTER 5

RESEARCH FINDINGS AND DISCUSSIONS

5.1 INTRODUCTION

This chapter will provide research findings and give the discuss them. The findings include information that the researcher found on questionnaires when collecting data, from different scholars, and observation.

5.2 FINDINGS AND DISCUSSION

The main aim of this study was to examine the use of affective meaning in Xitsonga and a variety of ways in which affective meaning is expressed. The study has revealed that expressions of affective meaning may be categorized into the following main types:

- Songs
- Praise poems
- Proverbs
- Idioms
- Interjectives
- Idiophones
- Speech acts

The study reveals that most of the respondents despite of their qualification first expressed how sorry they were before they asked for forgiveness. This shows that in apologizing two things are done: taking responsibility for an offensive act, and expressing how sorry they are for the offence committed.

Most of the respondents knelt down and sit down when greeting. This is because most of the respondents were females and females are expected to kneel down when greeting in a respectful way. But sitting down is a type of greeting that is done by men and women. The respondents showed respect and politeness in greeting. They used kneeling down as a way of showing respect and it is Xitsonga culture to show respect.

From the study it has been indicated that most of the respondents were able to humble themselves when they disagreed with an elderly person. This means that they were able to show respect to elderly people. The way of humbling themselves shows respect and it is part of Xitsonga culture to be humble.

The finding reveals that most of respondents use communication skills in order to unite and strengthen the family by sitting down and discipline the man who does not take care of his children. The use of sitting down with the man shows respect for the man and the importance of the matter they want to talk about. The use of sitting down is a way of showing respect to the man who does not take care of his children.

The finding reveals that despite their educational level most of the respondents were aware of affective meaning because they were able to apologize, greet, complain, congratulate and comfort in a respectful way. This shows that they see the importance of affective meaning in Xitsonga.

This study has thus revealed that affective meaning can be used to degrade, because some of the respondents indicated that they were disagreeing by shaking their heads and is not polite according to Xitsonga culture especially when it is done to elderly people. This is one of the problems that is associated with affective meaning in Xitsonga.

The study has revealed that affective meaning can be ambiguous and one can be misinterpreted if one does not understand affective meaning. For example *ximfanyetana xa wena i xi tlangi xa kahle xa bolo* (Your little boy is a good football player) the father can think his boy is being degraded while the speaker is complimenting the boy.

The study has also revealed that affective meaning can be used to promote a language, speakers use affective meaning to indicate politeness, to congratulate, to greet, to disagree, to complain. The factor makes Xitsonga to be rich in affective meaning. This shows that affective meaning is important in Xitsonga.

The study has shown that affective meaning is used to label others, for example a word like *makwerekwere* is used to label foreigners from Africa. This is problematic because it makes other people feel inferior and have low self-esteem.

The discussion confirms that most of the respondents, despite their qualifications, see the significance of love and commitment in marriage in order to build a strong family. This indicates that without love and commitment marriage is not able to stand or last for long.

In addition the study has revealed that most of the respondents see the importance of concentrating on positive things rather than on negative things during difficult times in life. This shows that positive thinking is necessary to people in times of challenges.

The finding confirms that despite their qualification most respondents encourage the grieving family to cope with the situation and move on with life. This shows that there are difficulties in life but people are able to comfort and encourage one another to move on with life.

This study has made an attempt to conceptualize the importance and the use of affective meaning in Xitsonga. There are differences in expressing affective meaning among these groups. For example, certain groups showed politeness while others showed impoliteness.

The study has shown that speech acts play a vital role in Xitsonga culture as far as affective meaning is concerned. It has been indicated that when speaking a language one is performing speech acts, acts such as making statements, giving commands, asking questions, making promises, apologizing, congratulating, and sympathizing.

From the study it has been discovered that affective meaning plays an important role in Xitsonga culture, and Xitsonga is rich in affective meaning. Affective meaning is used to express negative and positive feelings. For example, it is used to respect or degrade, honour or dishonour, love or hate and happiness and sadness.

It has been revealed that most of the academics were using code-switching when they were completing the questionnaire as a way of expressing themselves, for example *ndzi nga va byela ku vukati i commitment* instead of using the proper Xitsonga word *vukati i ku ti boha kumbe ku ti nyiketela* (Marriage is a commitment) by using English words it seems like Xitsonga does not have enough words that one can use to express their feelings.

The finding indicates that there was a challenge using dialects when they were completing the questionnaire. For example, speakers of *xinkuna* used *ni* instead of *ndzi* (both words meaning I) while *ni* is not used in writing but only used in speaking. Some used the word *gwadzama* which is from the *xinkuna* dialect while others used *khinsama* (both words meaning to kneel down) while *gwadzama* is not used in writing. Xitsonga dialects are mutually intelligible so they are able to understand each other.

5.3 CONCLUSION

In summary, the chapter provided research findings and has given the discussion about the study. The findings included information from the interview, questionnaires, observation and from different scholars. Chapter 6 will be recommendations and conclusion.

CHAPTER 6

RECOMMENDATIONS AND CONCLUSION

6.1 INTRODUCTION

This chapter provides the recommendations of the research and thereafter the conclusion of the research study is given. In this chapter the researcher reaches conclusions relating to the research objectives.

6.2 RECOMMENDATIONS

Education planners, curriculum developers as well as educators have to introduce affective meaning into their syllabi from primary to tertiary level. This will serve as a good lesson to the youth that they should know how to make use of affective meaning.

The youth should be completely involve in learning and using Xitsonga and they should be encouraged in this regard so that African culture is not destroyed but remain as strong and vibrant as it was in the past.

The Xitsonga speaking adult community should have a moral duty to ensure the development and future existence of Tsonga idioms, proverbs, praise poems, and traditional songs. These are the ones that show the Vatsonga culture and their social and spiritual life. They also present the ways of their thinking and feelings.

Praise poems must be taught by anybody who can, so that they may know how to praise in Xitsonga. This will make the youth to see the value of Xitsonga. The youth have to know that songs are some of the things they use to express affective meaning.

The native speakers of Xitsonga must have an intrinsic motivation for the sake of the love of their language's growth. The language can be promoted and developed by speaking it, and using it so that they can see how Xitsonga is rich in affective meaning.

6.3 CONCLUSION

The aim of the study has been achieved, which is the use of affective meaning in Xitsonga and the variety of ways in which affective meaning is expressed in English and Xitsonga. The study has answered the questions the researcher had posed at the beginning of the study. Affective meaning in Xitsonga is important because it can be used to promote Xitsonga. The problem associated with affective meaning is that affective meaning can be ambiguous and can be used to degrade people. Affective meaning can affect Xitsonga speakers in a positive and negative way.

The study has given the introductory orientation of the study. This study has further dealt with theoretical background and conceptual framework of affective meaning. It also discussed the relationship between semantics and morphology. The study has given the applications of research design, provides sampling method and results of the interview. The study further discussed data analysis and interpretation by examining the role played by affective meaning by showing happiness and sadness. This study has provided the importance of affective meaning and how it is achieved in Xitsonga. The study provided research findings and discussion about the study. The further provided the recommendations and conclusion of the study.

This study was only conducted in Gavaza Village (Tzaneen) and at the University of Limpopo Turfloop Campus and there is still a need for the study to be conducted provincially and nationally in order to enhance the development of affective meaning in Xitsonga.

BIBLIOGRAPHY

Ammer, C. 1997. *The American Heritage Dictionary of Idioms*. London: Houghton Mifflin.

Bauer, L. 2003. *Introducing Linguistic Morphology*. Edinburgh: University Press.

Bell, D.E. 1985. *The American Heritage Dictionary of the English*. London: Houghton Mifflin.

Brill, E.J. 1964. *Towards a Science of Translating*. Amsterdam: Leiden Press.

Brown, G. 1980. *Questions of Intonation*. London: Routledge.

Brown, P. and Levinson, S. 1978. *Politeness- Some Universals in Language Use*. Cambridge: Cambridge University Press.

Bussman, H. 1966. *The Routledge Dictionary of Language and Linguistics*. London: Routledge.

Chauke, O.R. 2004. *The Xitsonga songs: A linguistic study*. Unpublished PhD. (Thesis) Sovenga: University of Limpopo Press.

Creswell, J.W. 2003. *Research Design. Qualitative, Quantitative and Mixed Methods Approach*. New York: Thousand Oaks.

Crystal, D. 1980. *A Dictionary of Linguistic and Phonetics*. Massachusetts: Blackwell Publishers.

Crystal, D. 1997. *A Dictionary of Linguistic and Phonetics*. Massachusetts: Blackwell Publishers.

Doke, C.M. 1954. *Textbook of Zulu Grammar*. Johannesburg: Longman.

Finegan, E. 1994. *Language: Its structure and use*. New York: Harcourt Brace College.

Fromkin, V. and Rodman, R. 1993. *An introduction to language*. New York: Harcourt Brace Jovanovich.

Fromkin, V. and Rodman, R. 2003. *An Introduction to Language*. Massachusetts: Heinle.

Geoffrey, L. 1974. *Semantics*. Oxford: Blackwell Publishers.

Guma, S.M. 1983. *The form, Content and Techniques of Traditional Literature in Southern Sotho*. Pretoria: J.L. van Schaik.

Heasley, B. and Hurford J.R. 1983. *Semantics*. New York: Cambridge.

Jensen, J.T. 1990. *Morphology*. Amsterdam: John Benjamin Publication.

Junod, H.P. 1973. *Vutlhari bya Vatsonga*. Braamfontein: Sasavona.

Karen, P.C. 1984. *Syntax and variation reconciling the biological and the social*. New York: Benjamin's Publication.

Katamba, F. 1993. *Morphology*. London: Houndmills.

Katz, J.J. 1972. *Semantic Theory*. New York: Blackwell.

Langer, R.W. 1972. *Fundamentals of Linguistic Analysis*. New York: Harcourt.

Lyons, J. 1977. *Semantics*. Cambridge: University Press.

Matthews, P.H. 2007. *Oxford Concise Dictionary of Linguistics*. Mexico City: Oxford University Press.

Milubi, J.S. 1987. *Introduction to African Religion*. Pretoria: J.L. van Schaik.

Ntsanwisi, H.W.E. 1968. *Tsonga Idioms*. Kensington, JHB: Swiss Mission in S.A.

- Ntsanwisi, H.W.E. 1980. *Tsonga Idioms*. Braamfontein: Sasavona Publishers and Booksellers.
- Ohman, A. 2000. *Handbook of Emotions*. New York: The Guilford Press.
- Osgood, C.E., May, W.H., and Miron, M.S. 1975. *Cross- Cultural Universal of Affective Meaning*: Urbana: University of Illinois Press.
- Palmer, F.R. 1981. *Semantics*. New York: Cambridge University Press.
- Palmer, F.R. 1993. *Semantics*. New York: Cambridge University Press.
- Pei, M.A. 1954. *A Dictionary of Linguistics*. Columbia University: Britannica.
- Pei, M.A. 1966. *Glossary of Linguistic Terminology*. New York: Columbia University Press.
- Rammala, J.R. 2009. Unpublished TRLI 705 Notes, Sovenga. University of Limpopo Press.
- Robert, A. and Delahunty, A. 2007. *Oxford Student's Dictionary*. New York: Oxford University Press.
- Saeed, J.I. 1997. *Semantics*. Massachusetts: Blackwell.
- Trask, R.L. 1993. *A Dictionary of Grammatical Terms in Linguistics*. New York: Routledge.
- Ullman, S. 1972. *Semantics: An introduction to the science of meaning*. London: Oxford Blackwell.
- Wegner, D.M. 2002. *In: The Measurement of Meaning*. Cambridge: MIT Press.
- Ziff, P. 1960. *Semantic analysis*. New York: Cornell University Press.

ARTICLES FROM THE INTERNET

Culpeper. 1996. www.skyscript.co.uk/impoliteness.html (01. 06.2010).

Harrison, N.A. 2007. *Processing of observed pupil size modulates perception of sadness and predicts empathy.*

<http://www.thefreedictionary.com/impoliteness> (17/08/2010).

A. Papila ra swivutiso leri nga tirhisiwa eka vulavisisi bya “affective meaning” eka Xitsonga.

Affective meaning i ndlela leyi munhu a humeselaka ehandle vutitwi bya yena kumbe matitwelo ya yena.

Swivutiso swi ta vutisiwa ku kuma vuxokoxoko hi ntalo mayelana na leswaku vanhu va ehleketa yina hi “affective meaning” eka Xitsonga.

Mi komberiwa ku hlamula swivutiso hi ntiyiso hikuva leswi mi swi vulaka swi ta tirhisiwa eka ku humelerisa kumbe ku kala ku nga humeleli ka dyondzo leyi ya affective meaning eka Xitsonga. Tekelani enhlokweni leswaku leswi lavekaka laha i ndlela ya mavulavulelo ku nga ri ndlela ya maendlelo. Tinhlamulo ta n’wina ti ta va xihundla.

U komberiwa ku tata vuxokoxoko lebyi landzelaka

1. Dyondzo ya le henhla leyi u nga yi fikelela:
2. Ntirho:
3. Loko wa ha ri exikolweni, kombisa ntangha
4. Malembe ya wena:
5. Rimbewu ra wena:

* U komberiwa ku tatisa

6. Tsala tindlela ta ntlhanu (5) leti kombaka ku kombela ndzivalelo

.....
.....

7. Tsala tindlela ta ntlhanu (5) ta maxewetele lamanene

.....
.....

8. U kombisa njhani ku sola loko u vulavula na lonkulu loko aku byela swilo leswi u swi vonaka leswaku a hi ntiyiso

.....
.....
.....

9. U kombisa njhani ku vilela hi ndlela leyinene eka Wanuna loyi a nga hlayisiki ndyangu wa yena

.....
.....

10. Loko u komberiwile ku ya vulavula na vatekani hi siku ra vona ro tekana hi tihi tindlela ta mune(4) leti u nga ti tirhisaka ku va khensisa

.....

11. Komba tindlela to hambana leti unga ti tirhisaka ku komba ntwela-vusiwana loko u vulavula na munhu loyi a nga pona eka nghozi ya movha

.....
.....

12. Kombisa tindlela to hambana leti vanhu va ti tirhisaka ku chavelela ndyangu lowu nga lahlekeriwa

.....
.....

Ndzi khensa nkarhi wa wena na ntirhisano wa wena

B. Questionnaire used on research on affective meaning in Xitsonga

To the informants, the questions will be asked to gain more insight about what respondent think about affective meaning in Xitsonga

You are requested to answer the questions truthfully as what you say will be use to determine the success or otherwise of this study on affective meaning in Xitsonga. Please note that what is needed is verbal expression not physical expression. Your responses will be kept confidential.

Please fill in the required information

- 1. Highest qualification obtained:
- 2. Occupation:
- 3. If still at school state Grade
- 4. Age:
- 5. Gender:

* Complete

6. State 5 ways in which you apologize?
.....
.....
.....

7. State 5 ways of polite greetings?
.....
.....
.....

8. When an elderly person tells you something which you know is not true, how do you disagree with what he/she is saying?
.....
.....
.....

9. How do you complain in a polite way to a Man who does not take care of his family?

.....
.....
.....

10. If you are requested to address the bride and groom on their wedding day in which 4 ways can you congratulate them?

.....
.....
.....

11. State different ways in which you can show sympathy when talking to a person who survived an accident?

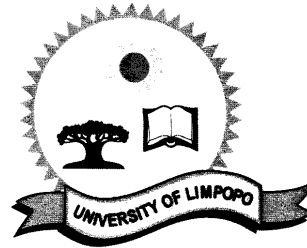
.....
.....
.....

12. State different ways in which people express sympathy in a family that has lost a family member?

.....
.....
.....

Thank you for your time and co-operation.

UNIVERSITY OF LIMPOPO
TURFLOOP CAMPUS
Private Bag X1106
SOVENGA
0727
SOUTH AFRICA
Tel: 015 268 3174/0822198060
Fax: 0152683174/3596



Translation Studies and
Linguistics

13 July 2010

To whom it may concern

Dear Sir/Madam


Research survey for an M A Degree for Phakula v R (200520483)

This letter serves to indicate that the above-mentioned is a bona fide student of the University of Limpopo in the School of Languages and Communicataion Studies. She has presently registered for M.A in Translation Studies and Linguistics, and she needs to do field research in your institution/area. She will specifically be involved with the Xitsonga language and how it uses affective meaning. We therefore request you to allow her into your institutions and give her the necessary assistance and co-operation.

The information from you will be treated confidentially and you will be allowed to view the final product of the research should you request so.

Any mishaviour or unprofessional conduct by the student should be reported to us.

Thanks in anticipation.

Signed:.....

Dr J R Rammala