

DECLARATION.

I, the undersigned herewith declare that the dissertation is my own work which is based on original research, and that it has not been submitted to any other University for the purpose of obtaining a degree.

M.E.R. Mathivha.



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THE TONEME PATTERNS OF THE VENDA NOUN

(A synchronic study of the toneme of the Venda noun)

BY

MATSHAYA EDWARD RAZWIMISANI MATHIVHA, HONS. B.A., U.E.D.

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FOREWORD

As a Venda speaker from early childhood and as a teacher of Luvenda in the primary, secondary and University institutions, I became deeply interested in the musical flow of this language.

Therefore this essay is partly an outcome of my interest in its musical flow and partly as my cultural heritage.

My reason for choosing this subject is that I have often witnessed misunderstandings arising from the wrong use of the toneme of Venda words. The difficulty experienced by those who find in the nature of their work that they are compelled to use Luvenda as their medium of communication.

Lastly to show the tonemic influence exerted by preceding elements on a word and to show appreciation of what has been done by the missionaries in the development of the Venda Language.

There has always been a great need for a work on the tonemic system to which teachers and students could refer to for certain information. This is an attempt to provide such information where the noun is involved.

AIM OF THE RESEARCH.

The aim of the research is to try and preserve the basic tonemes of the Venda noun when it comes into contact with other languages which have a tonemic system different from that of Venda.

It is also a guard against the adverse influences from other languages on the Venda toneme system.

The teacher requires some book of reference so that the true and pure Venda is taught in schools.

This dissertation intends to provide the Venda speaking teacher with the necessary information by which he can ascertain the correct use of the toneme.

P R O G R A M M E.

My programme has been to investigate the occurrence of the tonemes in the Venda noun used in the various syntactic contexts.

oooOooo

THE TONEME PATTERNS OF THE VENDA NOUN

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(111) group (c) formatives which bring about considerable changes in the basic toneme pattern of the following noun: ndí, rí, é, vhé, í,

The rules for the changes brought about by the above are:

Group (b) L+LL > LHL, L+LLL > LHLL etc.

Group (c) H+LL > HHH, H+LLL > HHHH etc.

#### CHAPTER VI.

This chapter discusses the toneme pattern of the instrumental formative ngà, the locative formative khà, the connective nà and the possessive concord tshà. These formatives have the following toneme patterns: H, L, L, L.

All these formatives exert an influence similar to the copulative formatives of group (b).

#### CHAPTER VII.

When the noun is used in the vocative and as subject of the interrogative clause the basic toneme pattern does not change, but when the noun is used as the object of the interrogative clause and final word, the pattern changes from L > H irrespective of what was in its basic pattern.

#### CHAPTER VIII.

In this chapter the conclusions arrived at are:-

- (i) that the toneme system in Venda is based on the principle of relative pitch expressed in terms of 'higher than' and 'lower than' the pitches of neighbouring syllables.
- (ii) that the principle of relative pitch implies two tonemic levels which are used in the distinction of the meanings of words or grammatical categories.
- (iii) that all tonemic changes are significant.
- (iv) that assimilation or dissimilation of a toneme to a preceding or a following toneme takes place.
- (v) that in Venda the number of syllables agree with the number of tonemes.
- (vi) that the number of toneme patterns will depend on the number of syllables contained in that noun.
- (vii) that since there are two tonemes in Venda therefore that number of toneme patterns that can be found per noun will be:-
  - (a) disyllabic nouns: 4 patterns
  - (b) trisyllabic nouns: 8 patterns
  - (c) quadrisyllabic nouns: 16 patterns
  - (d) polysyllabic nouns: 2 raised to the power of the number of syllables (2x.....)n.
- (viii) that the basic toneme pattern of the noun is that which the noun has when used subjectively as initial word.
- (ix) that the basic toneme pattern of the noun changes from L > H initially if preceded by a high toneme.
- (x) that the basic pattern changes from H > L finally when the noun is preceded by other formatives e.g. ngà músáizì
- (xi) that the toneme patterns preceded by a high toneme verb, the identifying copulative formative, the possessive concord undergo certain changes governed by the following rules:-
  - (a) all initial L > H in all nouns.
  - (b) in trisyllabic nouns a change of L > H of the first L and an assimilation of the second L > H to a L standing

- between two Hs.
- (c) in trisyllabic nouns of which the first is L and the other two H change to two H and final L i.e. dissimilation.
- (xii) that the toneme patterns of nouns used as adjuncts to copulative formatives in the participial mood undergo change governed by the following rules:-
- (a) the change of all L>H in all nouns.
  - (b) the H remain unchanged in all nouns.
- (xiii) that the nouns used in the interrogative clause undergo tonemic changes governed by the following rules:-
- (a) all L>H in all nouns.
  - (b) all H do not change but experienced just slightly higher than normal.
  - (c) the penultimate syllable is shortened in length.

## ABSTRACT.

### THE TONEME PATTERNS OF THE VENDA NOUN.

(A synchronic study of the toneme of the Venda noun)

BY

M. E. R. MATHIVHA.

The main object of this study is to try and give the basic toneme patterns of the Venda noun and to formulate rules governing the changes that result when the noun is preceded by formatives and when the noun is followed by suffixes. This study aims at:-

- (a) the clearing of misunderstandings arising from the wrong use of the toneme in Venda.
- (b) providing help to those who find it necessary to use Venda as the medium of communication in the execution of their duties.
- (c) providing a reference for the correct Venda tonemes.

#### CHAPTER I.

In this chapter the first part is devoted to the short History of the people who speak Venda today. The history is followed by a brief discussion of the Venda dialects with some peculiarities of their vocabulary. The discussions on the dialects is followed by remarks on the Orthography and the tone symbols used in this dissertation. The discussion on the tone symbols is followed by the selection of the informants who supplied the information herein presented.

The Venda syllable is discussed briefly and then the prosodic elements and their nature are discussed viz stress, length, tone and tone levels. Tone is defined as "a series of pitches on one syllable which may have the following tendency:-

- (i) a series of pitches in an ascending order i.e. rising tone
  - (ii) a series of pitches in a descending order i.e. falling tone.
  - (iii) a series of pitches in a level order i.e. level tone etc.
- The method of investigation was the collecting of nouns from the spoken language and from the available literature. These nouns were used in short sentences and the tonemes recorded down by means of a tape recorder.

#### CHAPTER II.

This chapter concerns itself with the definition of tone, toneme, tone steppings and toneme pattern. The number of tones determined by using the various nouns in few environments. Venda has the following tones: High, Low, Falling and Rising. The tone is defined as "a group of related tones with a general tendency either a high nature or a low nature." The number of tonemes in Venda is determined in this chapter. There are only two tonemes in Venda viz H. and L. The toneme pattern is defined as "a particular sequence of tonemes in a word or utterance."

In Venda where a two toneme system obtains we have the following as possible toneme patterns:-

- (i) dissyllabic nouns: LL, LH, HH, HL,
- (ii) trisyllabic nouns: LLL, LLH, LHH, HHH, HHL, HLL, HLH;
- (iii) quadrisyllabic nouns: 16 patterns.
- (iv) quintisyllabic nouns: 32 patterns.

In this chapter an attempt is made with 16 nouns of varying number of syllables to determine the basic toneme pattern by using them in the following environments:-

CHAPTER III

- (a) The noun as object but in initial position.
- (b) The noun as object of the sentence but as final word.
- (c) The noun as subject followed by s.c. in the present tense
- (d) The noun as subject followed by s.c. in the perfect tense
- (e) The noun as subject followed by the adjective.
- (f) The noun as subject followed by the relative pronoun.
- (g) The noun with the demonstrative pronoun.
- (h) The noun as subject with the absolute pronoun.

The results of these environments are tabulated on page 36. From the forementioned table it is concluded that the subjectiva environment yield the constant toneme pattern and that a change this pattern will mean a change of the basic pattern.

CHAPTER IV.

In this chapter an exposition of the noun is attempted. The exposition of the noun is followed by the determination of the toneme of the class prefix, ending and root. The ending or terminative vowel viz a-e,-i,-u,o has either a H or L toneme pattern irrespective of what toneme precedes:-

v=màthù, lùfú

c=tshìsòlò, tshìsòló

e=tshìkólè, tshìkòlé

i=mùwì, mùrí, bígírì

The root has either H or L toneme pattern:-

mù-/TÁL-/-í mùtáí H

mù-/TÁL-/-ì mùtáì L

The nono-root has H or L

di-root has HH or LL

tri-root has HHH or LLL

poly-root has LLLL or HHHH

The deverbative nouns have been discussed and found that the toneme pattern of these nouns depend on the root toneme. The toneme patterns of the nominal suffixes have been discussed and found to be: -kádzí HH -lúmé HH or LL -éíé HH -áná LH or HH -ní H or L.

The toneme pattern of the noun with the enclitic is discussed and concluded as follows:-

H enclitics= -shu -de: mùtùkè-shú, mùtù-dé,

L enclitics= -vhò: khòlòmó-vhò, mbúdzí-vhò but it changes if the noun preceding it has all low tonemes: mùthù-vhó.

The various nouns are finally grouped according to tone pattern.

CHAPTER V.

In this chapter the copulative formatives precede the copulative formatives are grouped as follows:-

(i) group (a) formatives which do not exert an influence on the following noun: ndì, rì, ní, ù,

(ii) group (b) formatives which exert an influence on the following noun: ndì, ú, vhá,

INTRODUCTION.

1.1.0 HISTORY

1.1.1. The Venda speaking peoples migrated from Central Africa to the South. <sup>1)</sup> They comprised different tribes, the most important being: the Vhasenzi, the Vhalemba or Vhamwenye <sup>2)</sup>, the Vhandalamo, the Vhatavhatsindi, the Vhalembethu and the Vhangona.

1.1.2. These Venda tribes spoke related dialects which are still evident in the vocabulary of the Venda of today.

They came in groups, first were the Vhalembethu who settled on the eastern part of the present Vendaland, the second were the Vhangona who occupied the central part of Vendaland and were later greatly influenced by the Pedi refugees from the South. These Vhangona made their homes in the low lying areas in Vendaland. The third were the Vhatavhatsindi who settled on the mountains especially to the North of Lake Fundudzi. The fourth group was composed of Vhalemba <sup>3)</sup> tribes who were skilled metal workers. They moved into the valley of the Limpopo and finally across the Soutpansberg mountains in search of iron, gold, and other minerals.

1.1.3. Finally the Lemba pioneers were followed by the Vhasenzi and the other Lemba groups <sup>4)</sup> who settled on the mountains and valleys west of Lake Fundudzi. They spread from the west to the east and also southwards until they came into contact with the Pedi. In the West they spread as far as Bechuanaland where we still find their remnants now speaking Tswana.

The /.....

- 
1. G.M Theal: Ethnography and Conditions of South Africa before 1505 p.187. "After the Bakvena the next to come down along the central plateau were the Davenda group of tribes who arrived on the Southern bank of the Limpopo about the close of the seventeenth or beginning of the eighteenth century. According to their own traditions they migrated from the lower basin of the Congo."
  2. J.B. de Vaal: Die Lemba: Bantoe Julie 1958 p.64. "Met soos in die geval van alle ander Bantoeestamme, is die oorsprong van die Lemba onseker, behalwe in soverre dat alle bronne dit mekaar eens is dat hulle van uit die noorde oor die Limpopo Transvaal binnegetrekk het."
  3. K.J. van Varmelo: The Copper Miners of Musina p.4
  4. Wm Sicard: Bantu Studies 1954: Tshaka and his Northern ancestors.

1.1.4. The Venda speaking tribes today are found in the following areas: Tshivhasc Location, Mphaphuli Location, Sintumule location, Ndouvhadā, Luvhola, Shehe, Mulenzhe, Thengwe, Bugana, Vari, Kadala, Tshimbupfe, Kutama Location and Mafhishi.

Some offshoots of these tribes are found in the Mama-bolo, Dikgale, Molena, Bolobedu, Botlokwa and Moletši locations.

1.1.5. The Venda language which is spoken by the above tribes is one of those languages which forms the bridge for a comparative study between the South Eastern Zone and the Central Zone of the Bantu Language family.

1.1.6. As regards vocabulary the affinity between Venda and the Central Zone is closer than that existing between Venda and the South Eastern Zone.

For example Venda uses a suffix to form locatives from nouns, a characteristic generally found in the South Eastern Zone <sup>1)</sup>, e.g. mulambo (river) > mulamboni (in the river); mutavha (sand) > mutavhani (in the sand); kholomo (cow) > kholomoni (at the cow); shango (land) > shangoni (in the land); on the other hand to indicate diminutive nouns, Venda again uses a prefix which is a characteristic of the Central Zone e.g. kudu < nudu; kutavha < thavha; kubudzi < mbudzi.

1.1.7. Venda can also use the prefix ku- together with the suffix -ana to form the diminutive e.g. kudunanyana (a small man) < munna etc.

The Venda language is closely related to Shona (especially Karanga) spoken around Belingwe which may be regarded as the parent of the present Venda Language. This is substantiated by the fact that when the Lemba or Vhasenzi conduct their sacrifices or dance the mbila or malombo, they speak in some broken form of Shona.

1.1.8. Therefore /.....

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1. C.M. Doke: The Southern Bantu Languages p. 23.



1.1.8. Therefore the Venda language is bordered by Shona in the north, by north eastern Tswana dialects in the west, by Ndau in the north east, by Tsonga language in the south east and by Northern Sotho dialects especially Tlokwa and Lobedu in the South.

1.2.0. THE DIALECTS OF VENDA

The following are the dialects of Venda:-

- 1.2.1. (a) Luphani: This dialect is spoken in the district of Sibasa and has so far been the only one used as standard Venda for literary purposes. This dialect was the first to be used as a written language because here the first mission station, The Beuster Mission Station, was established in 1872. Many of the people who supplied information on which this dissertation is based use this dialect. It has been least influenced by other languages.
- 1.2.2. (b) Luilafuri: The Luilafuri dialect which is commonly called Tshiilafuri is spoken in the Louis Trichardt district and it has been greatly influenced by Northern Sotho, especially Tlokwa in vocabulary and tone. This infiltration of Tlokwa into Venda has brought with it Sotho cultural influences into western Venda. The manner of tribal dress and also songs in the initiation school have included some Sotho characteristics. Words such as nyaga for toda (to seek); kwata for sinuwa (to be angry); thebe for vowa (shrub); musisi for mukhasi (skirt) muthovhologo for mulindi (hole) etc. characterise the Luilafuri dialect.
- 1.2.3. (c) Luronga: This is the dialect of the low lying areas as its name indicates. It is spoken in the southern part of the Sibasa district and in the Daviesville area. This dialect has been heavily influenced by Lobedu and slightly by Tsonga. It is characterised by the omission of the /l/ phoneme

in speech and the use of the verbal suffix -ho in the verbal relative construction . One finds such constructions as muthu ndi ambaho nae instead of muthu aye uda amba nae, (the person with whom I speak). This is the dialect of the Tshimbupfe, Masia, Lwamondo and Matsila areas.

- 1.2.4. (d) Lumbedzi: This dialect is spoken east of Mankula and from the borders of Makonde to Makuya. It is characterised by an accentuation of the tonal values of words either by length on the syllables or by increasing the intervals between tone levels. Furthermore slight vocabulary differences also exist when compared with Luphani e.g. tshokolela for tshovholela (to sow) panzhilela for tatshilela (bewitch); matshiko for matsiko (perhaps) and the use of ha- for he- hanefho for henefho (there).
- 1.2.5. (e) Lulembethu: This dialect is spoken from the east of Thengwe to the borders of Mashonaland. Its vocabulary differs considerably from other Venda dialects e.g. duvhutuvhu for bayi (blanket) vhola for fa (die) akata for thangu (divination bones) nkovha for munango (door) vhetsa for u beba (to carry a baby on the back) badza for dzembe (hoe) vhulo for thovho (mat).
- 1.2.6. (f) Lutavhatsindi: This dialect is very similar to Luphani. There is only a slight deviation from it in tone which is accentuated more than in Lumbedzi. This dialect is spoken around Tshiavha Dzamba, Fefe, Madala and part of Dzimauli <sup>1)</sup>.

Orthography .../.....

1.3.0. ORTHOGRAPHY.

1.3.1. The orthography used in this dissertation is the one which is used by the Berlin Missionary Society in its Church Literature which has been supplemented by the publications of the Department of Bantu Education.<sup>1)</sup>

1.3.2. This is the orthography in which the Bible and all Venda literary works are written. This orthography has remained stable for many years with only slight changes.

1.4.0. TONE SYMBOLS.

1.4.1. For an investigation, into different tones of varying levels, it would be advisable to use absolute pitch scale. But when it concerns tone as a functional element of language (practical speech), it is advisable to rely on those differences that can be observed by the ear and are of actual significance.

1.4.2. When it concerns individual words where tones are limited to syllables, it will be advantageous in a study of this nature to use diacritic marks on the vowels, to indicate the tone.

1.4.3. Therefore the following tone marks will be used:-

for high tone or high toneme á

for low tone or low toneme à e.g.

gágá (raw fruit)

gàgà (skin snuff box)

mùrám**ó** (an invitation)

mùrám**ò** (sweet potato)

khwáli (partridge)

khwàli (leader)

1.6.0...../.....

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1. Department of Education. Venda: Terminology and Orthography no.2 1962.

1.5.0. PERSONS WHO ACTED AS INFORMANTS.

1.5.1. The persons who acted as informants in the research for this dissertation were drawn from the Luphani, Luilafuri, the Lulumbethu, the Luronga and the Luḡavhatsindi areas.

1.5.2. The persons who spoke Luphani were regarded as speakers of the standard dialect and comparisons were made with the tonemes of the other dialects.

1.5.3. The persons were of both sexes. The requirements for their selection were:-

- (a) they must have grown up in the particular area or must have spent most of their time in the area concerned;
- (b) they must be able to distinguish the tones of the language;
- (c) Venda must be their mother tongue.

In addition to the above the choice fell on persons who:

- (a) have a theoretical knowledge of Venda;
- (b) can read English or Afrikaans;
- (c) were prepared to speak in the presence of others;
- (d) could read Venda well.

1.6.0. ABBREVIATIONS USED IN THIS DISSERTATION.

1.6.1. The following abbreviations are used in this dissertation:

- ā for high tone <sup>1)</sup> as well as for high toneme
- ā for low tone as well as for low toneme <sup>2)</sup>
- > becomes
- < derived from
- ┌──────────────────┐ for raised key or pattern
- H for a high toneme pattern
- L for a low toneme pattern
- ↗ for rising tone
- ↘ for falling tone
- Ve: for Venda.
- C. for consonant
- V. for vowel

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1. for explanation of tone see tone p.10.  
 2. for toneme see explanation 2.3.1.

- for normal length of a syllable.
- : for double length of a syllable.
- ' for stress on the following syllable.

UNISA for University of South Africa Lecture notes.

1.7.0. THE SYLLABLE IN VENDA.

1.7.1. C.M. Doke defines a syllable as follows:- "A syllable is sometimes defined as a sound or combination of sounds uttered with a single impulse of the voice." He also quotes Daniel Jones who maintains that "In theory a syllable consists of a sequence of sounds containing one peak prominence. In practice it is often impossible to define the limits of a syllable because there is no means of fixing an exact point of minimum prominence.

1.7.2. "In Bantu, syllable limits are more easily determined for every syllable is open i.e. it ends or consists of a vowel or composed of a syllable consonant."<sup>1)</sup>

1.7.3. Gleason says "In speech the activity of the intercostal muscles does not continue steadily through the breath-group, but is subject to more rapid variation. This correlates in the simplest case with alternation of vowels requiring relatively large amount of air with consonants requiring less.

Speech is therefore marked by a series of short pulses produced by this motion of the intercostal muscles. These pulses are phonetic syllables. Typically a syllable centers around some vowel or other resonant and begins and ends in some sound with relatively closed articulation."<sup>2)</sup>

Some .... / .....

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1. C.M. Doke: Bantu Linguistic Terminology p.207.
  2. H.A. Gleason: Introduction to Descriptive Linguistics p.256.

1.7.4. Some authors explain a syllable as a group of phonemes consisting of a vowel or continuant, alone or in combination with a consonant or consonants, which represents a complete articulation or complex of articulations constituting a unit of word-formation. A syllable ending in a vowel is called open, one ending in a consonant is called closed. 1)

The syllable is therefore according to these writers a unit of word formation.

1.7.5. Since syllables, which end in a vowel, are called open syllables, many Venda syllables are open. All Venda words end in a vowel and none in a consonant; therefore all final syllables in Venda are open. Some authors do not accept the reality of the syllable except as a part of a word only. For instance Entwistle says, 'the syllable is as refractory to definition as a single vowel or consonant sign, and is not a self contained unit of speech.' 2)

1.7.6. In principle the Venda syllable consists of a consonant plus a vowel, viz CV e.g. sha-vha, CV-CV, the-mo, CV-CV, mu-lu-ki, CV-CV-CV.

1.7.7. In Venda the syllable may also consist of a nasal consonant e.g. m-mbwa C-CV, n-ndwa C-CV, m-mpho C-CV. Here the nasal is syllabic. The Venda syllable therefore need not necessarily always contain a vowel.

1.7.8. A vowel may also constitute a syllable in Venda e.g. a-la V-CV, a-vha V-CV, e-nda V-CV.

1.7.9. The syllable in Venda is the element that carries the tones. Within the syllable it is the vowel or syllabic consonant that carries the tone.

Since..../.....

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1. M.A. Pei & F. Gaynor: Dictionary of Linguistics p.209.
  2. William J. Entwistle: Aspects of Language p.103.

1.7.10. Since the syllable is the carrier of the tone and thus eventually the toneme, the tone quality of the syllable will therefore be the object of our investigation.

1.8.0. PROSODIC ELEMENTS AND THEIR NATURE.

1.8.1. A syllable may possess characteristics such as stress, length and tone. These characteristics can be used to differentiate between syllables.

1.8.2. These three prosodic elements provide a language with its qualities of melody and rhythm. They are collectively called prosodic elements. The prosodic elements may be motor-acoustical or they may be functional. In this discussion the emphasis is on the functional value of one of them viz tone or pitch.

1.8.3. Prosodic elements are those phonetic features which are tied not to individual phonemes but to larger units such as syllables, words and sentences.

Stress

1.8.4. Stress is defined by some writers as expiratory force. In Ndebele stress is described as the utterance of a syllable with some measure or force. <sup>1)</sup> C.M.Doke explains stress as the degree of force with which a sound or syllable is uttered. <sup>2)</sup>

1.8.5. C.M.Doke and D. Ziervogel both agree in one element viz that stress is the force with which a syllable is uttered. D T. Cole does not believe that stress has any semantic function in the Bantu Languages. He says: "as far as is known stress never has semantic function in Bantu, but it is one of the main factors in distinguishing pairs such as subject [sʌbdʒekt] (noun) subject [sɒb'dʒekt] (verb) in English and other languages .....

In /.....

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1. D. Ziervogel: A Grammar of N.Tvl. Ndebele p.18.  
2. C.M. Doke: Bantu Linguistic Terminology p.201.

In many Bantu Languages there is a characteristic accent on the penultimate syllable of each word and sentence, and this is usually stated to be a stress accent. However, as far as Tswana is concerned, there is no evidence to support this view. The penultimate accent in Tswana is one of length, and there is no indication that stress has any significant function whatsoever in this language<sup>1)</sup>

1.8.6. This force of breath usually falls on the penultimate syllable and thereby combines with length. Where stress and length fall together, length is usually mistaken for stress.

This misled C.M.Doke when he referred to stress as the demarcator of words.

1.8.7. Stress in European languages such as English or Afrikaans is experienced in Venda as high tone e.g. Afr. ka'fee > khòfí.

For this reason a stressed syllable in English acquires a high tone in Venda where such an English word is borrowed by Venda: letter > lédéré.  
Length.

1.8.8. Length is the duration with which a syllable is pronounced. It is the time occupied by a syllable in speech. Length is a quality of the syllable. This prosodic element is important in Venda.

1.8.9. Within the syllable the vowel or syllable consonant is the carrier of the length. Length will be experienced on the penultimate of a word followed by a pause:

- (i) in mu:thu (person)
- (ii) in phrases such as nga mímbo (by insects)
- (iii) in sentences ndi do mu vhai:sa (I will hurt him)  
munna,u do xe:la (man, you will get lost)

1.8.10. Length is of significance only as a syntactic demarcator of phrases and sentences. It has no phonemic function but its function is of syntactic significance in that it predicts a pause. If khologo stands at the end of a phrase or sentence, the penultimate lo: obtains double length: munna u khada kholo:mo (the man drives a cow) but if khologo is used before the penultimate syllable of a phrase or sentence, the penultimate lo: of khologo carries normal length: kholo.mo i la mavhale (the cow eats mealies).

1.8.11. Length /.....



1.8.11. Length on the ultimate syllable can be found in the following:

- (i) in demonstratives: uyo: vhala:
- (ii) in ideophones: du: mbo:

1.8.12. The length of the penultimate which is double normal length is changed to normal length when the word is used in an interrogative sentence:

munna u vhona musa:dzi (statement) (the man sees a woman)

munna u vhona musa.dzi? (question) (does the man see a woman?)

Tone:

1.8.13. Tone is a characteristic, primarily of the vowel, but also of the syllabic consonant. It is an audible element of pitch. The pitch of a sound is measured in terms of the number of vibrations per second by which the sound is produced. Within the syllable it is the vowel or the syllabic consonant that carries pitch. The fact that the vowel or syllabic consonant carries also normal length or even double length allows the syllable to carry not only a single pitch but a whole series of pitches.

In this manner a syllable may carry:-

- (a) a series of pitches in an ascending order,
- (b) a series of pitches in a descending order,
- (c) a series of pitches in a level order,
- (d) a series of pitches in a circumflex order.

Such a series of pitches on one single syllable is called a tone. We therefore may have:-

- (a) a rising tone,
- (b) a falling tone,
- (c) a level tone,
- (d) circumflex tones consisting of
  - i) rising-falling tone
  - ii) falling-rising tone.

1.9.15. Further we may say that by tone is meant the relative pitch or series of pitches of any speech element chosen as a unit. 1) The speech element chosen as unit for our purpose is the syllable as the carrier of tone.

1.9.16. Tone /.....

1.9.16. Tone is an audible element of pitch which is concerned with the stages of pitch of a syllable.<sup>1)</sup> Tone is that relative pitch with which we distinguish the voice of one speaker from another.

1.9.17. This relative aspect of tone lead Endemann to say, „toon is hierdie prosodiese element wat sy taalkundige funksionele betekenis kry alleen op grond van sy relatiewe waarde binne die tonologiese sisteem van 'n taal.“<sup>2)</sup>

1.9.18. Tone is a suprasegmental element of the syllable. It is employed for various purposes in various languages. In languages with a Contour Tone System, K.L. Pike says: "a pure contour tone language is one in which glides are basic to the system, with no level tonemes whatever. In languages with a contour tone system it is the nature of the tone contour of a whole phrase or sentence that is of significance e.g. "go and see if he is there" [ ———·↘ ], "who told you that?" [ —·' ]<sup>3)</sup>

1.9.19. In languages with a Tone Register System such as Venda it is the tone level of each individual syllable that is of significance. In these languages there is a one-to-one correlation between the number of syllables and the number of tonemes.<sup>4)</sup>

1.9.20. The significance of tone is not based on the value of the pitches measured by an absolute scale, but the significance is based on the contrast or opposition between tone levels.

I. Ward says: "in such a language (tone language) the tone or pitch of the voice may serve two purposes: it may be a bearer of meaning in that it and it alone distinguishes one word from another,<sup>5)</sup>

e.g. dáná (huge child) dàná (100)

1.9.21. Tone /.....

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1. A.T. Cope: Zulu Tonology (Band Heft 3) p.190.

2. T.H.M. Endemann: Die Intonasie van Tsonga p.11.

3. J.Y.T. Greig: Language at work p.27 - 28.

4. K.L. Pike: Tone Languages p.9.

5. I. Ward: The phonetic and Tonal Structure of Efik p.30.

1.9.21. Tone is also significant in the recognition of individuals. The distinction between male voices and female voices is for example one of tone levels.

1.9.22. Tone is a non-segmental element of language because it does not occupy time or space by itself in an utterance. The time occupied by tone in a syllable is that occupied by the syllable itself. A. Durssens says. "het musikaal accent in syllabische toontalen bestaat hierin dat in het woord elke syllabe op een bepaalde toonhoogte moet worden uitgesproken" 1)

1.8.22. "Tone in Luvale is of vital importance being part of the very structure of the language. Failure to conquer the tones of the language means failure to speak correctly and often accounts for Europeans not being understood by Luvale listeners" 2)

1.8.23. Tone can therefore serve as a non-segmental phoneme. As such it is found widely spread in the languages of Africa. The following languages of Africa are given as examples of tone languages:

- i) all languages of South Eastern Zone<sup>3)</sup>
- ii) all languages of South West Africa<sup>4)</sup>
- iii) all languages of Central Africa<sup>5)</sup>
- iv) languages of North West Africa<sup>6)</sup>

1.8.24. Venda also is a tone language in which the above mentioned significances of tone are applicable. When tone is incorrectly employed by a speaker using Venda he may be misunderstood. For instance if the word mùtali (wiseman) is intoned as mùtali (a woman deserter) a misunderstanding may arise caused by tone.

Tone levels /.....

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1. A. Durssens: Inleiding tot de Studie van de Kongolese.  
2. A. E. Horton: Bantoetalen p.45.  
A Grammar of Luvale p.14.  
3. C. H. Doke. The Southern Bantu Languages p.44.  
4. Oswin Kholer: Tongestalt und Tonmuster in der infinitive  
Form des verbum in Herero p.97 (Afrika Und  
Uebersee Band XLII)  
5. A. E. Horton: A Grammar of Luvale p.14.  
6. D. Westermann: Die Sudausprachen p.

TOBE LEVELS.

1.8.25. On tone levels D. Ziervogel says, "apart from the raising of tone mentioned in paragraph 1.36 there is also the raising of the tone level. It means that the given tone pattern remains unaltered but is now raised and said on a higher level, i.e. a higher key or register. This type of tone phonology is found with the participial mood and interrogation ..... tone levels are discernible in sentences only and not in isolated words. There is a lowering of tone level e.g. in the copulative in NDEBELE. High and low in the tonal structure of NDEBELE must therefore be relative terms."<sup>1)</sup>

1.8.26. The tone level in this environment has been raised from low to high and from high to a higher level than normal. This raising of tone key is found in Venda when the noun is preceded by certain prefixal formatives: ndi mthú (I am a person) > ndi máthú (I being a person) ri vthú (we are persons) > ri vthú (we being persons).

1.8.27. Besides being a language that shows basically a register-tone system, Venda is also subject to influences of a contour-tone system overlapping the basic system. The contour-tone system is responsible for changes in pitch of certain tonemes and toneme groups. The following phenomena are referred to in this connection:-

- (a) The ultimate syllable of a sentence is lowered when the sentence is a statement. This is a normal characteristic of languages with a contour-tone as basic system. A high toneme on the ultimate syllable such as -dzi in ndi músádzi (I being a woman) is experienced as a tone lower than that of the previous syllables, and it could easily be mistaken for a low toneme. In this particular case the tone on ultimate -dzi must still be interpreted as being only a variant of the high toneme.

1.9.28. A comparison/.....

1. D. Ziervogel: A Grammar of N.Tvl Ndebele p.27.

1.8.28. A comparison of ndí mǔsǎdzí with a case containing a real low tone on its ultimate syllable ndí mǔthù (it is a person) would clarify the difference further. In the latter case the ultimate -thù is fully low, with the penultimate mǔ- showing a high tone with falling attributes. In the case of mǔsǎdzí however the ultimate syllable -dzí does not reach those lower pitches of -thù. It should further be noted that the penultimate syllable -sǎ- shows no noticeable fall in pitch as was noticed with mǔ- in mǔthù. If the ultimate -dzí had been a low tone, the high tone in -sǎ- would have shown a very salient falling glide towards the low tone following it, especially with a voiced consonant dz between the two tones.

We therefore conclude that a high tone on the ultimate syllable of a noun is not changed to a low tone although it is showing lower pitches.

1.8.29. (b) The overlap of a contour-tone system on the Venda register-tone system is also responsible for the change in pitch of tone levels from one key to another. A change in the tone key of a word or construction results in a change in pitch of all the tones of such a word or construction, without changing the relative values of the tones of such unit of speech.

The following are referred to in this connection:

i) ó gǎ ná mǔsǎdzí (he came with a woman). The low tone on ná is raised in pitch together with the other tones within the noun following it.

ii) vhó mǔbóná ndí hóné (they saw me being there). The high tone on gǎ is raised in pitch.

1.8.30. Therefore the ná has a raised tone because of the preceding high tone gǎ.

### 1.9.0. METHOD OF INVESTIGATION.

1.9.1. A collection of nouns is made from the Venda Dictionary, from Venda literary books and from the spoken language.

1.9.2. The tones of these nouns are noted by means of:

- (a) ear
- (b) Tape Recorder, as they are obtained from informants.

1.9.3. The nouns are used in the various syntactical contexts (as specially in the beginning to discover tones and basic tone patterns) and a decision will have to be taken as to which one of these positions will be considered the basic pattern.

1.9.4. The toneme patterns may be mutable for the various syntactical contexts. This mutability of the pattern will be investigated when the noun is used in the following positions:

- (a) as subject of the sentence.
- (b) as object of the sentence.
- (c) with copulative formatives preceding.
- (d) with preceding formatives ngā, kha, nā.
- (e) with the possessive concord preceding the noun.

1.9.5. The question of a basic toneme pattern will be dealt with in Chapter III.

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CHAPTER II.

TONES AND TONEMES <sup>1)</sup>

2.1.0. Determining the number of tones and tonemes.

2.1.1. Before a discussion of the toneme can be undertaken it is necessary to discover the number of tones of the Venda noun so that a decision can be made as to the number of tonemes found in the Venda noun.

2.1.2. Since a starting point must be found, the following Venda nouns with a varying number of syllables were taken as follows:

- mèthà, ndi khòú má v'hóná (the person I am seeing him).
- mèrí, ndi khòú ó v'hóná (the tree I am seeing it).
- thángá, ndi khòú í v'hóná (the roof I am seeing it).
- fóla, ndi khòú lí v'hóná (the fula I am seeing it).
- mètùkà, ndi khòú má v'hóná (the youth I am seeing him).
- mètùlí, ndi khòú ó v'hóná (the block I am seeing it).
- khòlòmó, ndi khòú í v'hóná (the cow I am seeing it).
- livhéló, ndi khòú lí v'hóná (the mealie I am seeing it).
- mèsádzi, ndi khòú má v'hóná (the woman I am seeing her).
- lùsúú, ndi khòú lá v'hóná (the earthworm I am seeing it).
- bigiri, ndi khòú í v'hóná (the mug I am seeing it).
- mùkálàhà, ndi khòú má v'hóná (the old man I am seeing him).
- tshikòlòmó, ndi khòú tshí v'hóná (the small cow I am seeing it).
- tshibókótó, ndi khòú tshí v'hóná (the he-goat I am seeing it).
- lùbùmbùkàv'hà, ndi khòú lá v'hóná (the fool I am seeing him).
- v'hómákhúlúkúkú, ndi khòú v'há v'hóná (the ancestors I am seeing them).

2.1.3. These nouns are in an initial position as object. In this position we find the following tones: LL:mèthà, LLL:mètùkà, LL:mèrí

HL:fóla /.....

1. In this dissertation I am dealing with the toneme (tonemics) i.e. a group of related tones. The toneme of the noun is the main object of this work. The sentence is only used at the initial stages to discover the basic tonemic pattern of the noun. Bestphal deals with tones and intonation in Venda. He gives the various tones that are found in Venda. His discussion is a tonemic study while my study is a tonemic study.

HL: fùlâ, LLH: k'òlòmó, LHH: mùsádzi, HHL: bigiri, LLLL: mùkàlàhà,  
LLLH: tshikòlòmó, LHHH: tshibókótó, HRRHH: vhómákhólókúkú.

2.1.4. The above nouns were then used in a final position as objects but preceded by a high tone verb stem -vhóná:

- ndi khòó ú vhóná mùthù (I am seeing a person)
- ndi khòó vhóná múri (I am seeing a tree)
- ndi khòó vhóná thángá (I am seeing a roof)
- ndi khòó vhóná fùlâ (I am seeing fula)
- ndi khòó vhóná mùtùkà (I am seeing a youth)
- ndi khòó vhóná k'òlòmó (I am seeing a cow)
- ndi khòó vhóná lívhèlé (I am seeing a mealie)
- ndi khòó vhóná mùtùlí (I am seeing a block)
- ndi khòó vhóná mùsádzi (I am seeing a woman)
- ndi khòó vhóná lúsúú (I am seeing an earthworm)
- ndi khòó vhóná bigiri (I am seeing a mug)
- ndi khòó vhóná mùkàlàhà (I am seeing an old man)
- ndi khòó vhóná tshikòlòmó (I am seeing a small cow)
- ndi khòó vhóná tshibókótó (I am seeing the he-goat)
- ndi khòó vhóná lóbúbúkàvhà (I am seeing a fool)
- ndi khòó vhóná vhómákhólókúkú (I am seeing the ancestors)

2.1.5. The result was that the initial tone of mùthù LL now changed from LL > HL: mùthù > mùthù while in lívhèlé LLH we now find HRH: lívhèlé, therefore giving a rising tone. The question is now to decide whether this rising tone should be regarded as a member of a low toneme or a high toneme. When the noun mùtùkà is used finally with vhóná preceding we get the following tones: HFL. The initial low tone changes to high tone while the second is a falling tone. The question also arise whether the falling tone can be regarded as a member of a low toneme or high toneme .

2.1.6. The following tones are found in Venda: high tone, low tone, rising tone, and falling tone.

2.1.7. The / .....



2.1.7. The rising tone in actual speech or in the mind of the speaker could be used or pronounced as high tone and no misunderstanding of the meaning is possible but when the rising tone is pronounced as a low tone the meaning may be affected. The rising tone is derived from a low tone which has been influenced by a preceding high tone viz khòlómó > khólómó.

2.1.8. Similarly the falling tone is basically a low tone which if it were pronounced high it would result in a change of meaning.

2.1.9. A high tone may be basically high i.e. without having been influenced by a preceding tone but at times a high tone may be a result from factors influencing the low tone causing it to change to a high tone. The same may be said of the low tone which may be basically low i.e. without having been influenced by preceding tones but at times a low tone may be the result of changes of tone through influencing factors. The low tone may become a high tone, through dissimilation : múri > khá múri ; ll > HL.

2.1.10. Westphal gives the following tones for Venda: H: high tone, 'H:downstepped high, H: potentially low, L:low tone L:potentially H, F:falling tone, 'F:downstepped F<sup>1</sup>) He reduces these tones to four viz H,L,R,F respectively. I agree with him as far as High, Low, Falling and Rising tones are concerned but the H:potentially low is not clear to me. The downstepped F. is also not very clear to me; it may be possible in tonetics.

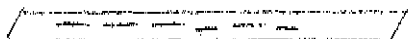
2.2.0. TONE STEPPINGS.

2.2.1. The term tone stepping is used to denote the rise and fall of tones in a word or words. When a tone rises or falls where the same kind of tones follow one another, we have tone steppings.

2.2.2. When a particular tone steps from a particular pitch to a higher pitch, it is an upstepping while if the tone steps down from a particular pitch to a slightly lower one it is called downstepping.

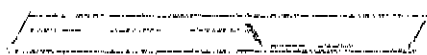
2.2.3. A tone /.....

2.2.3. A tone step is in fact the modification of a tone pair, the interval between which remains constant.

2.2.4. Tone stepping is connected with inflection and compounding in Venda e.g. vhómákhúfúkú 

2.2.5. When a low tone intervenes between two high tones the second high tone i.e. the one immediately following the low tone has a tone step: khótsí + máhálú khótsímáhalú.

2.2.6. The same phenomenon takes place when tones assimilate after a falling tone e.g. khótsí + mánéndé khótsímánéndé <sup>1)</sup>



2.2.7. When the tonal band declines, the tones form a downdrift while when the tonal band inclines it forms an upstep or updrift.

2.2.8. This phenomenon takes place when tone assimilation or dissimilation takes place e.g. ndí vhóná khólómó, the HRII of khólómó results from assimilation of the inherently L tones of khólómó, first khó > khó i.e. L > H because a preceding H syllable and lómó > lómó because its original L tone is drawn up to the final H but only because the preceding tone is H. In mitúká the reverse takes place. Westphal finds this phenomenon taking place more regularly when the noun takes the adjective stems but not as regularly between the noun and its predicate i.e. those adjuncts which are not so close to the noun.

2.2.9. This phenomenon helps to harmonise the tones in sentences but it is of no tonemic value in Venda. The phenomenon simply serves to maintain the melody of the word or sentence.

2.3.0. TONEMES.

2.3.1. A toneme is a group of related tones with a general tendency of either a high nature or of a low nature.

2.3.2. It is a pitch phoneme which indicates the differences in height of the syllables in the words of a language.

2.3.3. The /.....

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1. E.O.J. Westphal: VENDA: TONAL STRUCTURE AND LITERATION p.56.

2.3.3. The grouping of tones into tonemes has been mentioned by many scholars. Other scholars defined the toneme according to the light in which they understood the concept or the implication of the term in tonemics.

2.3.4. The grouping of tones into tonemes is mentioned by D.Ziervogel when he says, 'In wetenskaplike taal praat ons dan gewoonlik van 'toneme' en sê ons daar is n hoë toneem, waaraan al die hoë tone behoort en lae toneem waaraan al die lae tone behoort 1)

2.3.5. The following are the various definitions of a toneme:-

A stress or tonal element which distinguishes two otherwise identical words or forms 2)

Groups of tones which follow the same sequence or sequences in any way .

A toneme is a group of tones. In each such group there is one main

tone or tone sequence which takes its place in particular circumstances.

These particular circumstances are generally in the nature of surrounding tones 3)

The/.....

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1. D. Ziervogel: Handboek van Woord-Sotho p.7.
  2. H. Pei and F Gaynor: Dictionary of Linguistics p.213.
  3. G.M. Doke: Bantu Linguistic Terminology. p.212.

The basic unit in tonology is the toneme of which in Zulu there are three, the high toneme (H) which is marked  $\hat{\ }^H$  the low toneme (L) which is marked  $\hat{\ }^L$  and the high to low (H-L) which is marked  $\hat{\ }^H:L$

A group of tones within a given language no one of which can occur in the same position as any other 2)

In het algemeen moet men elk toonem beschouwen als die vertegenwoordiger van een groepje minnaar verschillende tonen die als identiek worden gevoeld en in vezen een sija (zie phonem) 3)

Dit is die kleinste tonologische element wat taalkundig n kontrasterende funksie verrig. Hierdie funksie kan kontrasterende wees ten opsigte van woorde-betekenis, grammatiese onderskeiding en sinsinhoud 4)

A set of pitch phonemes (tonemes) provide the structural interpretation of significance differences in height and contour of pitch associated with syllabic peaks in all Nguni languages 5)

2.3.6. When we take the Venda tones viz H,R,L,F as discovered in previous paragraphs we can also group the Venda tones to form tonemes.

2.3.7. In Venda the high tones and the rising tones are grouped together to form the high toneme. All tones which are rising, high, high-falling i.e. a variant of the high will form the high toneme.

2.3.8. The low, falling and the low-falling i.e. a variant of the low will be grouped together to form the low toneme.

2.3.9. Therefore there are only two tonemes in Venda viz H&L. All degrees of high will be indicated by the high toneme while all degrees of low will be indicated by the low toneme.

2.3.10. The/.....

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1. A.T. Cope: Zulu Tonology (AFRIKA UND UBERSEE BAND XLIIHeft 3)p.190.  
 2. D.H. Beach: The science of tonetics and its application to Bantu Languages (Bantu St. Vol.11.1924).  
 3. A. Burssens: Inleiding tot de Studie van de Kongolese Bantoe-talen p.46.  
 4. T.H.H. Endemann: Die Intonasie van Tsonga p.16.  
 5. L.V. Lanham: Comparative Phonology of Nguni p.77.

2.3.10. The tone is the only element in the distinction between words where the contrast low against high is sufficient to differentiate between words:

<u>mùtá</u> lí (a wise man)	<u>mùtá</u> li (a woman deserter)
<u>thàngá</u> (roof)	<u>thàngá</u> (reeds)

2.3.11. The rising tone has no function in Venda:

khólómó > khólómó HHH > LHH. If the rising tone had an important function in Venda we would have words like:

<u>gágá</u> (raw fruit) HH	<u>mú</u> sádzi (woman) LHH
<u>gǎgá</u> (no meaning) RL	<u>mú</u> sádzi (no meaning) LHL
<u>gàgá</u> (snuff box) LL	<u>mú</u> sádzi (no meaning) LLH

2.3.12. The falling tone has no important function in Venda:

mùtóká (a youth) LLL  
mùtóká (a youth) HPL  
mùtóká (a youth) PLL

2.3.13. Since the rising tone does not contrast with the high tone as far as meaning is concerned and the falling tone does not contrast the meaning of words, I will therefore regard all rising tones as high tones and all falling tones as low tones.<sup>1)</sup>

Despite the fact that Westphal was dealing with tones and not with tonemes, he found it necessary to reduce the four tones to two only.

TONEME PATTERNS

2.4.0. TONEME PATTERNS

2.4.1. By tone patterns we understand a particular sequence of tonemes in a word or utterance. The tone patterns of the noun in Venda will be the particular sequence of high and low tones found with the Venda noun.

2.4.2. The /.....

1. E.O.J. Westphal also states that there are only two tones in Venda. The process make it unnecessary to consider more than two categories of tone in Venda despite the fact that there is a very great variety of tonal levels and a most complex system of tonal intervals in the language. This does not mean that we must speak Venda on two levels of tone only.

2.4.2. The number of patterns possible for a noun with a particular number of syllables will vary considerably viz:

- (i) disyllabic nouns : LL, LH, HL, HH.
- (ii) Trisyllabic nouns: LLL, LLH, LHH, HHH, HHL, HLL, HLL, LHL.
- (iii) quadrisyllabic nouns: 16 patterns.
- (iv) quintisyllabic nouns: 32 patterns etc.

2.4.3. The actual patterns <sup>1)</sup> found with Venda nouns are:

LL: <u>múthú</u> (person)	LH: <u>mùrí</u> (a tree)
HL: <u>fulá</u> (the fruit fula)	HH: <u>thángá</u> (a roof)
LLL: <u>mùtúká</u> (a youth)	LLH: <u>livhèlé</u> (a mealie)
LHH: <u>lúsúú</u> (an earthworm)	HHL: <u>bigírí</u> (a mug)
LHL: <u>tshikólè</u> (an expectant mother)	LLLH: <u>mùkàlàhá</u> (old man)
LLHH: <u>tshikòlámó</u> (a small cow)	LLHH: <u>mùtòmbótí</u> (a tree's name)
LHHH: <u>tshibókótó</u> (he-goat)	LLLL: <u>ùbùmbùkàvhá</u> (a fool)
LLLLH: <u>lùkùdàvhávhá</u> (elbow)	HHHHH: <u>vhómákhúákáké</u> (ancestors)

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1. Although Westphal uses two tones only for semantic purposes he has however in his actual patterns for individual words shown three tones viz high, falling and low: (L) LH e.g. marathá, (H) FL e.g. músádzí (H) FH e.g. maráthá p.63. On patterns he says, generally the number of actual tone patterns possible is determined by the number of syllables in a stem. Thus for monosyllabic stems there are two, for disyllabic four, for trisyllabic eight, for quadrisyllabic sixteen etc. There being two effective tones (viz H and L) the number of combinations is calculated as (x2x2 .....x2). This only holds good where each syllable is tonally independent. p.57.

C H A P T E R III.

DETERMINING THE BASIC TONE PATTERN.

3.1.1. In order to determine the basic tone patterns of the Venda noun, I have chosen a number of nouns with a varying number of syllables. These have been used initially as object of a sentence with a short pause before the following word (see 3.1.3). The tones so determined have been taken provisionally as my starting point. The nouns taken are the following with their tones in the environment mentioned:

- mùtshù : LL
- mùrì : LH
- rhángá : HH
- fúá : HL
- mùtókà, dèndlè : LLL
- khòlómó, livhòlé, mùtòlì : LLH
- mùsádzi, lùsúú : LHH
- bígínì : HHL
- mùkálàhà : LLLL
- tshikòlómó : LLH
- tshibókótó : LHH
- lùbòmbùkávhá : LLLL

3.1.2. The nouns mentioned above in 3.1.1 are now used in the following environments with a view to determine the basic tone pattern:

- (a) The noun as object but in initial position:
  - (i) with - fúná (HH)
  - (ii) with - lAmbá (LL)
- (b) The noun as object of the sentence after:
  - (i) -fúná (HH)
  - (ii) -lAmbá (LL)
- (c) The noun as subject followed by the subjectival concord:
  - (i) -fúná (HH)
  - (ii) -lAmbá (LL)
- (d) /.....

(d) The noun as subject followed by the subjectival concord  
in the perfect tense:

(i) with -fúná (HH)

(ii) with -lámhá (LL)

(e) The noun as subject followed by the adjective.

(f) The noun as subject followed by the relative pronoun.

(g) The noun with the demonstratives:

(i) followed by the demonstrative.

(ii) preceded by the demonstrative.

(h) The noun as subject with the absolute pronoun:

(i) the pronoun following the noun.

(ii) the pronoun preceding the noun.

(a) The noun as object but in initial position:

3.1.3. (i) with -fúná (HH)

<u>mùthù</u> , ndi khòú má fúná (the person I am liking him)	<u>LL</u> .
<u>mùrí</u> , ndi khòú ú fúná (the tree I am liking it)	<u>LI</u> .
<u>thàngá</u> , ndi khòú í fúná (the roof I am liking it)	<u>HI</u> .
<u>fáLá</u> , ndi khòú lí fúná (the fula I am liking it)	<u>HL</u> .
<u>mùtiká</u> , ndi khòú má fúná (the youth I am liking him)	<u>LLL</u> .
<u>mùtli</u> , ndi khòú ú fúná (the block I am liking it)	<u>LLI</u> .
<u>khòlómó</u> , ndi khòú í fúná (the cow I am liking it)	<u>LLH</u> .
<u>lìvhèlè</u> , ndi khòú lí fúná (the mealie I am liking it)	<u>LLH</u> .
<u>mùshází</u> , ndi khòú má fúná (the woman I am liking her)	<u>LHH</u> .
<u>lùsúú</u> , ndi khòú ló fúná (the earthworm I am liking it)	<u>LHH</u> .
<u>pígíri</u> , ndi khòú í fúná (the mug I am liking it)	<u>HHL</u> .
<u>dèndèlè</u> , ndi khòú lí fúná (the witch I am liking him)	<u>LLL</u> .
<u>mùkálàhá</u> , ndi khòú má fúná (the old man I am liking him)	<u>LLL</u> .
<u>tshìkòlómò</u> , ndi khòú tshí fúná (the small cow I am liking it)	<u>ELLH</u> .
<u>tshìbókótó</u> , ndi khòú tshí fúná (the he-goat I am liking it)	<u>LHHH</u> .
<u>lùbùbùkàvhá</u> , ndi khòú ló fúná (the fool I am liking him/it)	<u>LLLLL</u> .

3.1.4. /.....



3.1.4. (ii) with -lamba (LL)

<u>múthù</u> , ndi khóú <u>mú</u> <u>lamba</u> (the person I am rejecting him)	<u>LL</u>
<u>mùrí</u> , ndi khóú <u>ú</u> <u>lamba</u> (the tree I am disliking it)	<u>LH</u>
<u>thóngá</u> , ndi khóú <u>í</u> <u>lamba</u> (the roof I am disliking it)	<u>HH</u>
<u>fóla</u> , ndi khóú <u>í</u> <u>lamba</u> (the fula I am disliking it)	<u>HL</u>
<u>mútùkà</u> , ndi khóú <u>mú</u> <u>lamba</u> (the youth I am rejecting him)	<u>LLL</u>
<u>mùtùlí</u> , ndi khóú <u>ú</u> <u>lamba</u> (the block I am rejecting it)	<u>LLH</u>
<u>khólómó</u> , ndi khóú <u>í</u> <u>lamba</u> (the cow I am rejecting it)	<u>LLH</u>
<u>lívùlíc</u> , ndi khóú <u>í</u> <u>lamba</u> (the mealie I am rejecting it)	<u>LLH</u>
<u>mùsádzi</u> , ndi khóú <u>mú</u> <u>lamba</u> (the woman I am rejecting her)	<u>LHH</u>
<u>lùsádú</u> , ndi khóú <u>lú</u> <u>lamba</u> (the earthworm I am rejecting it)	<u>LHH</u>
<u>bígírí</u> , ndi khóú <u>í</u> <u>lamba</u> (the mag I am rejecting it)	<u>HHL</u>
<u>dèndèlè</u> , ndi khóú <u>í</u> <u>lamba</u> (the witch I am rejecting him)	<u>LLL</u>
<u>mùkálàhà</u> , ndi khóú <u>mú</u> <u>lamba</u> (the old man I am rejecting him)	<u>LLL</u>
<u>tshikólómó</u> , ndi khóú <u>tshí</u> <u>lamba</u> (the small cow .....it)	<u>LLLH</u>
<u>tshibókótó</u> , ndi khóú <u>tshí</u> <u>lamba</u> (the he-goat I am .....it)	<u>LHHH</u>
<u>lùbùmbùkàvha</u> , ndi khóú <u>lú</u> <u>lamba</u> (the fool I am ..... him)	<u>LLLL</u>

3.1.5. When the above nouns are used as objects but in the initial position we get the following toneme patterns:

<u>múthù</u> :LL	<u>mùrí</u> :LH	<u>fóla</u> :HL	<u>mútùkà</u> :LLL	<u>mùtùlí</u> :LLH	<u>thóngá</u> :HH
<u>khólómó</u> :LLH	<u>lívùlíc</u> :LLH	<u>mùsádzi</u> :LHH	<u>lùsádú</u> :LHH	<u>bígírí</u> :HHL	
<u>dèndèlè</u> :LHL	<u>mùkálàhà</u> :LLLL	<u>tshikólómó</u> :LLLH	<u>tshibókótó</u> :LHHH		
<u>lùbùmbùkàvha</u> :LLLL					

(b) The noun as object after:-

3.1.6. (i) -fána (HH)

ndi <u>fána</u> <u>múthù</u> (I love a person)	<u>HL</u>
ndi <u>fána</u> <u>mùrí</u> (I like a tree)	<u>HL</u>
ndi <u>fána</u> <u>thóngá</u> (I like the roof)	<u>HH</u>
ndi <u>fána</u> <u>fóla</u> (I like the fula)	<u>HL</u>
ndi <u>fána</u> <u>mútùkà</u> (I like the youth)	<u>HLL</u>
ndi <u>fána</u> <u>mùtùlí</u> (I like the block)	<u>HHL</u>
ndi <u>fána</u> <u>khólómó</u> (I like the cow)	<u>HHH</u>
ndi <u>fána</u> <u>lívùlíc</u> (I like the mealie)	<u>HHH</u>
ndi <u>fána</u> <u>mùsádzi</u> (I like the woman)	<u>HHL</u>

ndi fúná <u>lásúgù</u> ( I like the earthworm)	<u>HHL</u> .
ndi fúná <u>bigiri</u> ( I like the mug)	<u>HHL</u> .
ndi fúná <u>dèndèlè</u> (I like the witch)	<u>HLL</u> .
ndi fúná <u>mákálàhà</u> (I like the old man)	<u>HLLL</u> .
ndi fúná <u>tshikólómó</u> (I like the small cow)	<u>HLLH</u> .
ndi fúná <u>tshibókótó</u> (I like the he-goat)	<u>HLLL</u> .
ndi fúná <u>lábámókávhà</u> ( I like the fool)	<u>HLLLL</u> .

3.1.7. (ii) -lamba (LL)

ndi <u>lamba</u> <u>mètinà</u> (I reject a person)	<u>LLL</u> .
ndi <u>lamba</u> <u>mùrì</u> (I dislike the tree)	<u>LH</u> .
ndi <u>lamba</u> <u>thàngá</u> (I dislike a roof)	<u>HL</u> .
ndi <u>lamba</u> <u>fùlā</u> ( I dislike the fula)	<u>HL</u> .
ndi <u>lamba</u> <u>mùtòkà</u> (I reject the youth)	<u>LLL</u> .
ndi <u>lamba</u> <u>mùtòlì</u> ( I dislike the block)	<u>LLH</u> .
ndi <u>lamba</u> <u>khólómó</u> ( I reject the cow)	<u>LLH</u> .
ndi <u>lamba</u> <u>lìvòlò</u> (I dislike the mealic)	<u>LLH</u> .
ndi <u>lamba</u> <u>mùsádzi</u> (I reject a woman)	<u>LHH</u> .
ndi <u>lamba</u> <u>lásúgù</u> ( I dislike the earthworm)	<u>LHH</u> .
ndi <u>lamba</u> <u>bigiri</u> (I dislike the mug)	<u>HHL</u> .
ndi <u>lamba</u> <u>dèndèlè</u> (I reject the witch)	<u>LLL</u> .
ndi <u>lamba</u> <u>mákálàhà</u> (I reject the old man)	<u>LLLL</u> .
ndi <u>lamba</u> <u>tshikólómó</u> (I dislike the small cow)	<u>LLLH</u> .
ndi <u>lamba</u> <u>tshibókótó</u> (I reject the he-goat)	<u>LHHH</u> .
ndi <u>lamba</u> <u>lábámókávhà</u> (I reject a fool)	<u>HLLLL</u> .

When the nouns are used as objects after the verb we get the following patterns:

3.1.8. (i) after -fúná (HH)

<u>móthò</u> : HL	<u>mùrì</u> : HL	<u>thàngá</u> : HH	<u>fùlā</u> : HL	<u>mùtòkà</u> : HLL
<u>mùtòlì</u> : HHH	<u>khólómó</u> : HHH	<u>lìvòlò</u> : HHH	<u>mùsádzi</u> : HHL	<u>lásúgù</u> : HHL
<u>bigiri</u> : HHL	<u>dèndèlè</u> : HLL	<u>mákálàhà</u> : HLLL	<u>tshikólómó</u> : HHHH	
<u>tshibókótó</u> : HLLL	<u>lábámókávhà</u> : HLLLL			

3.1.9. after -lamba /.....



- dèndèlè lí á lám̀bà (the witch refuses) LLL
- m̀k̀alàhà ó á lám̀bà (the old man refuses) LLLL
- tshikòlòmó tshí á lám̀bà (the small cow refuses) LLLH
- tshibókótó tshí á lám̀bà (the he-goat refuses) LMHH
- l̀b̀b̀mb̀k̀àv̀hà ló á lám̀bà (the fool refuses) LLLLL

3.1.12. When the noun is used as subject of the sentence followed by the subjectival concord + -f̀nà or + -lám̀bà the toneme patterns are:-

- m̀th̀h̀ :LL    m̀r̀í :LH    th̀ngá :HH    f̀l̀á :HL    m̀t̀k̀à :LLL
- m̀t̀l̀í :LLH    kh̀l̀òmó :LH    l̀ívh̀l̀é :LLH    m̀s̀ádzí :LHH    l̀s̀úgá :LHH
- bígrí :HHL    dèndèlè :LLL    m̀k̀alàhà :LLLL    tshikòlòmó :LLLH
- tshibókótó :LMHH    l̀b̀b̀mb̀k̀àv̀hà :LLLLL

(d) The noun as subject followed by the subjectival concord in the perfect tense:

3.1.13. (i) -f̀nà (HH)

- m̀th̀h̀ ó f̀nà (the person liked) LL
- m̀r̀í wó f̀nà (the tree liked) LH
- th̀ngá yó f̀nà (the roof liked) HH
- f̀l̀á ló f̀nà (the fula liked) HL
- m̀t̀k̀à ó f̀nà (the youth liked) LLL
- m̀t̀l̀í wó f̀nà (the block liked) LLH
- kh̀l̀òmó yó f̀nà (the cow liked) LH
- l̀ívh̀l̀é ló f̀nà (the mealie liked) LLH
- m̀s̀ádzí ó f̀nà (the woman liked) LHH
- l̀s̀úgá lwó f̀nà (the earthworm liked) LHH
- bígrí yó f̀nà (the mug liked) HHL
- dèndèlè ló f̀nà (the witch liked) LLL
- m̀k̀alàhà ó f̀nà (the old man liked) LLLL
- tshikòlòmó tshó f̀nà (the small cow liked) LLLH
- tshibókótó tshó f̀nà (the he-goat liked) LMHH
- l̀b̀b̀mb̀k̀àv̀hà lwó f̀nà (the fool liked) LLLLL

3.1.14. (ii) -lámhá (LL)

<u>múthá</u> ó lámhá (the person refused)	<u>LL.</u>
<u>múrí</u> wó lámhá (the tree refused)	<u>LH.</u>
<u>thángá</u> yó lámhá (the roof refused)	<u>HH.</u>
<u>fáá</u> lo lámhá (the fula refused)	<u>HL.</u>
<u>mátúkà</u> ó lámhá (the youth refused)	<u>LLL.</u>
<u>mútàlì</u> wó lámhá (the block refused)	<u>LLH.</u>
<u>khòlómó</u> yó lámhá (the cow refused)	<u>LLH.</u>
<u>lìvhèlè</u> lo lámhá (the mealie refused)	<u>LLH.</u>
<u>músádzí</u> ó lámhá (the woman refused)	<u>LHH.</u>
<u>lúsúú</u> lwó lámhá (the earthworm refused)	<u>LHH.</u>
<u>bigíri</u> yó lámhá (the mug refused)	<u>HHL.</u>
<u>déndèlè</u> lo lámhá (the witch refused)	<u>LLL.</u>
<u>mákàláhá</u> ó lámhá (the old man refused)	<u>LLLL.</u>
<u>tshikòlómó</u> tshó lámhá (the small cow refused)	<u>LLLH.</u>
<u>tshibókótó</u> tshó lámhá (the ha-goat refused)	<u>LHHH.</u>
<u>lúbòmbúkàvhá</u> lwó lámhá (the fool refused)	<u>LLLLL.</u>

3.1.15. When the noun is used as subject of the sentence followed by the subjectival concord in the perfect tense

+-fúná or +lámhá the toneme patterns are:-

<u>múthá</u> :LL	<u>múrí</u> :LH	<u>thángá</u> :HH	<u>fáá</u> :HL	<u>mátúkà</u> :LLL	<u>mútàlì</u> :LLH
<u>khòlómó</u> :LLH	<u>lìvhèlè</u> :LLH	<u>músádzí</u> :LHH	<u>lúsúú</u> :LHH	<u>bigíri</u> :HHL	
<u>déndèlè</u> :LLL	<u>mákàláhá</u> :LLLL	<u>tshikòlómó</u> :LLLH	<u>tshibókótó</u> :LHHH		
<u>lúbòmbúkàvhá</u> :LLLLL.					

3.1.16. (c) The noun as subject followed by the adjective.

<u>múthá</u> mánálá ú á fúná (The big person likes)	<u>LL.</u>
<u>múrí</u> mánálá ú á fúná (the big tree likes)	<u>LH.</u>
<u>thángá</u> khálá í á fúná (the big roof likes)	<u>HH.</u>
<u>fáá</u> línálá lí á fúná (the big fula likes)	<u>HL.</u>
<u>mátúkà</u> mánálá ú á fúná (the big youth likes)	<u>LLL.</u>
<u>mútàlì</u> mánálá ú á fúná (the big block likes)	<u>LLH.</u>
<u>khòlómó</u> khálá í á fúná (the big cow likes)	<u>LLH.</u>
<u>lìvhèlè</u> línálá lí á fúná (the big mealie likes)	<u>LLH.</u>
<u>músádzí</u> mánálá ú á fúná (the big woman likes)	<u>LHH.</u>

<u>lòsódá</u> <u>lábólá</u> <u>lú</u> á fúná (the big earthworm likes)	<u>LHH.</u>
<u>bigiri</u> <u>khílá</u> <u>í</u> á fúná (the big mug likes)	<u>HHL.</u>
<u>dèndèlè</u> <u>lìhólá</u> <u>íí</u> á fúná (the big witch likes)	<u>LLL.</u>
<u>mèkálàhà</u> <u>mùhólá</u> <u>ó</u> á fúná (the big old man likes)	<u>LLLL.</u>
<u>tshikòlòmó</u> <u>tshihólá</u> <u>tshí</u> á fúná (the big cow likes)	<u>LLH.</u>
<u>tshibókótó</u> <u>tshihólá</u> <u>tshí</u> á fúná (the big he-goat likes)	<u>LHHH.</u>
<u>lùbùmbùkàvHà</u> <u>lòhólá</u> <u>lú</u> á fúná (the big fool likes)	<u>LLLLL.</u>

3.1.17. When the noun is followed by the adjective the toneme patterns are:-

<u>mùthù</u> :LL	<u>mùrí</u> :LH	<u>thángá</u> :HH	<u>fúlá</u> :HL	<u>mùtùkà</u> :LLL	<u>mùtùlì</u> :LLH
<u>khòlòmó</u> :LLH	<u>lìvhèlè</u> :LLH	<u>mùsádzi</u> :LHH	<u>lòsódá</u> :LHH	<u>bigiri</u> :HHL	
<u>dèndèlè</u> :LLL	<u>mèkálàhà</u> :LLLL	<u>tshikòlòmó</u> :LLH	<u>tshibókótó</u> :LHHH		
<u>lùbùmbùkàvHà</u> :LLLLL					

3.1.18.(f) The noun as subject followed by the relative pronoun:

<u>mùthù</u> <u>áné</u> á fúná <u>ó</u> <u>dá</u> (the person who likes has come)	<u>LL.</u>
<u>mùrí</u> <u>úné</u> wá fúná <u>wó</u> <u>dá</u> (the tree that suits has come)	<u>LH.</u>
<u>thángá</u> <u>íné</u> yá fúná <u>yó</u> <u>dá</u> (the roof that fits has come)	<u>HH.</u>
<u>fúlá</u> <u>líné</u> <u>lá</u> fúná <u>lò</u> <u>dá</u> (the fula that suits has come)	<u>HL.</u>
<u>mùtùkà</u> <u>áné</u> á fúná <u>ó</u> <u>dá</u> (the youth who likes has come)	<u>LHH.</u>
<u>mùtùlì</u> <u>úné</u> wá fúná <u>wó</u> <u>dá</u> (the block that likes has come)	<u>LLH.</u>
<u>khòlòmó</u> <u>íné</u> yá fúná <u>yó</u> <u>dá</u> (the cow that likes has come)	<u>LLH.</u>
<u>lìvhèlè</u> <u>líné</u> <u>lá</u> fúná <u>lò</u> <u>dá</u> (the mealie that likes has come)	<u>LLH.</u>
<u>mùsádzi</u> <u>áné</u> á fúná <u>ó</u> <u>dá</u> (the woman who likes has come)	<u>LHH.</u>
<u>lòsódá</u> <u>lúné</u> <u>lú</u> fúná <u>lú</u> <u>dá</u> (the earthworm that likes has come)	<u>LHH.</u>
<u>bigiri</u> <u>íné</u> yá fúná <u>yó</u> <u>dá</u> (the mug that likes has come)	<u>HHL.</u>
<u>dèndèlè</u> <u>líné</u> <u>lá</u> fúná <u>lò</u> <u>dá</u> (the witch that likes has come)	<u>LLL.</u>
<u>mèkálàhà</u> <u>áné</u> á fúná <u>ó</u> <u>dá</u> (the old man who likes has come)	<u>LLLL.</u>
<u>tshikòlòmó</u> <u>tshíné</u> <u>tshá</u> fúná <u>tshó</u> <u>dá</u> (the cow that likes has come)	<u>LLHH.</u>
<u>tshibókótó</u> <u>tshíné</u> <u>tshá</u> <u>tshá</u> fúná <u>tshó</u> <u>dá</u> (the he-goat that likes has come)	<u>LHHH.</u>
<u>lùbùmbùkàvHà</u> <u>lúné</u> <u>lú</u> fúná <u>lú</u> <u>dá</u> (the fool that likes has come)	<u>LLLLL.</u>

3.1.19. The toneme pattern of the noun followed by the relative pronoun are:

mùthù:LL /.....

mùthù :LL mùrì :LI thàngá :HI fála :HL mùtùkà :LLL mùtùlì :LLH  
khòlòmó :LLH lìvhèlè :LLH mùsádzi :LHH lùsógó :LHH bigiri :HHL  
dèndèlè :LLL mùkàlábà :LLLL tshikòlòmó :LLH tshibókótó :LHHH  
lòbòmbùkávà :LLLLL

(g) The noun with the demonstrative pronoun:

3.1.20. (i) the pronoun following the noun:

<u>mùthù</u> òyò (this person)	LL.
<u>mùrì</u> òyò (this tree)	LH.
<u>thàngá</u> iyi (this roof)	HI.
<u>fála</u> ilì (this fula)	HL.
<u>mùtùkà</u> òyò (this youth)	LLL.
<u>mùtùlì</u> òyò (this block)	LLH.
<u>khòlòmó</u> iyi (this cow)	LLH.
<u>lìvhèlè</u> ilì (this mealie)	LLH.
<u>mùsádzi</u> òyò (this woman)	LHH.
<u>lùsógó</u> òlò (this earthworm)	LHH.
<u>bigiri</u> iyi (this mug)	HHL.
<u>dèndèlè</u> ilì (this witch)	LLL.
<u>mùkàlábà</u> òyò (this old man)	LLLL.
<u>tshikòlòmó</u> itshì (this cow)	LLHH.
<u>tshibókótó</u> itshì (this he-goat)	LHHH.
<u>lòbòmbùkávà</u> òlò (this fool)	LLLLL.

3.1.21. (ii) the pronoun preceding the noun:

òyò <u>mùthù</u> (this very person)	LL.
òyò <u>mùrì</u> (this very tree)	LH.
iyi <u>thàngá</u> (this very roof)	HI.
ilì <u>fála</u> (this very fula)	HL.
òyò <u>mùtùkà</u> (this very youth)	LLL.
òyò <u>mùtùlì</u> (this very block)	LLH.
iyi <u>khòlòmó</u> (this very cow)	LLH.
ilì <u>lìvhèlè</u> (this very mealie)	LLH.
òyò <u>mùsádzi</u> (this very woman)	LHH.
òlò <u>lùsógó</u> (this very earthworm)	LHH.

iyi <u>bigiri</u> (this very mug)	<u>NHL</u>
ili <u>dëndèlè</u> (this very witch)	<u>LLL</u>
aya <u>mùkàláhà</u> (this very old man)	<u>LLLL</u>
itshi <u>tshikòlòmó</u> (this very small cow)	<u>LLLH</u>
itshi <u>tshibókótó</u> (this very he-goat)	<u>LHHH</u>
ili <u>lùbùnbùkàvhá</u> (this very fool)	<u>LLLLL</u>

3.1.22. The following are tonemic patterns when the noun is followed or preceded by the demonstrative pronouns:-

<u>mùthà</u> :LL	<u>mùrí</u> :LH	<u>fàlà</u> :HL	<u>thàngá</u> :HH	<u>mùtùkà</u> :LLL	<u>mùtùlì</u> :LHH
<u>khòlòmó</u> :LHH	<u>lìvhèlè</u> :LHH	<u>mùsádzi</u> :LHH	<u>lùsádú</u> :LHH	<u>bigiri</u> :NHL	
<u>dëndèlè</u> :LLL	<u>mùkàláhà</u> :LLLL	<u>tshikòlòmó</u> :LLLH	<u>tshibókótó</u> :LHHH		
<u>lùbùnbùkàvhá</u> :LLLLL					

(h) The noun as subject with the absolute pronoun:

3.1.23. (i) The pronoun following the noun:

<u>mùthà</u> <u>éwé ú á fúná</u> (the person he likes)	<u>LL</u>
<u>mùrí</u> <u>wóné ú á fúná</u> (the tree it likes)	<u>LH</u>
<u>fàlà</u> <u>lóné lí á fúná</u> (the fula it likes)	<u>HL</u>
<u>thàngá</u> <u>yóné í á fúná</u> (the roof it likes)	<u>HH</u>
<u>mùtùkà</u> <u>éwé ú á fúná</u> (the youth he likes)	<u>LLL</u>
<u>mùtùlì</u> <u>wóné ú á fúná</u> (the block it likes)	<u>LLH</u>
<u>khòlòmó</u> <u>yóné í á fúná</u> (the cow it likes)	<u>LLH</u>
<u>lìvhèlè</u> <u>lóné lí á fúná</u> (the medicinal it likes)	<u>LLH</u>
<u>mùsádzi</u> <u>éwé ú á fúná</u> (the woman she likes)	<u>LHH</u>
<u>lùsádú</u> <u>lwóné lá á fúná</u> (the earthworm it likes)	<u>LHH</u>
<u>bigiri</u> <u>yóné í á fúná</u> (the mug it likes)	<u>NHL</u>
<u>dëndèlè</u> <u>lóné lí á fúná</u> (the witch he likes)	<u>LLL</u>
<u>mùkàláhà</u> <u>éwé ú á fúná</u> (the old man he likes)	<u>LLLL</u>
<u>tshikòlòmó</u> <u>tshóné tshí á fúná</u> (the small cow it likes)	<u>LLLH</u>
<u>tshibókótó</u> <u>tshóné tshí á fúná</u> (the he-goat it likes)	<u>LHHH</u>
<u>lùbùnbùkàvhá</u> <u>lwóné lá á fúná</u> (the fool he likes)	<u>LLLLL</u>

(ii) The pronoun/.....



3.1.24. (ii) the pronoun preceding the noun:

éni <u>múthù</u> á á fúná (he the person likes)	HL.
wóné <u>máni</u> á á fúná (it the tree likes)	HL.
yóné <u>thóngá</u> í á fúná (it the roof likes)	HH.
lóné <u>fálá</u> lí á fúná (it the Pula likes)	HL.
éni <u>mátóká</u> á á fúná (he the youth likes)	HHL.
wóné <u>mátúli</u> á á fúná (it the block likes)	HHH.
yóné <u>khòlómó</u> í á fúná (it the cow likes)	HHH.
lóné <u>lívhiélé</u> lí á fúná (it the mealie likes)	HHH.
éni <u>músádzi</u> á á fúná (she the woman likes)	HHL.
lwóné <u>lúsádá</u> lú á fúná (it the earthworm likes)	HHL.
yóné <u>bigiri</u> í á fúná (it the mug likes)	HHL.
lóné <u>déndèlè</u> lí á fúná (it the witch likes)	HLL.
éni <u>mákálàhà</u> á á fúná (he the old man likes)	HLLL.
tshóné <u>tshikòlómó</u> tshí á fúná (it the small cow likes)	HLLH.
tshóné <u>tshibókótó</u> tshí á fúná (it the he-goat likes)	HHHH.
lwóné <u>lúbúmbùkávuhà</u> lú á fúná (it the fool likes)	HHLLL.

3.1.25. When the absolute pronoun followed the noun the toneme patterns of the noun are as shown in (i) and when the absolute pronoun precedes the noun the toneme patterns are as shown in (ii):

(i) múthù: LL      máni: LH      thóngá:HH      fálá:HL      mátóká:LLL  
mátúli:LLL      khòlómó:LH      lívhiélé:LH      músádzi:LH      lúsádá:LH  
bigiri:HHL      déndèlè:LLL      mákálàhà:LLL      tshikòlómó:LLH  
tshibókótó:LHH      lúbúmbùkávuhà:LLLL

(ii) múthù:HL      máni:HL      thóngá:HH      fálá:HL      mátóká:HHL  
mátúli:HHH      khòlómó:HHH      lívhiélé:HHH      músádzi:HHL      lúsádá:HHL  
bigiri:HHL      déndèlè:HHL      mákálàhà:HHL      tshikòlómó:HLLH  
tshibókótó:HHHH      lúbúmbùkávuhà:HH/LLL

3.2.0. CONCLUSION

3.2.1. The noun has been used in fourteen different environments and the results were as follows: (see next page)

a(i) /.....

Noun.	a		b	
	(i) See 3.1.3 & 3.1.4.	(ii)	(i) See 3.1.6. & 3.7.	(ii)
muthu	LL	LL	HL	LL
muri	LH	LH	LH	LH
thanga	HH	HH	HH	HH
fula	HL	HL	HL	HL
matuka	LLL	LLL	HHL	LLL
mutuli	LLH	LLH	HHH/HHL	LLH
kholomo	LLH	LLH	HHH	LLH
livhele	LLH	LLH	HHH	LLH
musadzi	LHH	LHH	HHL	LHH
lusudu	LHH	LHH	HHL	LHH
bigiri	HHL	HHL	HHL	HHL
dendele	LLL	LLL	HHL	LLL
mukalaha	LLLL	LLLL	HLLL	LLLL
tshikolomo	LLLH	LLLH	HHHH	LLLH
tshibokoto	LHHH	LHHH	HLLL	LHHH
lubumbukavha	LLLLL	LLLLL	HLLLL	LLLLL

Noun	f		g	
	See 3.1.19.		See 3.1.20(i)	See 3.1.21 (ii)
muthu	LL		LL	LL
muri	LH		LH	LH
thanga	HH		HH	HH
fula	HL		HL	HL
mutuka	LLL		LLL	LLL
mutuli	LLH		LLH	LLH
kholomo	LLH		LLH	LLH
livhele	LLH		LLH	LLH
musadzi	LHH		LHH	LHH
lusudu	LHH		LHH	LHH
bigiri	HHL		HHL	HHL
dendele	LLL		LLL	LLL
mukalaha	LLLL		LLLL	LLLL
tshikolomo	LLLH		LLLH	LLLH
tshibokoto	LHHH		LHHH	LHHH
lubumbukavha	LLLLL		LLLLL	LLLLL

AND THE TONEME PATTERNS.

c		d		e
(i) See 3.1.10 & 3.1.11.	(ii)	(i) See 3.1.13 & 3.1.14.	(ii)	See 3.1.16.
LL	LL	LL	LL	LL
LH	LH	LH	LH	LH
HH	HH	HH	HH	HH
HL	HL	HL	HL	HL
LLL	LLL	LLL	LLL	LLL
LLH	LLH	LLH	LLH	LLH
LLH	LLH	LLH	LLH	LLH
LLH	LLH	LLH	LLH	LLH
LHH	LHH	LHH	LHH	LHH
LHH	LHH	LHH	LHH	LHH
HHL	HHL	HHL	HHL	HHL
LLL	LLL	LLL	LLL	LLL
LLLL	LLLL	LLLL	LLLL	LLLL
LLLH	LLLH	LLLH	LLLH	LLLH
LHHH	LHHH	LHHH	LHHH	LHHH
LLLLL	LLLLL	LLLLL	LLLLL	LLLLL

h	
(i) See 3.1.23	See 3.1.24 (ii)
LL	HL
LH	HL
HH	HH
HL	HL
LLL	HHL
LLH	HHL
LLH	HHL
LLH	HHL
LHH	HHL
LHH	HHL
HHL	HHL
LLL	HHL
LLLL	HHL
LLLH	HHL
LHHH	HHL
LLLLL	HHL

3.2.2. From the above we can conclude that:

- (i) in fourteen environments investigated there is a change in only three;
- (ii) it seems to warrant the assumption that the remaining eleven environments may be regarded as representing environments in which the toneme pattern of the noun appears in its basic form.

3.2.3. We therefore propose to treat the noun in any one of these eleven environments as being in a position in which it occurs with its basic toneme pattern.

3.2.4. If therefore one wishes to find the basic toneme pattern of the Venda noun one can use it in any one of these environments.

3.2.5. In our subsequent discussions the toneme pattern of a noun given will be that of the noun when it occurs in any of these positions. This will be its basic toneme pattern. For instance if we write HL > HH it means that the basic toneme pattern is HL and it changed to HH.

3.2.6. Since the change of the formatives or of the syllables other than those of the noun are not the concern of this study, we propose to disregard them.

ooo0ooo

CHAPTER IV.

4.1.0. THE NOUN AND ITS FORMATIVES.

The Exposition of the Noun.

4.1.1. The nouns in Venda are of two kinds viz:

- (a) Basic nouns.
- (b) Derived Nouns.

4.1.2. The basic Venda noun consists of a prefix plus a stem:

<u>Prefix.</u>		<u>Stem.</u>		<u>Noun.</u>	<u>Meaning.</u>
<u>mũ-</u>	+	<u>-thũ</u>	>	<u>mũthũ</u>	(person)
<u>vhũ-</u>	+	<u>-thũ</u>	>	<u>vhũthũ</u>	(persons)
<u>mũ-</u>	+	<u>-rĩ</u>	>	<u>mũrĩ</u>	(tree)
<u>mĩ-</u>	+	<u>-rĩ</u>	>	<u>mĩrĩ</u>	(trees)
<u>lĩ-</u>	+	<u>-rĩ</u>	>	<u>lĩrĩ</u>	(a huge tree)
<u>mũ-</u>	+	<u>-rĩ</u>	>	<u>mũrĩ</u>	(huge trees)

4.1.3. These nouns are basic because their stems are roots i.e. no suffix is added to them.

4.1.4. A change in the prefix of the noun means a change in its meaning:

<u>mũ-</u>	+	<u>-thũ</u>	>	<u>mũthũ</u>	(person)
<u>tshĩ-</u>	+	<u>-thũ</u>	>	<u>tshĩthũ</u>	(a thing)

vhũ- ...../.....

<u>vhù-</u>	+	<u>-thù</u>	↘	<u>vhùthù</u>	(kindness)
<u>lù-</u>	+	<u>-thù</u>	↘	<u>lùthù</u>	(a thin person)
<u>lì-</u>	+	<u>-thù</u>	↘	<u>lìthù</u>	(a monster)
<u>kù-</u>	+	<u>-thù</u>	↘	<u>kùthù</u>	(a small thing) but
<u>mù-</u>	+	<u>-rí</u>	↘	<u>mùrí</u>	(a tree)
<u>tshì-</u>	+	<u>-rí</u>	↘	<u>tshìrí</u>	(a small tree)
<u>vhù-</u>	+	<u>-rí</u>	↘	<u>vhùrí</u>	(thin trees or wood)
<u>lù-</u>	+	<u>-rí</u>	↘	<u>lùrí</u>	(a slender tree)
<u>lì-</u>	+	<u>-rí</u>	↘	<u>lìrí</u>	(huge tree)
<u>kù-</u>	+	<u>-rí</u>	↘	<u>kùrí</u>	(a short tree)

4.1.5. The following basic nouns in Venda are arranged according to noun classes and according to syllables in a noun stem e.g.

(i) Prefix with monosyllabic stem.

<u>Prefix.</u>		<u>Stem.</u>	↘	<u>Noun.</u>
Class 1. <u>mù-</u>	+	<u>-thù</u>	↘	<u>mùthù</u> (person)
2. <u>vhà-</u>	+	<u>-thù</u>	↘	<u>vhàthù</u> (persons)
3. <u>mù-</u>	+	<u>-rí</u>	↘	<u>mùrí</u> (tree)
4. <u>mì-</u>	+	<u>-rí</u>	↘	<u>mìrí</u> (trees)
5. <u>lì-</u>	+	<u>-tó</u>	↘	<u>lìtó</u> (eye)
6. <u>má-</u>	+	<u>-tó</u>	↘	<u>mátó</u> (eyes)
7. <u>tshì-</u>	+	<u>-thù</u>	↘	<u>tshìthù</u> (a thing)
8. <u>zví-</u>	+	<u>-thù</u>	↘	<u>zvíthù</u> (things)
9. <u>h-</u>	+	<u>-ngú</u>	↘	<u>hngú</u> (sheep)
10. --		---		---
11. <u>lù-</u>	+	<u>-fú</u>	↘	<u>lùfú</u> (death)
	+	<u>-fò</u>	↘	<u>lùfò</u> (wooden spoon)
				14. <u>vhu-</u> /.....

14.	<u>vhù-</u>	+	<u>-thù</u>	>	<u>vhùthù</u>	(humaneness)
			<u>-lò</u>	>	<u>vhùlò</u>	(homage food)
16.	<u>fhà-</u>	+	<u>-sì</u>	>	<u>fhàsì</u>	(down)
17.	<u>kù-</u>	+	<u>-lè</u>	>	<u>kùlè</u>	(far)
18.	<u>mù-</u>	+	<u>-nó</u>	>	<u>mùnó</u>	(this side)
19.	<u>kù-</u>	+	<u>-sì</u>	>	<u>kùsì</u>	(portion)
			<u>-thù</u>	>	<u>kùthù</u>	(a thing)
21.	<u>dì-</u>	+	<u>-thù</u>	>	<u>dìthù</u>	(monster)

4.1.6. (ii) Noun prefix with disyllabic stem.

1.	<u>mù-</u>	+	<u>-tùkà</u>	>	<u>mùtùkà</u>	(youth)
	<u>lã-</u>	(prefixless nouns)			<u>lãmé</u>	(mother)
2.	<u>vhà-</u>	+	<u>-tùkà</u>	>	<u>vhàtùkà</u>	(youths)
2a.	<u>vhó-</u>	+	<u>-lãmé</u>	>	<u>vhólãmé</u>	(mothers)
3.	<u>mù-</u>	+	<u>-tùlì</u>	>	<u>mùtùlì</u>	(stamping block)
4.	<u>mì-</u>	+	<u>-tùlì</u>	>	<u>mìtùlì</u>	(stamping blocks)
5.	<u>lì-</u>	+	<u>-vhèlè</u>	>	<u>lìvhèlè</u>	(mealie)
6.	<u>mà-</u>	+	<u>-vhèlè</u>	>	<u>màvhèlè</u>	(mealies)
7.	<u>tshì-</u>	+	<u>-kókó</u>	>	<u>tshìkókó</u>	(forked pole)
8.	<u>zví-</u>	+	<u>-kókó</u>	>	<u>zvíkókó</u>	(forked poles)
9.	<u>ù-</u>	+	<u>*-búdží</u>	>	<u>ùbúdží</u>	(goat)
10.	<u>dziN-</u>	+	<u>*-búdží</u>	>	<u>dziNbúdží</u>	(goats)
11.	<u>lù-</u>	(material)	<u>+ -vhàlã</u>	>	<u>lùvhàlã</u>	(pole)
14.	<u>vhù-</u>	+	<u>-tàngù</u>	>	<u>vhùtàngù</u>	(illness)
15.	<u>u-</u>		--		--	
16.	<u>fhà-</u>		--		--	
17.	<u>kù-</u>		--		--	
18.	<u>mù-</u>	+	<u>-ráhú</u>	>	<u>mùráhú</u>	(behind)

20. ku- ...../.....

20. kù- + -dúná > kùdúná (short man)  
 21. dí- + -ngá > díngá (clod)

4.1.7. (iii) Noun prefix with trisyllabic stem.

1. mù- + -kálàhà > mùkálàhà (old man)  
 2. vhà- + -kálàhà > vhàkálàhà (old men)  
 3. mù- + -tòmbótí > mùtòmbótí (tree)  
 4. mì- + -tòmbótí > mìtòmbótí (trees)  
 5. lí- + -vhèngéíé > lívhèngéíé (shop)  
 6. mà- + -vhèngéíé > màvhèngéíé (shops)  
 7. tshí- + -bókótó > tshíbókótó (small he goat)  
 8. zví- + -bókótó > zvíbókótó (small he goats)  
 9. n- + \*-kòlòmó > ìkhòlòmó (a cow)  
 10. dzín- + \*-kòlòmó > dzìkhòlòmó (cattle)  
 11. lù- + -rándálá > lùrándálá (empty space in sky)  
 14. vhù- + -kólólóló > vhùkólólóló (princship)  
 15. ù- -- --  
 16. fhà- -- --  
 17. kà- -- --  
 18. mà- -- --  
 20. kù- + -kálàhà > kùkálàhà (short old man)

4.1.8. A noun which consists of a prefix plus a stem with three and more syllables is a polysyllabic noun.

THE BASIC FOREIGN NOUNS IN VENDA.

4.1.9. In addition to the basic Venda nouns we have also the basic foreign nouns which fall into the following classes:-

Class/.....



<u>Class</u>		<u>stem</u>		<u>Noun</u>
1. <u>mù-</u>	+	<u>-fárisí</u>	>	<u>mùfárisí</u> (pharisee)
2. <u>vhà-</u>	+	<u>-fárisí</u>	>	<u>vháfárisí</u> (pharisees)
3. <u>mù-</u>	+	<u>-gwébé</u>	>	<u>mùgwébé</u> (quince tree)
4. <u>mì-</u>	+	<u>-gwébé</u>	>	<u>mìgwébé</u> (quince trees)
5. <u>lì-</u>	+	<u>-lédéré</u>	>	<u>(lì)lédéré</u> (letter of the alphabet)
6. <u>mà-</u>	+	<u>-lédéré</u>	>	<u>màlédéré</u> (letters)
7. <u>tshj-</u>	+	<u>-dùlò</u>	>	<u>tshjdùlò</u> (chair)
8. <u>zvi-</u>	+	<u>-dùlò</u>	>	<u>zvidùlò</u> (chairs)
9. <u>p-</u>	+	<u>*-kéké</u>	>	<u>khékhé</u> (cake)
10. <u>dzin-</u>	+	<u>*-kéké</u>	>	<u>dzikhéké</u> (cakes)
11. <u>lù-</u>	+	<u>-bàdà</u>	>	<u>lùbàdà</u> (thin road)
14. <u>vhù-</u>	+	<u>-bàdà</u>	>	<u>vhùbàdà</u> (thin roads)
20. <u>kù-</u>	+	<u>-bigiri</u>	>	<u>kùbigiri</u> (small cup)
21. <u>dì-</u>	+	<u>-dégéni</u>	>	<u>dégéni</u> (sheet)

4.1.11. DERIVED NOUNS.

Derived nouns are those nouns which are derived from other parts of speech by means of the use of prefixes and suffixes:-

The noun in Venda may be derived

- (a) from verb stems.
- (b) from nouns by means of the addition of suffixes
- (c) from adjectives.
- (d) from adverbs.
- (e) from reduplicated nouns.
- (f) from compound nouns.

Nouns /.....

NOUNS DERIVED FROM VERB STEMS.

4.1.12. Nouns are derived from verb stems by using the verb stem in the infinitive positive as the base i.e. with u- as the prefix to the verb stem. The u- may be replaced by various prefixes (to the verb stem) of the noun classes.

4.1.13. The infinitive in Venda is a noun which consists of the prefix u- and the verb stem. The prefix u- can be followed by monosyllabic, disyllabic, and polysyllabic verb stems. This may be set out as follows:-

(i) The infinitive noun containing a monosyllabic verb stem

u fá (to die)

u lá (to eat)

u tá (to nominate)

u ká (to draw water)

u wá (to fall)

u xá (to dry up)

4.1.14. Another prefix is substituted for the infinitive prefix u-

u fá : mú-F-1 > múf1 (one who dies)

u lá : mú-L-1 > múl1 (an eater)

u tá : mú-T-1 > mút1 (the nominator)

u ká : mú-K-1 > múk1 (the drawer)

u wá : mú-W-1 > múw1 (one who falls)

u xá : mú-X-1 > múx1 (the loser)

All these derived nouns are agentive nouns of class I singular.

When/.....

4.1.15. When we use the prefix of class 3, mu- we have the following:-

ù fà : mù-F-ò > mùfò (the dicing process)

ù lá : mù-L-ò > mùlò (a share)

ù tá : mù-T-ò > mùtò (nomination)

ù ká : mù-K-ò > mùkò (the process of drawing)

ù vâ : mù-V-ò > mùvò (the falling process)

ù xá : mù-X-ò > mùxò (the drying up)(process of losing)

Here the prefix u- is superseded by prefix mu- class 3 and the terminative vowel -a is superseded by -o to form non-agentive nouns, which indicate the process indicated by the action of the verb.

4.1.16.(ii) The infinitive noun containing a disyllabic verb stem:

ù vhasà : mù-VHAS-ì > mùvhasì (kindler of fire)

ù vètà : mù-VÈT-ì > mùvètì (the scratcher)

ù wèdzà : mù-WÈDZ-ì > mùwèdzì (a helper to cross)

ù xèlâ : mù-XÈL-ì > mùxèlì (the lost one)

ù róngá : mù-RÈNG-ì > mùróngì (a buyer)

ù lálá : mù-LÁL-ì > mùlálì (a sleeper)

These nouns are agentive nouns derived in the same manner as shown in paragraph 4.1.14.

4.1.17. Non-agentive nouns similar to those mentioned in paragraph

4.1.15 are also formed:

ù vhasò : mù-VHAS-ò > mùvhasò (process of kindling)

ù vètò : mù-VÈT-ò > mùvètò (process of scratching)

ù wèdzò : mù-WÈDZ-ò > mùwèdzò (process of crossing)

u xela /.....

- ù xèlâ : mù-KÈL-ò > mùxèlò (process of getting lost)
- ù réngá : mù-RÈNG-ó > mùréngó (process of buying)
- ù lálá : mù-LÁL-ó > mùláló (peace)

These nouns also indicate a process or the action expressed by the verb stem. (see 4.1.15)

4.1.18. (iii) The infinitive containing the trisyllabic verb stem.

- ù dàvnhùlâ : mù-DÁVNHÙL-i > mùdàvnhùlì (the proposer)
- ù dówèdzâ : mù-DÒWÈDZ-i > mùdówèdzì (the tamer)
- ù dâmbikâ : mù-DÁMBÍK-i > mùdâmbikì (the bewitcher)
- ù éléléwá : mù-ÉLÉLW-i > mùéléléwí (rememberer)
- ù fârédzâ : mù-FÁRÉDZ-i > mùfârédzì (the coverer)
- ù hànèdzâ : mù-HÀNÈDZ-i > mùhànèdzì (the denier)
- ù lóvhédzâ : mù-LÓVHÉDZ-i > mùlóvhédzì (baptiser)

All these nouns are agentive nouns formed in a similar manner to those in paragraph 4.1.14.

4.1.19. Non-agentive nouns similar to those in paragraph 4.1.15 are:

- ù dàvnhùlâ : mù-DÁVNHÙL-ò > mùdàvnhùlò (the act of loving)
- ù dówèdzâ : mù-DÒWÈDZ-ò > mùdówèdzò (act of taming)
- ù dâmbikâ : mù-DÁMBÍK-ó > mùdâmbikó (act of bewitching)
- ù éléléwá : mù-ÉLÉLW-ó > mùéléléwó (act of remembering)
- ù fârédzâ : mù-FÁRÉDZ-ó > mùfârédzó (act of covering)
- ù hànèdzâ : mù-HÀNÈDZ-ò > mùhànèdzò (act of denying)
- ù lóvhédzâ : mù-LÓVHÉDZ-ó > mùlóvhédzó (act of baptising)

4.1.20. (iv) The infinitive noun containing the polysyllabic verb stem.

Agentive nouns of paragraph 4.1.14.

u lamukanya /.....

- à lāmùkányà : mù-LĀMŪKĀNY-ì > mùlāmùkányì (separator)
- à rérélelé : mù-RÉRÉLÉL-ì \ mùrérélelé (supplicator)
- à tìkíméle : mù-TÍKÍMÉL-ì > mùtìkíméle (the disappearer)
- à bínálálá : mù-BÍNÁLÁL-ì \ mùbínálálá (the bender)

4.1.21. Non-agentive nouns of class 3; of paragraph 4.1.15:

- à lāmùkányà : mù-LĀMŪKĀNY-ò > mùlāmùkányò (separation)
- à rérélelé : mù-RÉRÉLÉL-ò \ mùrérélelé (supplication)
- à tìkíméle : mù-TÍKÍMÉL-ò > mùtìkíméle (disappearance)
- à bínálálá : mù-BÍNÁLÁL-ò > mùbínálálá (the act of bending)

4.1.22. The following nouns are derived from verb stems with the ending -a:

- mù- + -lísá \ mùlísá (a herd boy)
- vhù- + -lísá \ vhùlísá (herdboyship)
- kù- + -lísá \ kùdísá (a small herdboy)
- mù- + -tòmá > mùtòmá (the poor)
- vhù- + -tòmá > vhùtòmá (slenderness and poor) or (state of poverty)
- kù- + -tòmá \ kùtòmá (infant)
- yhù- + -tòmá > yhùtòmá (falschood)

DERIVATION BY MEANS OF NOMINAL SUFFIXES.

4.1.23. The main suffixal formatives apart from endings which are used with nouns are the feminine suffix, the masculine suffix, diminutive suffix and the manner suffix viz -kadzi -lume -ana and -ele.

(i) The feminine suffix -kadzi

The following nouns take the feminine suffix:-

- ngòó > ngòókádzi (female elephant)
- mbúdzí \ mbúdzíkádzi (she-goat)
- mùthù > mùthùkádzi (a female person)
- kháló > khálókádzi (a cow)

4.1.24. (ii) The /.....

4.1.24 (ii) The masculine suffix -lume.

The following nouns take the male suffix -lume e.g.

nddú > nddú́lúme (male lion)

mùkúkà > mùkúkúlúme (cock)

mùtù > mùtù́lúme (male mutu)

màlúme (uncle)

4.1.25 (iii) The diminutive suffix -ana.

These nouns take the diminutive suffix -ana:

mùtùkà > mùtùkà́na (boy)

ngùlùvhè > ngùlùzwàna (little pig)

mùthànngá > mùthànngà́na (young man)

mùsádzí > mùsádzà́na (little woman)

mbúdzí > mbúdzà́na (kid)

mùlámbo > mùlámbówana (rivulet)

4.1.26 (iv) The suffix of manner -ele.

The following nouns contain the suffix of manner:-

kùdzúléle < -dzúlé (manner of sitting).

màítéle < -ítá (manner of doing)

kùtshimbiléle < -tshimbilá (manner of walking)

vhùdéle cf. < -vhùdí (tidiness)

màlwéle < -lwà (manner of fighting).

màvhónéle < -vhóná (manner of seeing).

màséngéle < -séngá (manner of trying a case)

màéndéle < -éndà (manner of going).

màténdéle < -téndá (manner of agreeing).

kùháléle < -hólá (manner of growing)

kutwelo ...../.....

kùtwéle < -twa (manner of spending the day).

màshóméle < -shómá (manner of working).

4.1.27. NOUNS DERIVED FROM ADJECTIVES.

Abstract nouns can be derived from adjectives by using the prefix vhu-, e.g.

vhùhálá < -hálá (hugeness)

vhùtúkú < -túkú (smallness)

vhùsákénéc < -sákéné (thinness)

vhùrárú < -rárú (trinity)

vhùdálá < -dálá (greenness)

vhùpfúfhi < -pfúfhi (shortness)

vhùlápú < -lápú (length)

vhùtshènà < -tshènà (whiteness)

NOUNS DERIVED FROM ADVERBS.

4.1.28. In Venda adverbs can be changed to nouns by means of the prefix li- prefixed to the adverbial stem e.g.

litádúlú < tádúlú (the heavens)

lifándá < fándá (the world)

lifhàsi < fhàsi (the Earth)

lingómù < ngómù (the inside)

likàti < kàti (the centre)

litàvhàtsindi < vhùtāv̀hàtsindi (the land of vhùtāv̀hàtsindi)

REDUPLICATED NOUNS.

4.1.29. Nouns can be derived by means of reduplication i.e. a noun can be wholly or partly repeated to form a single concept. Nouns can be duplicated in two ways viz:-

By/.....

4.1.30. (i) By the repetition of the full noun e.g.

mùthù-mùthù < mùthù (a good person)

mbúdzí-mbúdzí < mbúdzí (a good goat)

mùrí-mùrí < mùrí (a good tree)

ñwàná-ñwàná < ñwàná (a good child)

thàvhà-thàvhà < thàvhà (a great mountain)

tómbó-tómbó < tómbó (a real stone)

thángá-thángá < thángá (real roofs)

(ii) By repetition of the stem of the noun e.g.

mùtúkú-túkú < mùtúkú (very small)

màsiári-siári < màsiári (day time)

liivhà-ivhà < liivhà (a real dove)

mùsádzí-sádzí < mùsádzí (a real woman)

mùtùkà-tùkà < mùtùkà (a real youth)

vhùsikù-sikù < vhùsikù (real night)

COMPOUND NOUNS.

4.1.31. There are two kinds of compound nouns in Venda:-

(i) compound nouns made up of phrases viz:-

màtsà-ngà-lúwà-màdjí-á-mútsénéné (precipice descender)

nyàmùtsà-ngà-dá-tíí-vá-lòmbè (branch descender)

mùtándá-ngá-úwè (the causer of falling)

mànàkisà-zwi-tòmà (the refiner)

4.1.32 (ii) Compound nouns made up of stems e.g.

mùlú-ífá < -lú (heir)

mùdà-phándá < -dà Plus phándá (first comer)

mùtùkà-mùtswù < mùtùkà and -tswù (name)



4.2.0. DETERMINING THE TONEME OF THE FORMATIVES.

4.2.1. The basic toneme pattern of the Venda noun as shown in the previous chapter can now be broken up into the tonemes of the formatives.

4.2.2. We are now going to determine the toneme pattern of the class prefix, the ending and the root.

The class prefix.

4.2.3. From the following nouns with their class prefixes underlined the toneme pattern of the class prefix is determined:

<u>mù</u> thù:LL (person)	<u>vhà</u> thù:LL (persons)
<u>lì</u> tó:HH (eye)	<u>má</u> tó:HH (eyes)
<u>mù</u> tùkà:LLL (youth)	<u>lì</u> vhòlè:LLH (mealie)
<u>mù</u> tìlì:LLH (block)	<u>mù</u> sádzì :LHH (woman)
<u>lù</u> sùdù :LHH (earthworm)	<u>mù</u> dámbìkì:LHHH (bewitcher)
<u>ḿ</u> ngú :HH (sheep)	<u>ḿ</u> mbwá:HH (dog)
<u>ḿ</u> rérélélì: LHHHH (supplicator)	<u>vhó</u> -khótsì:HHH (fathers)
<u>vhó</u> -ḿné :HHH (mothers)	<u>mù</u> ráhú:LHH (back)
<u>kù</u> tándá:LHH (a stick)	<u>mù</u> káláhà:LLLL (old man)
<u>tshì</u> kòlómó:LLLH (small cow)	<u>tshì</u> bókótó:LHHH (he-goat)
<u>lù</u> bùmbùkàvhà:LLLLL (a fool)	<u>lù</u> rwánzhívhá: LHHH (hawk)
<u>vhù</u> pándákáli:LHHHH (forked part)	<u>má</u> dálìmbò: LLLL (magic)
<u>mù</u> táli:LHH (wise man)	<u>mù</u> tàli: LLL (woman deserter)
<u>mù</u> wì:LL (one who falls)	<u>mù</u> fì:LH (one who dies)
<u>mù</u> wédzi:LLL (one who helps to cross)	<u>mù</u> réngì:LHH (buyer)
<u>mù</u> dòwédzi:LLL (tamer)	<u>mù</u> fárédzi:LHHH (coverer)
<u>tshì</u> kòlè: LLH (small cloud)	<u>tshì</u> kólè: LHL (expectant mother)

4.2.4. From the above nouns it is evident that the class prefix of the noun has a low toneme as a general rule except vhó- which has a high toneme. This vhó- may have been derived from vha+u. The n- prefix has a high toneme in monosyllabic stems such as in ḿngú, ḿmbwá.

4.2.5. The class prefix in lìtó, mátó has a high toneme.

In these nouns it seems the following has happened:

(i) the lì-+tó may have been a result of the elision of the vowel of the prefix causing the prefix to take the toneme of the initial syllable of the stem.

(ii) /.....

(ii) the vowels of li- and ma- were assimilated to the vowel of the stem resulting in high toneme and the length of the vowel in lito /mato cf. itó. This is not the case with vhó<sup>1</sup>).

The Ending.

4.2.6. The Venda noun can end in the following vowels:

-u, -o, -e, -i, -a.

4.2.7. -U

	<u>L</u>	<u>H</u>
mùtòmbù (body)		mùràhù (back)
vhùtùngù (pain)		lùsùdù (earthworm)
dìthù (monster)		ndàù (lion)
gàkù (bun)		làfù (death)

4.2.8. From these nouns it seems that there are two u's in Venda viz (i) a high toneme -ù

(ii) a low toneme -ù

4.2.9. (a) The ending -ù appears after L tonemes only. Whether it is inherently L it cannot be deduced. It would seem that it is an assimilated form.

(b) The H final -ù ending is found after L and H and it is undoubtedly an inherently high toneme ending.

4.2.10 /.....

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1. Westphal comes to the same conclusion when he says, 'it will suit our purpose to regard disyllabic stems as basic tonal units. The tone of their prefixes when nothing preceded is always low. To this there is one exception viz, the prefix of class 2a, vhó- this prefix is always high and cannot therefore be regarded as a member of the low-toned prefix system'. VENDA: TONAL STRUCTURE AND INTONATION. p.58.

4.2.10. -O

<u>L</u>	<u>H</u>
<u>tshisòlò</u> (back biting)	<u>tshisòló</u> (bracelet gift)
<u>mùgùmò</u> (the powder to be eaten)	<u>mùgúmó</u> (end)
<u>màgàlimbò</u> (magic)	<u>thòhó</u> (monkey)
<u>gòmbò</u> (hole)	<u>gòmbó</u> (navel)
<u>gòndò</u> (main path)	<u>mùtó</u> (nomination)

4.2.11. From these nouns it seems that there are two-o's in Venda viz

- (i) a high toneme -ó
- (ii) a low toneme -ò

4.2.12. It is possible that the low -ò in tshisòlò is a case of assimilation since the preceding toneme is low but when one considers tshisòló where the preceding toneme is low but the ending is a high toneme. This indicates no assimilation.

4.2.13. It seems to warrant the conclusion that two -o endings:

- (i) a high -ó (ii) a low -ò exist in Venda.

4.2.14. -E

<u>L</u>	<u>H</u>
<u>dèndè</u> (musical instrument)	<u>déñndé</u> (tent)
<u>ndòdè</u> (game)	<u>màré</u> (saliva)
<u>tshèlè</u> (Hand rattle)	<u>tshéle</u> (idle talks)
<u>tshikólè</u> (expectant mother)	<u>tshikòlé</u> (small cloud)

4.2.15. From these nouns it seems that there are two e's in Venda viz

- (i) a high toneme -é
- (ii) a low toneme -è

4.2.16. In dèndè we may say that the ending may be a case of assimilation by preceding -è while in déñndé -é by a preceding -é but this is not correct since in tshikólè the -ó a high toneme is between two low tonemes and in tshikòlé the -é is preceded by a low toneme. Here we may assume a H -é and a L -è without any doubt.

4.2.17/.....

4.2.17.

-i

<u>L</u>	<u>H</u>
mùt <sup>à</sup> lì (woman deserter)	mùt <sup>á</sup> lì (a wise man)
bigìrì (a mug)	mùtùlì (a block)
mùwì (one who falls)	mùrì (a tree)
	mùsádzì (a woman)

4.2.18. These nouns show that there are two -i's in Venda viz

(i) a high toneme -i

(ii) a low toneme -ì

4.2.19. In mùt<sup>à</sup>lì it may be a case of assimilation because the preceding toneme is low but this is not the case with bigìrì where the low toneme is preceded by a high toneme. In mùrì the high toneme is preceded by a low toneme. Therefore no toneme is assimilated in the above nouns but two tonemes.

4.2.20.

-A

<u>L</u>	<u>H</u>
mùlis <sup>à</sup> (child's illness)	mùlis <sup>á</sup> (a herd boy)
ṭhàng <sup>à</sup> (reeds)	ṭháng <sup>á</sup> (roof)
mùtùk <sup>à</sup> (a youth)	màf <sup>á</sup> (inheritance)
fúl <sup>à</sup> (a fruit)	

4.2.21. The above nouns show that there are two -a's in Venda viz

(i) a high toneme -á

(ii) a low toneme -à

The Root.

4.2.22. The nouns already used in the determination of the toneme of the prefix and endings (see 4.2.3) are here used again for the determination of the toneme of the root:

- mù-/SADZ-/-i : H (woman)
- mù-/T<sup>á</sup>AL/-i :H (a wise man)
- mù-/T<sup>à</sup>AL/-i :L (a woman deserter)
- mù-/KALÀH/-à: LL (old man)
- lù-/BUMBÙKÀVH/-à :LLL (a fool)
- lù-/RWÁNZHÍVH/-á: HH (a hawk)
- vhù-/PÁNDÁKÁL/-i :HHH (forked part)
- vhù-/T<sup>à</sup>UNG/-à :L (pain)

4.2.23. The following are the toneme patterns of the roots:

mono-root : H or L

di-root : HH or LL

tri-root : HHH or LLL

poly-root : HHHH or LLLL.

4.2.24. It is evident from the above nouns that the basic toneme pattern of the basic noun (prefix+root+ending) is the sum total of the tonemes of the prefix, root, and ending:

mù-/SÁDZ/-i > mùsádzi      mù-/TÁL/-i > mùtáli. The toneme pattern of the noun is predictable only if the tonemes of the formatives are known.

4.3.0. DEVERBATIVE NOUNS.

4.3.1. Deverbative nouns are derived from:

(i) positive infinitive verb stems: ù fá, ù lálá

(ii) mono-root, di-root, tri-root etc. of basic verb stems:

mù-/T/-ó > mùtó,      mù-/LÁMÙL/-i > mùlámùli,

(iii) di-root, tri-root of extended verb stems:

mù-/RÉNGÍS/-i > mùréngísí,      mù-/RÉRÉLÉL/-i > mùréréléli

4.3.2. The roots have the following toneme patterns:

(i) H or L for a V or CVC root;

(ii) HH or LL, HL, LH for VCVC, CVCVC, root;

(iii) HHH, LLL, HHL, HLL, LHL, HLH for VCVCVC or CVCVCVC root;

(iv) HHHH, HHHL, HHLL, LLLL for VCVCVCVC, CVCCVCCVVC root.

4.3.3. The term a deverbative noun here refers to a noun derived from a basic verb root or an extended verb root.

4.3.4. According to the type of verb stems the following deverbative nouns are found:

mùwí:LL mù-/W/-i cf -wá (mono-root C) (one who falls)

mùfí : LH mù-/F/-i cf -fá (mono-root C) (one who dies)

mùlí :LH mù-/L/-i cf -lá (mono-root C) (an eater)

mùyí :LL mù-/Y/-i cf -yá (mono-root C) (one who goes)

mùwédzì :LLL mù-/WEDZ/-i (mono-root CVC) (helper) cf -wédzà

mùréngísí :LHH mù-/RÉNGÍS/-i cf -réngísá (di-root CVCVC) (seller)

murengi /.....

- mùrèngí:LHH mù-/RÉNG/<sup>1</sup>-í cf -rèngá (mono-root C) (buyer)
- mùláló:LHH mù-/LÁL/-ó cf -lálá (mono-root C) (peace)
- mùdòwèdzí:LLLL mù-/DÒWÈDZ/-í cf -dòwèdzá (di-root CVCVC) (tamer)
- mùdámíkí:LHHH mù-/DÁMBÍK/-í cf -dámíká (di-root CVCVC) (bewitcher)
- mùfàrédzì:LHHH mù-/FÁRÉDZ/-í cf -fàrédzá (di-root CVCVC) (coverer)
- mùréréléí:LHHHH mù-/RÉRÉLÉL/-í cf -rérélélá (tri-root CVCVCVC)  
(supplicator)
- mùéíléíwí:LHHH mù-/ÉLÉLW/-í cf -éíléíwá (di-root VCVC) (rememberer)
- mùtíkíméí: LHHHH mù-/TÍKÍMÉL/-í cf -tíkímélá (tri-root CVCVCVC)  
(disappearer)

4.3.5. Nouns derived from verb stems or extended verb stems show the following toneme patterns:

- LL
- LH
- LHH
- LLL
- LHHH

LHHHH respectively.

4.3.6. The toneme pattern of a deverbative noun depends on the root or extended root of the verb stem. For instance from the verb stem -rèngá with the root /RÉNG/ extended root /RENGIS/- we get mùrèngí, mùrèngwá, mùrèngísí.

4.3.8. The root influences the ending. What is of interest here is that the ending -í, and also -wá (passive) has the same toneme as the -á of the infinitive. This is interesting since it shows that the ending in these cases is assimilated to the toneme of the root.

4.4.0/.....

1. The ROOT is in capital letters while the prefix and the ending are in small letters.

4.4.0. THE NOMINAL SUFFIXES.

4.4.1. The main nominal suffixes apart from endings which are used with nouns are the feminine, the masculine, the manner, the diminutive and the locative.

The feminine suffix -kadzi.

4.4.2. In determining the toneme pattern of the suffix -kadzi the following nouns were used as already dealt with in the determining of the basic toneme pattern:

ndòákádzi LHHH cf ndòú LH (female elephant)

mbúdzikádzi HHHH cf mbúdzi HH (female goat)

mùthùkádzi LLHH cf mùthù LL (female person)

khálúkádzi HHHH cf khálú HH (a cow)

4.4.3. The toneme patterns of the above nouns with the suffix -kadzi are:

LLHH

LHHH

HHHH.

4.4.4. The toneme pattern of mùthù is LL but when it has taken -kadzi the pattern is LLHH. Every noun that takes the suffix -kadzi has a final HH pattern. This leads us to the conclusion that the suffix -kádzi has an HH pattern.

The masculine suffix -lume.

4.4.5. In order to determine the toneme pattern of the masculine suffix -lume the nouns with the suffix were used as before:

ndòúlómé: LHHH cf ndòú LH (a male elephant)

mùthùlómé: LLHH or mùthùlómé: LLLL cf mùthù: LL (male person)

mùtùlómé: LHH LLHH cf mùtù: LL (a male mutu)

màlómé: LHH cf. mà-: L (uncle)

mùdzimlómé: LHHH or mùdzimlómé: LLLL cf. mùdzimù: LLL (God)

4.4.6. The above nouns show the following toneme patterns when used with the suffix -lume:

LHH

LLHH/.....

LLHH

LHHH

LLLHH

LLLL

LLLLL respectively.

4.4.7. When the nouns are used with the suffix -lume the following rules apply:

- (i) the suffix assumes a high toneme pattern if the ending is high: ndòólómé: LHHH cf. ndòó :LH
- (ii) the suffix assumes a low toneme pattern if the ending is low: mùdzìmùlòmè: LLLLL cf mùdzìmù :LLL
- (iii) the suffix assumes an HH pattern irrespective of the ending with most Luphani speakers: mùthùlómé: LLHH
- (iv) the suffix assumes an HH pattern irrespective of the preceding toneme: màlómé: LHH cf mà- :L.

4.4.8. Therefore the toneme pattern of the suffix -lume is generally a high toneme but it is subject to the influence of the preceding toneme in certain instances.

The manner suffix -ele.

4.4.9. The toneme pattern of the suffix -ele is determined by using it with the following nouns:

vhùdélé LHH cf vhùdí : LL (tidiness)

màitélé LHHH cf -itá :HH (manner of doing)

kùhùlélé LHHH cf kùlá :HH (manner of growing)

màséngélé :LHHH cf -séngá :HH (manner of trying acase)

kùdzùlélé :LHHH cf -dzùlá :HH (manner of living)

màlwélé: LHH cf -lwà :L (manner of fighting)

4.4.10. From the above toneme patterns it is evident that the suffix -élé has an HH toneme pattern. It replaces the final vowel of the word to which it is attached and then assumes a high toneme : màlwélé :LHH cf -lwà :L

The diminutive suffix -ana.

4.4.11. The toneme pattern of the suffix -ana is determined by using it with the nouns:



mbúdzáná HHHH cf mbúdzi HH (a kid)

mùtùkáná LLLH cf mùtùkà LLL (a youth)

ndógwáná LHH cf ndóú LH (young elephant)

mùkàlàháná LLLLH cf mùkàlàhà LLLL (old man)

mùthàngáná LLHHH cf mùthàngá LLHH (young youth)

mùlàmbwáná LLLH cf mùlàmbò LLL (a rivulet)

ngùlùzwáná LLLH cf ngùlùvhè LLL (a small pig)

4.4.12. The above nouns show the following toneme patterns:

LHH

LLLH

LLHHH

LLLLH respectively.

4.4.13. From the above toneme patterns it is evident that the initial syllable of -ana has no fixed toneme but depends on what toneme precedes it. The final syllable is however maintaining a high toneme in most nouns. The variable toneme is indicated by + hence the toneme pattern of -ana diminutive suffix -aná is -<sup>+</sup>aná.

The locative suffix -ni.

4.4.14. In determining the toneme pattern of the locative suffix -ni nouns with it were used as before:

mùthùní LLL cf mùthù LL (in the person)

mùríní LHH cf mùrí LH (in the tree)

mbúdzíní HHH cf mbúdzi HH (in the goat)

mùtùkàní LLLL cf mùtùkà LLL (in the youth)

lùrwánzhívhání LHHHH cf lùrwánzhívhá LHHH (in the hawk)

4.4.15. From the above nouns with the suffix -ni the locative suffix we have the following toneme patterns:

LLL

LHH

HHH

LLLL

LHHHH respectively.

4.4.16. The above toneme patterns of the noun with the locative

suffix /.....

suffix -ni show that the suffix has no fixed toneme pattern. It takes a high toneme pattern if the noun preceding it has a high toneme and it takes a low toneme if the noun preceding it has a low toneme.

4.5.0 THE TONEME OF THE NOUN WITH THE ENCLITICS.

4.5.1. In Venda the following enclitics <sup>1)</sup> are used with the nouns: -vho, -de, -shu<sup>2)</sup>.

4.5.2. The following nouns are used with the above enclitics:

- mùthù-vhó LLH cf mùthù LL (the person also)
- mbúdzí-vhò HHL cf mbúdzí HH (the goat also)
- mùtùkà-vhó LLLH cf mùtùkà LLL (the youth also)
- livhèlé-vhò LLHL cf livhèlé LLH (the mealie also)
- khòlòmó-vhò LLHL cf khòlòmó LLH (the cow also)

-de

- mùthù-dé LLH cf mùthù LL (what sort of person)
- mbúdzí-dé HHH cf mbúdzí HH (what sort of goat)
- mùtùkà-dé LLLH cf mùtùkà LLL (what sort of youth)
- livhèlé-dé LLHH cf livhèlé LLH (what sort of mealie)
- khòlòmó-dé LLHH cf khòlòmó LLH (what sort of cow)

-shu

- mùthù-shú LLH cf mùthù LLL (a person too)
- mbúdzí-shú HHH cf mbúdzí HH (a goat too)
- mùtùkà-shú LLLH cf mùtùkà LLL (a youth too)
- livhèlé-shú LLHH cf livhèlé LLH (a mealie too)
- khòlòmó-shú LLHH cf khòlòmó LLH (a cow too)

4.5.3./.....

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1. C.H. Dokx: Bantu Linguistic Terminology p.99.  
 2. D. Ziervogel & R.Dau: Hand book of the Venda Language p.170.

4.5.3. The toneme patterns, of the enclitics are:

- (i) -dè -shú H
- (ii) -vhò or -vhò H or L (this enclitic assumes a high toneme pattern when preceded by a low toneme: mùthù-vhò but a low toneme pattern if preceded by an H: mbúdzí-vhò.)

4.5.4. When the noun has been used with the enclitics -dè -shú the noun has a final H toneme: mùthù-dè.

4.5.5. When the noun has final H and takes -vho : khòlòmò-vhò the -vhò is experienced as a falling toneme and therefore it becomes a low toneme.

4.6.0. CONCLUSION.

4.6.1. From the discussions in this chapter we can conclude as follows:-

- (i) that the class prefix of the noun has a low toneme as a rule except the prefix vhò- which has a high toneme.
- (ii) that the mono-root of the noun has either a high toneme or a low toneme: mù-/TÁL/-í > mùtáí  
mù-/TÀL/-í > mùtáli while the di-root has either high or low tonemes: mù-/KÀLÀH/-à > mùkàlàhà  
lù-/R:ÁNZHÍVH/-á > lùrwánzhívhá.
- (iii) that the verb root <sup>1)</sup> or the extended verb root determines the basic toneme pattern of a deverbative noun:  
mù-/RÉNG/-í > mùréngí, mù-/RÉRÉLÉL/-í > mùrérélélí

(iv) /.....

1. Westphal says: "Affixes with similar neutral powers are verbal extension which are either high or low depending on the tone of the root syllable of the verb."  
VENDA: TONAL STRUCTURE AND INTONATION. p.57.

- (iv) that it seems that there are two series of vowel endings in Venda: a H and L one for each of the five vowels.
- (v) that the ending of a noun has no definite toneme pattern but depends on the ending itself: tshikòlè (small cloud) tshikólè (expectant mother).
- (vi) that the nominal suffixes <sup>1)</sup> have the following toneme patterns:

-kádzi : HH

-élé : HH

-lume : either HH or LL

-ni : H or L

-ana : LH or HH.

Grouping/.....

1. Westphal has the following tone patterns for -kadzi & -lume:

" -lume becomes HH if preceded by an H

LL " " " L

HL " " " HH

-kadzi HL " " " HH

LL " " " LL and he

states as follows: "It is difficult to generalise from these examples and it is not an easy task to find suitable examples in common use". VENDA: TONAL STRUCTURE & INTONATION, p.67.

4.7.0. GROUPING OF NOUNS ACCORDING TO TONEME PATTERNS.

4.7.1. The nouns are grouped according to their toneme patterns.

The patterns were obtained as already described.

BASIC NOUNS.

4.7.2. disyllabic nouns with LL pattern.

- mùthù LL (person)
- gàgà LL (skin box snuff box)
- lùfò LL (wooden spoon)
- gùmbà LL (a rough skin)
- thàngà LL (reeds)
- kùlè LL (far)
- kùdù LL (a small hut)
- bàdà LL (road)

4.7.3. Disyllabic nouns with LE pattern.

- mùrì LH (a tree)
- mùnó LH (this side)
- ghòhó LH (a monkey)
- dàdà LH (a kaross)
- ndàù LH (a lion)
- ndòù LH (elephant)

4.7.4. Disyllabic with HL pattern.

- dádà HL (monster)
- fùlà HL (a fruit)

4.7.5. Trisyllabic nouns with LLL pattern.

- mùtùkà LLL (a youth)
- vhùtàngù LLL (pain)

4.7.6. Trisyllabic nouns with LLH pattern.

- khòlòmó LLH (a cow)
- lìvhèlè LLH (mealie)
- mùtùlì LLH (a block)

4.7.7. Trisyllabic nouns with LHH pattern.

- mùsádzí LHH (woman)
- lùsúdu LHH (earthworm)
- kùdúná LHH (a small man).

4.7.8. Trisyllabic Nouns with HHH pattern.

- lédéré HHH (letter)  
théndélé HHH (playing instrument)  
dégéni HHH (a sheet)  
pháláná HHH (young impala)

4.7.9. Polysyllabic Nouns with LLLL pattern.

- mùkàlàkà LLLL (an old man)  
màdàlimbò LLLL (magic)

4.7.10. Polysyllabic Nouns with LLLH pattern.

- tshìkòlòmó LLLH (a small cow)  
vhùkòlòmó LLLH (thin cows)

4.7.11. Polysyllabic Nouns with LLHH pattern.

- mùtòmbóti LLHH (a tree's name)  
livhèngélé LLHH (a shop)

4.7.12. Polysyllabic Nouns with LHHH pattern.

- mùséngélé LHHH (a bamboo)  
tshìbókótó LHHH (a he-goat)  
mùgwébééré LHHH (a quince tree)

4.7.13. Polysyllabic Nouns with HHHH pattern.

- khúlúkádzi HHHH (a cow)  
Rázwináni HHHH (the name of a person)

4.8.0/.....

4.8.0. GROUPING OF DERIVED NOUNS, NOUNS WITH SUFFIXES AND NOUNS WITH ENCLITICS ETC. ACCORDING TO THEIR TONEME PATTERNS.

4.8.1. Disyllabic Nouns with LL pattern.

mùwí LL (the falling one)

mùtsí LL (the descender)

4.8.2. Disyllabic Nouns with LH pattern.

mùtí LH (the nominator)

mùxí LH (the loser)

mùdó LH (love / desire to do something)

4.8.3. Trisyllabic nouns with LLL pattern.

mùvèdží LLL (the helper)

mùvètí LLL (the scratcher)

mùxèlí LLL (the lost one)

4.8.4. Trisyllabic Nouns with LLH pattern.

mùthù-shù LLH (the person too)

gágá-dé LLH (the rough skin too)

thàngá-dé LLH (reeds too)

4.8.5. Trisyllabic Nouns with LHH pattern.

mùláló LHH (peace)

lùfúnó LHH (love)

mùlisá LHH (shepherd)

màlwélé LHH (manner of fighting)

4.8.6. Trisyllabic Nouns with HHH pattern.

pfáredzó HHH (covery)

mbúdzáná HHH (kid)

ndámbikó HHH (bewitching)

nyélélvó HHH (remembrance)

4.8.7. Trisyllabic Nouns with HHL pattern.

gágá-vhò HHL (raw fruit too)

mbúdzí-vhò HHL (the goat too)

bigirí HHL (a mug)

mudavhulo/.....

4.8.8. Polysyllabic Nouns with LLLL pattern.

mùdàvnhùlò LLLL (love making)

mùdòwèdži LLLL (tamer)

mùdzivhèlì LLLL (protector)

4.8.9. Polysyllabic Nouns with LLLH pattern.

mùtùkàná LLLH (a boy)

mùtùkà-dé LLLH (a youth too)

4.8.10. Polysyllabic nouns with LLHH pattern.

mùthùlómě LLHH (a male person)

mùthùkádži LLHH (a female)

mùdà-phándá LLHH (the forerunner)

4.8.11. Polysyllabic nouns with LRRH pattern.

mùréngisi LRRH (a buyer)

mùdámiki LRRH (a bewitcher)

mùélélwí LRRH (a rememberer)

4.8.12. Polysyllabic nouns with HHHH pattern.

tómbó-tómbó HHHH (a stone)

théréléló HHHH (supplication)

ndádámáló HHHH (the process of moving slantly)



5.1.0.     THE COPULATIVE FORMATIVES PRECEDING THE NOUN.

5.1.1.     The following copulative formatives can precede the noun in Venda:

(a)     Indicative:

- 1st. person singular ndi (I am .....)
- 1st. person plural ri (we are .....)
- 2nd. person singular u (you are .....)
- 2nd. person plural ni (you are ....)
- 3rd. person singular u (he is .....)
- 3rd. person plural vha (they are.....)
- impersonal     ndi (it is .....)

(b)     Participial:

- 1st. person singular ndi (I being.....)
- 1st. person plural ri (we being ....)
- 2nd. person singular u (you a being ....)
- 2nd. person plural ni (you being .....)
- 3rd. person singular e (he being .....)
- 3rd. person plural vhe (they being .....)
- impersonal     i (it being .....)

5.1.2.     In order to determine the toneme patterns of the copulative formatives we shall use the nouns mùthù and khótsi, vhàthù and vhó-khótsi preceded by all the above formatives:

- (a)     ndi mùthù LLL cf mùthù LL (I am a person)  
ndi khótsi LHH cf khótsi HH (I am father)  
ri vhàthù LLL cf vhàthù LL (we are people)  
ri vhó-khótsi LHHH cf vhó-khótsi HHH (we are fathers)  
ù mùthù LLL cf mùthù LL (you are a person)  
ni vhàthù LLL cf vhàthù LL (you are people)  
ù khótsi LHH cf khótsi HH (you are father)  
ni vhó-khótsi LHHH cf vhó-khótsi HHH (you are fathers)  
ú mùthù HHL cf mùthù LL (he is a person)  
ú khótsi HHH cf khótsi HH (he is father)  
vhá vhàthù HHL cf vhàthù LL (they are people)  
vhá vhó-khótsi HHHH cf vhó-khótsi HHH (they are fathers)  
ndi mùthù LHL cf mùthù LL (it is a person)

(b) ndi /.....

- (b) ndí múthú HHH cf mùthù LL (I being a person)
- ndí khótsí HHH cf khótsí HH (I being father)
- rí vháthú HHH cf vhàthù LL (we being people)
- rí vhó-khótsí HHHH cf vhó-khótsí HHH (we being fathers)
- é múthú HHH cf mùthù LL (he being a person)
- é khótsí HHH cf khótsí HH (he being father)
- vhé vháthú HHH cf vhàthù LL (they being people)
- vhé vhó-khótsí HHHH cf vhó-khótsí HHH (they being fathers)
- í múthú HHH cf mùthù LL (it being a person)

5.1.3. From the above we can conclude that:

- (i) ndí (I am ...) rí (we are ...) ù (you are .....)  
ní (you are ...) have a low toneme pattern.
- (ii) the impersonal ndí (it is ..... ) has a low toneme pattern.
- (iii) the ú (he is ...) vhá (they are ...) have a high toneme pattern.
- (iv) the participial ndí (I being ...) rí (we being ...)  
ú (you being ...) ní (you being .....)  
é (he being ...) vhé (they being .....)  
í (it being ..... ) have a high toneme pattern.

5.1.4. When the noun mùthù/khótsí is preceded by formatives:

- ndí (I am .....)
- ndí (it is .....)
- ndí (I being ...) we get the following toneme patterns:

L + LL > LLL

L + HH > LMH

L + LL > LHL

L + HH > LHH

H + LL > HHH

H + HH > HHH. These patterns lead us to group the

copulative formatives as follows:

- (i) group (a) formatives: ndí, rí, ù, ní,
- (ii) group (b) formatives: ndí, ú, vhá,
- (iii) group (c) formatives: ndí, rí, ú, ní, é, vhé, í.

5.1.5. We shall now investigate the influence these formatives exert on the nouns that follow them. To avoid repetition, the formatives

will be taken as a group and only a representative of the group will be used with nouns of various pattern.

5.2.0. THE TONEME PATTERNS OF THE NOUN PRECEDED BY GROUP (a)

FORMATIVES:

5.2.1. Disyllabic nouns with LL pattern.

ndi kudu LLL (I am a small hut) cf kudu LL  
u mwi LLL (you are a falling one) cf mwi LL  
ni gumba LLL (you are the skin) cf gumba LL

5.2.2. Disyllabic nouns with LH pattern.

u ndau LLH (you are a lion) cf ndau LH  
ri vhati LLH (we are the nominators) cf vhati LH  
ni thoho LLH (you are monkeys) cf thoho LH

5.2.3. Disyllabic nouns with HL pattern.

ni fula LHL (you are Fula) cf fula HL  
ndi dada LHL (I am the monster) cf dada HL

5.2.4. Disyllabic nouns with HH pattern.

ndi mbuzi LHH (I am a goat) cf mbuzi HH  
ri thoho LHH (we the heads) cf thoho HH  
u dana LHH (you are a huge child) cf dana HH

5.2.5. Trisyllabic nouns with LLL pattern.

ndi mutuka LLL (I am the youth) cf mutuka LLL  
u mwedzi LLL (you are the helper) cf mwedzi LLL  
ni muxeli LLL (you are the lost one) cf muxeli LLL  
ri vhatuka LLL (we are the youth) cf vhatuka LLL

5.2.6. Trisyllabic nouns with LLH pattern.

ndi livheli LLLH (I am the mealie) cf o livheli LLH  
ri khodomó LLLH (we are the cows) cf khodomó LLH  
u mutuli LLLH (you the block) cf mutuli LLH  
ni mavheli LLLH (you are mealies) cf mavheli LLH

5.2.7. Trisyllabic nouns with LHH pattern.

ndi musadzi LLHH (I am a woman) cf musadzi LHH  
u mukaka LLHH (you are the cock) cf mukaka LHH  
ni mulisa LLHH (you are a shepherd) cf mulisa LHH  
ri vhalisa LLHH (we are shepherds) cf vhalisa LHH

5.2.8. Trisyllabic nouns with HHH pattern.

ndi mbúdzáná LHHH (I am a kid) cf mbúdzáná HHH  
ù pháláná LHHH (you are the young impala) cf pháláná HHH  
nì pháláná LHHH (you are young impals) cf pháláná HHH  
rì mbúdzáná LHHH (we are kids) cf mbúdzáná HHH

5.2.9. Trisyllabic nouns with LHL pattern.

ndi bigiri LHHL (I am the mug) cf bigiri NHL  
ù íngú-vhò LHHL (you are sheep too) cf íngú-vhò HHL  
rì bigiri LHHL (we are the mug) cf bigiri NHL

5.2.10. Polysyllabic nouns with LLLL pattern.

ndi mùkálàhà LLLL (I am an old man) cf mùkálàhà LLLL  
ù mùdòwèdzì LLLL (you are a tamer) cf mùdòwèdzì LLLL  
nì mùdàvhùlì LLLL (you are a love proposer) cf mùdàvhùlì LLLL

5.2.11. Polysyllabic nouns with LLLH pattern.

ndi mùtùkàná LLLH (I am a boy) cf mùtùkàná LLLH  
ù ngùlùzwàná LLLH (you are a small pig) cf ngùlùzwàná LLLH  
nì tshìkòlòmó LLLH (you are small cow) cf tshìkòlòmó LLLH

5.2.12. Polysyllabic nouns with LLHH pattern.

ndi mùtòmbotì LLHH (I am mutomboti) cf mùtòmbotì LLHH  
ù mùtùlómé LLHH (you mutulume) cf mùtùlómé LLHH  
nì mùthùkádzi LLHH (you a female person) cf mùthùkádzi LLHH  
rì vthùkádzi LLHH (we are female persons) cf vthùkádzi LLHH

5.2.13. Polysyllabic nouns with LHHH pattern.

ndi mùséngélé LLHHH (I am a bamboo) cf mùséngélé LHHH  
ù mùéìéìwì LLHHH (you a rememberer) cf mùéìéìwì LHHH  
nì ndòókádzi LLHHH (you a female elephant) cf ndòókádzi LHHH

5.2.14. Polysyllabic nouns with HHHH pattern.

ndi khùlùkádzi LHHHH (I am a cow) cf khùlùkádzi HHHH  
ù tòmbo-tòmbo LHHHH (you are the real stone) cf tòmbo-tòmbo HHHH  
nì rázwínání LHHHH (you are razwinani) cf rázwínání HHHH

CONCLUSION.

5.2.15. From the above short sentences it can be concluded that:

- (i) the copulative formatives *ndi, ri, u, ni*, are low tonemed and give the following toneme patterns:

L + LL > LLL

L + LH > LLH

L + HL > LHL

L + HH > LHH

L + LLL > LLLL

L + LLH > LLLH

L + LHH > LLHH

L + HHH > LHHH

L + LLLL > LLLLL

L + LLLH > LLLLH

L + LLHH > LLLHH

L + LHHH > LLHHH

L + HHHH > LHHHH

- (ii) the basic toneme pattern of the noun is not influenced by group (a) copulative formatives.

5.3.0 /.....

5.3.0. THE TONEPATTERN OF THE NOUN PRECEDED BY GROUP (b)

COPULATIVE FORMATIVES: ndi, u, vha.

5.3.1. Disyllabic nouns with LL pattern.

ndi kòdò LHL (it is a small hut) cf kòdò LL

ú kòdò HHL (he is a small hut) cf kòdò LL

vhá vhatù HHL (they are people) cf vhatù LL

5.3.2. Disyllabic nouns with LH pattern.

ndi thòhò LHL (it is a monkey) cf thòhò LH

ú ndàù HHL (he is a lion) cf ndàù LH

vhá vhatì HHL (they are nominators) cf vhatì LH

5.3.3. Disyllabic nouns with HL pattern.

ndi dádà LHL (it is a monster) cf dádà HL

vhá dádà HHL (they are a monster) cf dádà HL

5.3.4. Disyllabic nouns with HH pattern.

ndi mbúdzí GHH (it is a goat) cf mbúdzí HH

ú thòhò HHH (he is the head) cf thòhò HH

vhá dáná HHH (they are a huge child) cf dáná HH

5.3.5. Trisyllabic nouns with LLL pattern.

ndi mùtùkà LHLL (it is a youth) cf mùtùkà LLL

ú mùwèdzí HHLL (he is a helper) cf mùwèdzí LLL

vhá vhatùlì HHLL (they are the lost ones) cf vhatùlì LLL

5.3.6. Trisyllabic nouns with LLH pattern.

ndi livhélé LHHH (it is a mealie) cf livhélé LLH

ú khòlómó HHHH (he is a cow) cf khòlómó LLH

vhá mùtùlì HHHH (they are a block) cf mùtùlì LLH

5.3.7. Trisyllabic nouns with LHH pattern.

ndi mùsádzí LHHL (it is a woman) cf mùsádzí LHH

ú mùsádzí HHHL (she is a woman) cf mùsádzí LHH

vhá vhatìsà HHHL (they are herd boys) cf vhatìsà LHH

5.3.8. Trisyllabic nouns with HHH pattern.

ndi mbúdzáná LHHH (it is a kid) cf mbúdzáná HHH

ú pháláná HHHH (he is a young impala) cf pháláná HHHH  
vhá mbúdzáná HHHH (they are kids) cf mbúdzáná HHHH

5.3.9. Trisyllabic nouns with HHL pattern.

ndí bígírí LHHL (it is a mug) cf bígírí HHL  
ú íngú-vhò HHHL (he is a sheep too) cf íngú-vhò HHL  
vhá mbúdzí-vhò HHHL (they are goats too) cf mbúdzí-vhò HHL

5.3.10. Polysyllabic nouns with LLL pattern.

ndí mùkálàhà LHLLL (it is an old man) cf mùkálàhà LLLL  
ú mùdòwèdzí HHLLL (he is a tamer) cf mùdòwèdzí LLLL  
vhá vhadàvhuìì HHLLL (they are love makers) cf mùdàvhuìì LLLL

5.3.11. Polysyllabic nouns with LLLH pattern.

ndí mùtùkàná LHLLH (it is a boy) cf mùtùkàná LLLH  
ú ngúlùzwàná HHLLH (he is a small pig) cf ngúlùzwàná LLLH  
vhá vhatùkàná HHLLH (they are boys) cf vhatùkàná LLLH

5.3.12. Polysyllabic nouns with LLHH pattern.

ndí mùtòmbótí LHHHH (it is a mutomboti) cf mùtòmbótí LLHH  
ú mùtòmbótí HHHHH (he is mutomboti) cf mùtòmbótí LLHH  
vhá vhatùkádzi HHHHH (they are female persons) cf vhatùkádzi LLHH

5.3.13. Polysyllabic nouns with LHHH pattern.

ndí mùsèngéìé LHHHH (it is a bamboo) cf mùsèngéìé LHHH  
ú mùéìéìwí HHHHH (he is rememberer) cf mùéìéìwí LHHH  
vhá ngòókádzi HHHHH (they are the female elephant) cf ngòókádzi LHHH

5.3.14. Polysyllabic nouns with HHHH pattern.

ndí khúlúkádzi LHHHH (it is a cow) cf khúlúkádzi HHHH  
ú tómbó-tómbó HHHHH (he is a stone) cf tómbó-tómbó HHHH

Conclusion/.....

CONCLUSION.

5.3.15. From the above short sentences where the copulative formatives of group (b) viz ndi, u, vha, have been used, we can conclude that:

(i) the copulative formatives: ndi, u, vha exert an influence on the following syllable resulting in a L > H (initially).

(ii) the formative ndi has a low toneme but exerts influence on the initial syllable of the following noun:

- L + LL > LHL
- L + LH > LHL (dissimilation)
- L + HL > LHL
- L + HH > LHH
- L + LLL > LHLL
- L + LLH > LHHH (assimilation)
- L + LHH > LHHL (dissimilation)
- L + HHL > LHHL
- L + HHH > LHHH
- L + LLLL > LHLLL
- L + LLLH > LHLLH
- L + LLHH > LHHHH (assimilation)
- L + LHHH > LHHHH
- L + HHHH > LHHHH

(ii) u and vha are high toneme formatives and they exert an influence on the following initial syllable of the noun:

- H + LL > HLL (assimilation)
- H + LH /.....



- H + LH > HHL (assimilation)
- H + HL > HHL
- H + LLL > HHLL (assimilation)
- H + LLH > HHHH (assimilation)
- H + LHH > HHHL (dissimilation)
- H + HHH > HHHH
- H + HHL > HHHL
- H + LLLL > HLLLL (assimilation)
- H + LLLH > HLLLH (assimilation)
- H + LLHH > HHHHH (assimilation)
- H + LHHH > HHHHHH (assimilation)
- H + HHHH > HHHHHH

5 3 16 Since ndi ú and vhá preceded the various nouns and patterns it can be concluded that the copulative formatives of group (b) exert an influence on the prefix or initial syllable of the noun following them resulting in: (i) a change from L > H of all the initial

syllables in all nouns

(ii) the second syllable of a basically trisyllabic noun undergoes a change from L > H if the third syllable is a high toneme, e.g. Khòlómó ndi khólómó or ú khólómó. This is assimilation of a low syllable standing between two high tonemes.

(iii) polysyllabic nouns of the basic pattern

LLLL > HLLL or HHLL, and

LLH > HLLH or > HLLLH i.e. they follow rule (i)

(iv) all nouns having a high toneme on the initial syllable do not undergo a change of any kind.

5.4.0. THE TONEME PATTERN OF THE NOUN PRECEDED BY GROUP (c)

COPULATIVE FORMATIVES: ndi, u, ni, e, vhe, i.

5.4.1. Disyllabic nouns with LL pattern.

ndi kádá HHH (I being a small hut) cf kùdù LL  
ú múwí HHH (you being the fallen one) cf mùwí LL  
vhé vhawí MHH (they being fallen ones) cf vhawí LL  
ri gúmbá HHH (we being the skin) cf gùmbá LL

5.4.2. Disyllabic nouns with LH pattern.

ndi thóhó HHH (I being a monkey) cf thòhó LH  
ú ndáú HHH (you being the lion) cf ndàú LH  
vhé vhatí HHH (they being nominators) cf vhatí LH  
ri vhatí HHH (we being the nominators) cf vhatí LH

5.4.3. Disyllabic nouns with HL pattern.

ndi dádá HHH (I being the monster) cf dádà HL  
é dádá HHH (He being the monster) cf dádà HL  
vhé fúlá HHH (they being fula) cf fúlà HL

5.4.4. Disyllabic nouns with HH pattern.

ndi mbúdzí HHH (I being the goat) cf mbúdzí HH  
vhé thóhó HHH (they being heads) cf thóhó HH  
ú dáná HHH (you being the huge child) cf dáná HH  
é ángú HHH (he being a sheep) cf ángú HH

5.4.5. Trisyllabic nouns with LLL pattern.

ndi mútúká HHHH (I being the youth) cf mùtùkà LLL  
é múwédzì HHHH (he being a helper) cf mùwèdzì LLL  
vhé vhxéli HHHH (they being lost ones) cf vhxèli LLL

5.4.6. Trisyllabic nouns with LLH pattern.

ndi livhélé HHHH (I being the mealie) cf livhèlé LLH  
vhé khòlómó HHHH (they being cows) cf khòlòmó LLH  
ú mútùlì HHHH (you being a block) cf mùtùlì LLH

5.4.7./.....

5.4.7. Trisyllabic nouns with LHH pattern.

ndí m̀́sádzi HHHH (I being the woman) cf m̀́sádzi LHH  
é m̀́kúkú HHHH (he being the cock) cf m̀́kúkú LHH  
vhé v̀́hàlísá HHHH (they being herd boys) cf v̀́hàlísá LHH

5.4.8. Trisyllabic nouns with HHH pattern.

ndí pháláná HHHH (I being the young impala) cf pháláná HHH  
é mbúdzáná HHHH (he being a kid) cf mbúdzáná HHH  
vhé pháláná HHHH (they being young impalas) cf pháláná HHH

5.4.9. Trisyllabic nouns with HHL pattern.

ndí bígírí HHHH (I being a mug) cf bígírí HHL  
ú mbúdzi-vhó HHHH (you being the goat too) cf mbúdzi-vhó HHL  
vhé íngú-vhó HHHH (they being sheep too) cf íngú-vhó HHL

5.4.10. Polysyllabic nouns with LLLL pattern.

ndí m̀́káláhá HHHHH (I being an old man) cf m̀́káláhá LLLL  
é m̀́d̀́wédzi HHHHH (he being a tamer) cf m̀́d̀́wédzi LLLL  
vhé v̀́hádávh̀́lí HHHHH (they being love makers) cf v̀́hádávh̀́lí LLLL

5.4.11. Polysyllabic nouns with LLLH pattern.

ndí m̀́túkáná HHHHH (I being a boy) cf m̀́túkáná LLLH  
é ng̀́lúzwáná HHHHH (he being a small pig) cf ng̀́lúzwáná LLLH  
ú tshíkòlómó HHHHH (you being a small cow) cf tshíkòlómó LLLH

5.4.12. Polysyllabic nouns with LLHH pattern.

ndí m̀́tombóti HHHHH (I being mutomboti) cf m̀́tombóti LLHH  
é m̀́túlúmé HHHHH (he being a mutulume) cf m̀́túlúmé LLHH  
vhé v̀́háthúkádzi HHHHH (they being females) cf v̀́háthúkádzi LLHH

5.4.13. Polysyllabic nouns with LHHH pattern.

ndí m̀́séngéle HHHHH (I being a bamboo) cf m̀́séngéle LHHH  
ú m̀́éleléwí HHHHH (you being a rememberer) cf m̀́éleléwí LHHH  
é nd̀́ókádzi HHHHH (he being the elephant) cf nd̀́ókádzi LHHH

5.4.14. Polysyllabic nouns with HHHH pattern.

ndí kh̀́lúkádzi HHHHH (I being a cow) cf kh̀́lúkádzi HHHH  
vhé t̀́ombó-t̀́ombó HHHHH (they being a stone) cf t̀́ombó-t̀́ombó HHHH

CONCLUSION.

5.4.15. From the above changes viz:

- H + LL > HHH (assimilation)
- H + LH > HHH (assimilation)
- H + HL > HHH (assimilation)
- H + LLL > HHHH (assimilation)
- H + LLH > HHHH (assimilation)
- H + LHH > HHHH (assimilation)
- H + HHH > HHHH
- H + LLLL > HHHHH (assimilation)
- H + LLLH > HHHHH (assimilation)
- H + LLHH > HHHHH (assimilation)
- H + LHHH > HHHHH (assimilation)
- H + HHHH > HHHHH

5.4.16. We can conclude that:

- (i) the formatives: ndí, rí, é, vhé, f, á, ní in the participial mood have high tonemes.
- (ii) the formatives exert an influence on the toneme pattern of the following noun resulting in a change of all low tonemes to high tonemes  
L > H (see 1.8.26)
- (iii) the copulative formatives of group (c) bring about drastic changes in the basic toneme pattern of the noun.
- (iv) the high tonemes do not change

oooOooo

C H A P T E R VI.

6.1.0. THE FORMATIVES NGA NA KHA AND THE POSSESSIVE CONCORD  
PRECEDING THE NOUN. -

6.1.1. The noun can be preceded by the instrumental formative nga, the connective or conjunctive na, the locative kha and the possessive concords: tsha, wa, ya, la, ha, etc.

6.1.2. The influence exerted by these formatives on the nouns that follow them will be investigated.

(a) THE NOUNS PRECEDED BY THE INSTRUMENTAL FORMATIVE NGA  
AND THE CONNECTIVE NA:

6.1.3. Disyllabic nouns with LL pattern.

- ngà díthù LHL (by a monster) cf díthù LL
- ngà thàngà LHL (by reeds) cf thàngà LL
- nà mútswi LHL (with a thief) cf mútswi LL

6.1.4. Disyllabic nouns with LH pattern.

- ngà múrí LHL (by a tree) cf múrí LH
- ngà mútí LHL (by the nominator) cf mútí LH
- nà ndáú LHL (with a lion) cf ndáú LH

6.1.5. Disyllabic nouns with HL pattern.

- ngà dádà LHL (by a monster) cf dádà HL
- nà fúlà LHL (with the fula) cf fúlà HL

6.1.6. Disyllabic nouns with HH pattern.

- ngà mbúdzí LHH (by a goat) cf mbúdzí HH
- ngà thàngá LHH (by a roof) cf thàngá HH
- nà pfúnzó LHH (with education) cf pfúnzó HH

6.1.7. Trisyllabic nouns with LLL pattern.

- ngà lúvhàlà LHLL (by a pole) cf lúvhàlà LLL
- ngà tshidùlò LHLL (by a chair) cf tshidùlò LLL
- nà múvèti LHLL (with a scratcher) cf múvèti LLL

6.1.8./.....

6.1.8. Trisyllabic nouns with LLH pattern.

ngà khólómó LHHH (by a cow) cf khòlómó LLH  
ngà mávhélé LHHH (by mealies) cf màvhélé LLH  
nà mùtùlí LHHH (with a block) cf mùtùlí LLH

6.1.9. Trisyllabic nouns with LHH pattern.

ngà lùsùdù LHHL (by an earthworm) cf lùsùdù LHH  
ngà kùdúnà LHHL (by a small man) cf kùdúnà LHH  
nà mùlísà LHHL (with a herd boy) cf mùlísà LHH

6.1.10. Trisyllabic nouns with HHH pattern.

ngà mbúdzánà LHHH (by a kid) cf mbúdzánà HHH  
ngà phálánà LHHH (by a young impala) cf phálánà HHH  
nà dégéné LHHH (with a sheet) cf dégéné HHH

6.1.11. Trisyllabic nouns with HHL pattern.

ngà bígírí LHHL (by a mug) cf bígírí HHL  
ngà thángá-vhò LHHL (by a roof too) cf thángá-vhò HHL  
nà fíngú-vhò LHHL (with a sheep too) cf fíngú-vhò HHL

6.1.12. Polysyllabic nouns with LLLL pattern.

ngà mùkálàhà LHLLL (by an old man) cf mùkálàhà LLLL  
ngà mùdòwèdzí LHLLL (by a tamer) cf mùdòwèdzí LLLL  
nà mùdzívhèlí LHLLL (with protector) cf mùdzívhèlí LLLL

6.1.13. Polysyllabic nouns with LLH pattern.

ngà tshìkòlómó LHLLH (by a small cow) cf tshìkòlómó LLH  
ngà ngùlùzwànà LHLLH (by a small pig) cf ngùlùzwànà LLH  
nà mùtùkànà LHLLH (with a boy) cf mùtùkànà LLH

6.1.14. Polysyllabic nouns with LLHH pattern.

ngà mùtómbotí LHHHH (by mutomboti) cf mùtómbotí LLHH  
ngà lívhèngélé LHHHH (by the shop) cf lívhèngélé LLHH  
nà mùthùkádzi LHHHH (with a female person) cf mùthùkádzi LLHH

6.1.15. Polysyllabic nouns with LHHH pattern.

ngà mùgwébéré LHHHH (by a quince tree) cf mùgwébéré LHHH

nga tshi-/.....

ngà tshibókótó LHHHH (by a he-goat) cf tshibókótó LHHH

ná tshibókótó LHHHH (with the he-goat) cf tshibókótó LHHH

6.1.16. Polysyllabic nouns with HHHH pattern

ngà khálúkádzi LHHHH (by a cow) cf khálúkádzi HHHH

ngà tómbó-tómbó LHHHH (by a stone) cf tómbó-tómbó HHHH

nà khálúkádzi LHHHH (with a cow) cf khálúkádzi HHHH

CONCLUSION.

6.1.17. From the above nouns preceded by ngà and nà we get the following toneme changes:

- L + LL > LHL (dissimilation)
- L + LH > LHL (dissimilation)
- L + HL > LHL
- L + HH > LHH
- L + LLL > LHLL (dissimilation)
- L + LLH > LHHH (assimilation)
- L + LHH > LHHL (dissimilation)
- L + HHH > LHHH
- L + HHL > LHHL
- L + LLLL > LHLLL (dissimilation)
- L + LLLH > LHLLH (dissimilation)
- L + LLHH > LHHHH (assimilation)
- L + LHHH > LHHHH
- L + HHHH > LHHHH

6.1.18. From these toneme changes we can conclude that the formatives ngà and nà are low toneme formatives

6.1.19. The formatives exert influence on the initial syllable of the following noun resulting in:

- (i) a change of the initial L > H in all nouns .
- (ii) a change of the initial syllable from L H and an assimilation of L > H between two high tonemes i.e. in trisyllabic noun of basic LLH.
- (iii) a change of the basic initial L > H and a change of the final H > L in LH pattern i.e. dissimilation: LH > HL, LHH > HHL.

(iv) Polysyllabic /.....

- (iv) polysyllabic nouns of the patterns LLLL > HLLL<sup>1</sup>)  
LLLH > HLLH i.e. they follow rule (i)
- (v) all nouns having a high toneme on the initial syllable do not undergo a change of any kind.

6.2.0. (b) THE NOUNS PRECEDED BY THE LOCATIVE KHA.

6.2.1. Disyllabic nouns with LL pattern.

khá díthò HHL (at the monster) cf díthò LL

khá thàngà HHL (at the reeds) cf thàngà LL

khá mùtswì HHL (at the thief) cf mùtswì LL

6.2.2. Disyllabic nouns with LH pattern.

khá mùrí HHL (at the tree) cf mùrí LH

khá mùtí HHL (at the nominator) cf mùtí LH

khá ndáù HHL (at the lion) cf ndáù LH

6.2.3. Disyllabic nouns with HL pattern.

khá dádà HHL (at the monster) cf dádà HL

khá fùlà HHL (at the fula) cf fùlà HL

6.2.4. Disyllabic nouns with HH pattern.

khá mbúdzí HHH (at the goat) cf mbúdzí HH

khá thándá HHH (at the pole) cf thándá HH

khá pfúnzó HHH (at education) cf pfúnzó HH

6.2.5. Trisyllabic nouns with LLL pattern.

khá lúvhàlà HHLL (at the pole) cf lúvhàlà LLL

khá tshidùlò HHLL (at the chair) cf tshidùlò LLL  
kha/.....

- 
1. Westphal states as follows, "In inflection the nouns, together with their prefixes adopt the same tonal pattern that is employed when an H precedes cf (a)(ii) - the only difference being that this tone pattern is employed even if the inflecting prefix is of low tone".



khá múvèti HHLL (at the scratcher) cf múvèti LLL

6.2.6. Trisyllabic nouns with LLH patterns.

khá khólómó HHHH (at the cow) cf khólómó LLH

khá mávhélé HHHH (at the maize) cf mávhélé LLH

khá mótúli HHHH (at the block) cf mótúli LLH

6.2.7. Trisyllabic nouns with LHH pattern.

khá lúsúdu HHHL (at the earthworm) cf lúsúdu LHH

khá kúdúná HHHL (at the small man) cf kúdúná LHH

khá múlísá HHHL (at the herd boy) cf múlísá LHH

6.2.8. Trisyllabic nouns with HHH pattern.

khá dégéni HHHH (at the sheet) cf dégéni HHH

khá mbúdzáná HHHH (at the kid) cf mbúdzáná HHH

khá pháláná HHHH (at the young impala) cf pháláná HHH

6.2.9. Trisyllabic nouns with HHL pattern.

khá bigiri HHHL (at the mug) cf bigiri HHL

khá íngú-vhò HHHL (at the sheep too) cf íngú-vhò HHL

khá thángá-vhò HHHL (at the roof too) cf thángá-vhò HHL

6.2.10. Polysyllabic nouns with LLLL pattern.

khá múkálàhà HHLLL (at the old man) cf múkálàhà LLLL

khá múgòwèdzi HHLLL (at the tamer) cf múgòwèdzi LLLL

khá múdzìvhèli HHLLL (at the protector) cf múdzìvhèli LLLL

6.2.11. Polysyllabic nouns with LLLH pattern.

khá tshikòlòmó HLLH (at the small cow) cf tshikòlòmó LLLH

khá ngúlùzwàná HLLH (at the small pig) cf ngúlùzwàná LLLH

khá mùtùkàná HLLH (at the boy) cf mùtùkàná LLLH

6.2.12. Polysyllabic nouns with LLHH patterns.

khá mútombóti HHHHH (at the mutomboti) cf mútombóti LLHH

khá lìvhèngélé HHHHH (at the shop) cf lìvhèngélé LLHH

khá múthùkádzi HHHHH (at the female person) cf mùthùkádzi LLHH

6.2.13. Polysyllabic nouns with LHHH pattern.

khá múgwébére HHHHH (at the quince tree) cf múgwébére LHHH

khá tshìbókótó HHHHH (at the he-goat) cf tshìbókótó LHHH

khá múséngélé HHHHH (at the bamboo) cf múséngélé LHHH

6.2.14. Polysyllabic nouns with HHHH pattern.

khá khúlókádzi HHHHH (at the cow) cf khúlókádzi HHHH

khá tómbó-tómbó HHHHH (at the stone) cf tómbó-tómbó HHHH

CONCLUSION.

6.2.15. From the above nouns preceded by kha we get the following toneme changes:

- H + LL > HHL (assimilation)
- H + LH > HHL (dissimilation)
- H + HL > HHL
- H + HH > HHH
- H + LLL > HHLL (assimilation)
- H + LLH > HHHH (assimilation)
- H + LHH > HHHL (dissimilation)
- H + HHH > HHHH
- H + HHL > HHHL
- H + LLLL > HHLLL (assimilation)
- H + LLLH > HHLLH (assimilation)
- H + LLHH > HHLLH (assimilation)
- H + LHHH > HHHHH (assimilation)
- H + HHHH > HHHHHH

6.2.16. From the above toneme changes we can conclude that the khá has a high toneme.

6.2.17. The khá exerts an influence on the following noun resulting in:

- (i) a change of the basic initial L > H in all nouns.
- (ii) a change of the initial L > H and an assimilation of the second L > H if the third is H.
- (iii) a change of the final H > L if the initial L has been followed by HH:LHH > HHL this is dissimilation.
- (iv) polysyllabic nouns of the pattern LLLL > HLLL, LLLH > HLLH i.e. they follow rule (i).
- (v) all nouns having a high toneme on the initial syllable /...

syllable do not undergo a change of any kind. Westphal states that the formative will raise the initial L and it will be depressed to L<sup>1</sup>). The above changes do not show khá getting depressed to L. According to this it means that the nga has an H toneme.

6.3.0. (c) THE NOUNS PRECEDED BY THE POSSESSIVE CONCORDS.

6.3.1. In Venda the noun can be preceded by a possessive concord. The possessive concord refer to the object possessed. Each noun class has its possessive concord: wa, vha, la, ha, a, dza, lwa, etc.

6.3.2. To avoid lengthy repetition we shall take the possessive concord tsha and use it with nouns of all patterns in order to see the changes if any.

6.3.3. Disyllabic nouns with LL pattern.

tshà díthù LHL (of the monster) cf díthù LL

tshà rhàngà LHL (of the reeds) cf rhàngà LL

tshà mùtswi LHL (of the thief) cf mùtswi LL

6.3.4. Disyllabic nouns with LH pattern.

tshà mùrí LHL (of the tree) cf mùrí LH

tshà mùtí LHL (of the nominator) cf mùtí LH

tshà ndàù LHL (of the lion) cf ndàù LH

6.3.5. Disyllabic nouns with HL pattern.

tshà dáà LHL (of the monster) cf dáà HL

tshà fùlà LHL (of the fula) cf fùlà HL

6.3.6./.....

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1. When an H precedes this LL it will raise the first L and be itself depressed to L e.g. ngà múthù khá muthu p.68/62.  
VENDA: TONAL STRUCTURE AND INTONATION.

6.3.6. Disyllabic nouns with HH pattern.

- tshà mbúdzí LHH (of the goat) cf mbúdzí HH  
tshà thándó LHH (of the pole) cf thándá HH  
tshà pfúnzó LHH (of education) cf pfúnzó HH

6.3.7. Trisyllabic nouns with LLL pattern.

- tshà lúvhàlà LHLL (of the pole) cf lúvhàlà LLL  
tshà tshídùlò LHLL (of the chair) cf tshídùlò LLL  
tshà múvèti LHLL (of the scratcher) cf múvèti LLL

6.3.8. Trisyllabic nouns with LLH pattern.

- tshà khólómó LHHH (of the cow) cf khólómó LLH  
tshà màvhélé LHHH (of the maize) cf màvhélé LLH  
tshà mütáí LHHH (of the block) cf mütáí LLH

6.3.9. Trisyllabic nouns with LHH pattern.

- tshà lúsúdu LHHL (of the earthworm) cf lúsúdu LHH  
tshà kádúnà LHHL (of the small man) cf kádúnà LHH  
tshà múlísà LHHL (of the herd boy) cf múlísà LHH

6.3.10. Trisyllabic nouns with HHH pattern.

- tshà mbúdzánà LHHH (of the kid) cf mbúdzánà HHH  
tshà phálánà LHHH (of the young impala) cf phálánà HHH  
tshà dégéni LHHH (of the sheet) cf dégéni HHH

6.3.11. Trisyllabic nouns with HHL pattern.

- tshà bígírí LHHL (of the mug) cf bígírí HHL  
tshà íngú-vhò LHHL (of the sheep too) cf íngú-vhò HHL  
tshà thàngá-vhò LHHL (of the roof too) cf thàngá-vhò HHL

6.3.12. Polysyllabic nouns with LLLL pattern.

- tshà múkálàhà LHLLL (of the old man) cf múkálàhà LLLL  
tshà múdòwèdzí LHLLL (of the tamer) cf múdòwèdzí LLLL  
tshà múdzívhèlí LHLLL (of the protector) cf múdzívhèlí LLLL

6.3.13. Polysyllabic nouns with LLLH pattern.

- tshà tshíkòlómó LHLLH (of the cow) cf tshíkòlómó LLLH  
tshà ngúlùzwánà LHLLH (of the small pig) cf ngúlùzwánà LLLH  
tshà mütókánà LHLLH (of the boy) cf mütókánà LLLH

6.3.14. Polysyllabic nouns with LLHH pattern.

- tshà m̀t̀omb̀ot̀i LHHHH (of mutomboti) cf m̀t̀omb̀ot̀i LHHH  
tshà l̀iv̀h̀eng̀el̀e LHHHH (of the shop) cf l̀iv̀h̀eng̀el̀e LHHH  
tshà m̀th̀uk̀ad̀zi LHHHH (of the female) cf m̀th̀uk̀ad̀zi LLHH

6.3.15. Polysyllabic nouns with LHHH pattern.

- tshà m̀s̀eng̀el̀e LHHHH (of the bamboo) cf m̀s̀eng̀el̀e LHHH  
tshà m̀gẁeb̀er̀e LHHHH (of the quince tree) cf m̀gẁeb̀er̀e LHHH  
tshà t̀sh̀ib̀ok̀ot̀o LHHHH (of the he-goat) cf t̀sh̀ib̀ok̀ot̀o LHHH

6.3.16. Polysyllabic nouns with HHHH pattern.

- tshà kh̀al̀uk̀ad̀zi LHHHH (of the cow) cf kh̀al̀uk̀ad̀zi HHHH  
tshà t̀omb̀o-t̀omb̀o LHHHH (of the stone) cf t̀omb̀o-t̀omb̀o HHHH

CONCLUSION.

6.3.17. From the above nouns preceded by tshà we observe the following toneme changes:

- L + LL > LHL (dissimilation)  
L + LH > LHL (dissimilation)  
L + HL > LHL  
L + HH > LHH  
L + LLL > LHLL (dissimilation)  
L + LLH > LHHH (assimilation)  
L + LHH > LHHL (dissimilation)  
L + HHH > LHHH  
L + HHL > LHHL  
L + LLLL > LHLLL (dissimilation)  
L + LLLH > LHLLH (dissimilation)  
L + LLHH > LHHHH (assimilation)  
L + LHHH > LHHHH (dissimilation)  
L + HHHH > LHHHH

6.3.18. From these toneme changes we can conclude that tshà is a low toneme possessive concord

6.3.19. The possessive concord tshà exerts an influence on the initial syllable of the following noun resulting in:

(i) a change of the basic initial L > H in all nouns

(ii) /.....

- (ii) a change of the initial L > H and an assimilation of the second L > H if the third syllable is H.
- (iii) a change of the initial L > H<sup>1)</sup> and H > L if the initial L has been followed by H or HH: LH > HL, LHH > HHL. These patterns dissimilate.
- (iv) Polysyllabic nouns of the patterns: LLLL > HLLL, LLLH > HLLH i.e. rule (i) is followed.
- (v) all nouns having a high tone on the initial syllable do not undergo a change of any kind.

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1. Westphal found the same changes of tones. "In inflection the nouns, together with their prefixes adopt the same tonal pattern that is employed when an H precedes cf (a)(i) - the only difference being that this tone pattern is employed even if the inflecting prefix is of low tone"

He gives an example of "hamúthu."

VENDA: TONAL STRUCTURE AND INTONATION. p.62.

CHAPTER VII.

7.1.0. THE EMOTIONAL TONEME PATTERNS OF THE NOUN.

7.1.1. The Venda nouns can be pronounced under emotional conditions viz. (i) in the vocative (ii) in the interrogative sentence. The changes which the toneme patterns of the noun undergo will now be investigated.

(a) THE NOUN IN THE VOCATIVE.

7.1.2. The position of the noun in the vocative puts the noun in the position of the thing or person spoken to and the noun functions as an interjective.

7.1.3. (i) Disyllabic nouns with LL pattern.

mùthù: LL < mùthù LL

mùthù: (person) LL < mùthù LL

dìthù: (monster) LL < dìthù LL

mùwi: (the falling one) LL < mùwi LL

7.1.4. (ii) Disyllabic nouns with LH pattern.

mùti: (nominator) LH < mùti LH

bàbá: (father:) LH < bàbá LH

mùli: (eater) LH < mùli LH

7.1.5. (iii) Disyllabic nouns with HH pattern.

khótsi: (father) HH < khótsi HH

dáná: (huge child) HH < dáná HH

ámé: (mother) HH < ámé HH

7.1.6. (iv) Trisyllabic nouns with LLL pattern.

mùtùkà: (youth) LLL < mùtùkà LLL

mùlàngi: (director) LLL < mùlàngi LLL

muvedzi /.....

mùwèḍzi: (helper) LLL < mùwèḍzi LLL

7.1.7. (v) Trisyllabic nouns with LLH pattern.

mùthù-dé: (muthu-de!) LLH < mùthù-dé LLH

7.1.8. (vi) Trisyllabic nouns with LHH pattern.

mùsádzi: (woman) LHH < mùsádzi LHH

mùréngi: (buyer) LHH < mùréngi LHH

mùlísá: (herdboy) LHH < mùlísá LHH

7.1.9. (vii) Trisyllabic nouns with HHL pattern.

déngá-vhò: (denga too!) HHL < déngá-vhò HHL

khótsi-vhò: (father too!) HHL < khótsi-vhò HHL

númé-vhò: (mother too!) HHL < númé-vhò HHL

7.1.10. (viii) Polysyllabic nouns with LLLL pattern.

mùdàvhùli: (proposer!) LLLL < mùdàvhùli LLLL

mùdzivhèli: (bewitcher) LLLL < mùdzivhèli LLLL

mùdòwèḍzi: (tamer) LLLL < mùdòwèḍzi LLLL

7.1.11. (ix) Polysyllabic nouns with LLLH pattern.

mùtùkàná: (boy) LLLH < mùtùkàná LLLH

mùtùkà-shú: (youth) LLLH < mùtùkà-shú LLLH

7.1.12. (x) Polysyllabic nouns with LLHH pattern.

mùdà-phándá: (forerunner) LLHH < mùdà-phándá LLHH

mùthùkádzi: (female) LLHH < mùthùkádzi LLHH

mùtùlómé: (mutulume) LLHH < mùtùlómé LLHH

7.1.13. (xi) Polysyllabic nouns with LHHH pattern.

mùélélwí: (recollector) LHHH < mùélélwí LHHH

mùtikiméli: (lost one) LHHH < mùtikiméli LHHH

mùdám̄biki: (bewitcher) LHHH < mùdám̄biki LHHH.

polysyllabic /.....



7.1.14. (xi) Polysyllabic nouns with HHHH pattern.

Rálúvhibá: (God) HHHH < Rálúvhibá HHHH

Rázwináni: (Razwinani) HHHH < Rázwináni HHHH.

thérélélé: (supplicator) HHHH < thérélélé HHHH

CONCLUSION.

7.1.15. From the above it is clear that when nouns are used in the vocative as interjectives, the basic toneme patterns of the nouns are employed.

The use of nouns in this manner implies therefore no change in the basic toneme patterns.

7.2.0. (b) THE NOUN IN THE INTERROGATIVE.

7.2.1. In Venda the interrogative can be expressed in the following manner:-

(i) by interrogative words such as mini? lini? nga'ni?  
naa? etc.

(ii) by employing certain prosodic attributes.

Those which we referred to under (i) will not be dealt with here as they are not nouns except for fnyí (who?) taking the plural vhó-fnyí (whosc?). But seeing that fnyí? is already an interrogative it will therefore fall out of our discussion.

7.2.2. What will be of significance to our discussion, will be nouns that acquire new toneme patterns when they are used interrogatively:

ndi mǎthù LL > ndi mǎthá? HH

(I am a person) (am I a person?)

ndi mùtúkáná LLLH > ndi mùtúkáná? HHHH

(I am a boy) (am I a boy?)

In/.....

7.2.3. In the following paragraphs a number of selected nouns will be used interrogatively under the following:

- (i) the noun as subject of the interrogative i.e. initial word.
- (ii) the noun as object i.e. final word of the interrogative.
- (iii) the noun preceded by copulative and other formatives.

THE NOUN AS SUBJECT i.e. INITIAL WORD OF THE INTERROGATIVE.

7.2.4. (i) Disyllabic nouns with LL, LH, HH, HL patterns.

mùthù ó tǔwà LL > mùthù ó tǔwá? LL

(the person is gone) (is the person gone?)

mùtí ó tǔwà LH > mùtí ó tǔwá? LH

(the nominator is gone) (is the nominator gone?)

mbúdzí yó tǔwà HH > mbúdzí yó tǔwá? HH

(the goat is gone) (is the goat gone?)

fǔlǎ ló tǔwà HL > fǔlǎ ló tǔwá? HL

(the fula is gone) (is the fula gone?)

7.2.5. (ii) Trisyllabic nouns with LLL, LLH, LHH patterns.

mùtùkà ó tǔwà LLL > mùtùkà ó tǔwá? LLL

(the youth is gone) (is the youth gone?)

khòlòmó yó tǔwá LLH > khòlòmó yó tǔwá? LHH

(the cow is gone) (is the cow gone?)

mùáná ó tǔwà LHH > mùáná ó tǔwá? LHH

(the man is gone) (is the man gone?)

7.2.6. (iii) Polysyllabic nouns with LLLL, LLHH, HHHH patterns.

mùdòwèdzí ó tǔwà LLLL > mùdòwèdzí ó tǔwá? LLLL

(the tamer is gone) (is the tamer gone?)

muthukadzi /.....

mùthùkádzi ó tǎwà LLHH > mùthùkádzi ó tǎwá? LLHH  
 (the female is gone) (is the female gone?)

khúlúkádzi yó tǎwà HHHH > khúlúkádzi yó tǎwá? HHHH  
 (the cow is gone) (is the cow gone?)

CONCLUSION.

7.2.7. From the above examples it can be concluded that the noun used as subject of the interrogative i.e. initial word retains its basic toneme pattern.

7.3.0. THE NOUN AS OBJECT i.e. THE FINAL WORD OF THE INTERROGATIVE.

7.3.1. (i) Disyllabic nouns with LL pattern.

<u>Ordinary statement.</u>	<u>Question.</u>
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<u>mùsádzi á vóná múthù</u> HL < <u>mùthù</u> LL >	<u>mùsádzi á vóná múthá?</u> HH
(the woman sees a person)	(does the woman see a person?)

<u>mùsádzi á vóná díthù</u> HL < <u>díthù</u> LL >	<u>mùsádzi á vóná múthá?</u> HH
(the woman sees a monster)	(does the woman see a monster?)

(ii) Disyllabic nouns with LH pattern.

<u>mùsádzi á vóná múlí</u> HH < <u>múlí</u> LH >	<u>mùsádzi á vóná múlí?</u> HH
(the woman sees an eater)	(does the woman see an eater?)

7.3.2. (iii) Disyllabic nouns with HL pattern.

<u>mùsádzi á vóná fúlà</u> HL < <u>fúlà</u> HL >	<u>mùsádzi á vóná fúlá?</u> HH
(the woman sees a fula)	(does the woman see fula?)

7.3.3. (iv) Disyllabic nouns with HH pattern.

<u>mùsádzi á vóná mbúdzí</u> HH < <u>mbúdzí</u> HH >	<u>mùsádzi á vóná mbúdzí?</u> HH
(the woman sees a goat)	(does the woman see a goat?)

<u>mùsádzi á vóná thángá</u> HH < <u>thángá</u> HH >	<u>mùsádzi á vóná thángá?</u> HH
(the woman sees a roof)	(does the woman see a roof?)

trissyllabic .../.....

7.3.4. (v) Trisyllabic nouns with LLL pattern.

mùsádzi ú vhná mütüká HLL < mütüká LLL > mùsádzi ú vhná mütüká? HHH  
(the woman sees a youth) (does the see a youth?)

mùsádzi ú vhná mívèti HLL < mívètí LLL > mùsádzi ú vhná mívèti HHH  
(the woman sees a scratcher) (does the woman see a scratcher?)

7.3.5. (vi) Trisyllabic nouns with LLH pattern.

mùsádzi ú vhná khólómó HHH < khòlòmé LLH > mùsádzi ú vhná khólómó? HHH  
(the woman sees a cow) (does the woman see a cow?)

mùsádzi ú vhná lívhélé HHH < lívhélé LLH > mùsádzi ú vhná lívhélé? HHH  
(the woman sees a mealie) (does the woman see a mealie?)

7.3.6. (vii) Trisyllabic nouns with LHH pattern.

mùsádzi ú vhná mütóndí HHH < mütóndí LHH > mùsádzi ú vhná mütóndí? HHH  
(the woman sees mutondi) (does the woman see mutondi?)

mùsádzi ú vhná múfíná HHH < múfíná LHH > mùsádzi ú vhná múfíná? HHH  
(the woman sees a man) (does the woman see a man?)

7.3.7. (viii) Trisyllabic nouns with HHH pattern.

mùsádzi ú vhná pháláná HHH < pháláná HHH > mùsádzi ú vhná pháláná? HHH  
(the woman sees an impala) (does the woman see an impala?)

7.3.8. (ix) Trisyllabic nouns with HHL pattern.

mùsádzi ú vhná déngá-vhò HHL < déngá-vhò HHL > mùsádzi ú vhná déngá-vhó? HHH  
(the woman sees denga-vho) (does the woman see denga-vho?)

mùsádzi ú vhná mbúdzí-vhò HHL < mbúdzí-vhò HHL > mùsádzi ú vhná mbúdzí-vhó? HHH  
(the woman sees a goat) (does the woman see a goat?)

7.3.9. polysyllabic /.....

7.3.9. (x) Polysyllabic nouns with LLLL pattern.

mùsádzi ... .. múdzivhèli HLLL < mùdzivhèli LLLL > mùsádzi ú vhóná  
múdzivhèli? HHHH

(the woman sees a bewitcher) (does the woman see a bewitcher?)

mùsádzi ... .. múdòwèdzi HLLL < múdòwèdzi LLLL > mùsádzi ú vhóná múdòwèdzi? HHHH

(the woman sees a tamer) (does the woman see a tamer?)

7.3.10. (xi) Polysyllabic nouns with LLLH pattern.

mùsádzi ú vhóná mùtùkàná HLLH < mùtùkàná LLLH > mùsádzi ú vhóná mùtùkàná? HHHH

(the woman sees a boy) (does the woman see a boy?)

mùsádzi ú vhóná ngúlùzwàná HLLH < ngúlùzwàná LLLH > mùsádzi ú vhóná ngúlùzwàná? HHHH.

(the woman sees a pig) (does the woman see a pig?)

7.3.11 (xii) Polysyllabic nouns with LLHH pattern.

mùsádzi ú vhóná mùthùkádzi HHHH < mùthùkádzi LLHH > mùsádzi ú vhóná mùthùkádzi? HHHH.

(the woman sees a female) (does the woman see a female?)

mùsádzi ú vhóná mùtùlámé HHHH < mùtùlámé LLHH > mùsádzi ú vhóná mùtùlámé? HHHH

(the woman sees a nutulume) (does the woman see a nutulume?)

7.3.12. (iii) Polysyllabic nouns with LHHH pattern.

mùsádzi ú vhóná múééléwí HHHH < múééléwí LHHH > mùsádzi ú vhóná múééléwí? HHHH

(the woman sees a recollector) (does the woman see a recollector?)

mùsádzi ú vhóná ndóókádzi HHHH < ndóókádzi LHHH > mùsádzi ú vhóná ndóókádzi? HHHH.

(the woman sees an elephant) (does the woman see an elephant?)

7.3.13. (xiv) Polysyllabic nouns with HHHH pattern.

mùsádzi ú vhóná khúlúkádzi HHHH > mùsádzi ú vhóná khúlúkádzi? HHHH

(the woman sees a cow) (does the woman see a cow?)

musadzi /.....

mùsádzi ó vhná Razwináni HHHH > mùsádzi ó vhná Razwináni? HHHH  
(the woman sees Razwinani) (does the woman see Razwinani?)

CONCLUSION.

7.3.14. From the above interrogative sentences we can conclude that the basic toneme patterns of the noun as the final word are:-

- LL > HH : díthá (all L > H)
- LH > HH : mùlí (the L > H)
- HL > HH : dádá > dádá (the L > H)
- HH > HH : mbúdzí > mbúdzí (no change)
- LLL > HHH : mùtúkà > mùtúkà (all L > H)
- LLH > HHH : lìvhèlé > lìvhèlé (all L > H)
- LHH > HHH : mùfíná > mùfíná (the L > H)
- HHH > HHH : pháláná > pháláná (no change)
- HHL > HHH : déngá-vhò > déngá-vhò (the L > H)
- LLL > HHH : mùdówédzì > mùdówédzì (all L > H)
- LLLH > HHHH : mùtúkáná > mùtúkáná (all L > H)
- LLHH > HHHH : mùtúlómé > mùtúlómé (all L > H)
- LHHH > HHHH : mùtikiméí > mùtikiméí (the L > H)
- HHHH > HHHH : khálúkádzi > khálúkádzi (no change)

From the above toneme patterns of the nouns used in the interrogative sentence and as final words we conclude that all low tonemes change to high tonemes.

7.4.0. (c) THE TONEME PATTERNS OF THE NOUN IN THE INTERROGATIVE SENTENCE PRECEDED BY COPULATIVE FORMATIVES AND OTHER FORMATIVES.

7.4.1. The noun in the interrogative sentence can be preceded

by /.....

by the copulative formatives ndi, ndi, ù, and the formatives ngà, nà, khá.

These formatives can be grouped into two groups:

- (i) formatives which have a low toneme: ndi, ngà, nà, ù.
- (ii) formatives which have a high toneme: ndi, khá.

7.4.2. We shall now investigate the changes brought about in the patterns of the nouns by using a representative of each group with the nouns following it and test the changes by applying few of the remaining ones.

The nouns preceded by ndi, ngà and nà.

7.4.3. (i) Disyllabic nouns with LL pattern.

Ordinary statement.

Question.

ndi mùthù LL

(I am a person)

>

ndi múthù? HH

(am I a person?)

ndi ðìthù LL

(I am a monster)

>

ndi ðíthù? HH

(am I a monster?)

7.4.4. (ii) Disyllabic nouns with LH pattern.

ndi mùtí LH

(I am the nominator)

>

ndi mútí? HH

(am I the nominator?)

ndi mùlí LH

(I am the eater)

>

ndi múlí? HH

(am I the eater?)

7.4.5. (iii) Disyllabic nouns with HL pattern.

ndi dádà HL

(I am the karros)

>

ndi dádá? HH

(am I the karross)

ndi fùlá HL

(I am the fula)

>

ndi fùlá? HH

(am I fula?)

7.4.6. (iv) Disyllabic nouns with HH pattern.

ndi mbúdzí HH

(I am a goat)

>

ndi mbúdzí? HH

(am I a goat?)

ndi.../.....

<u>ndi thóhó</u>	<u>HH</u>	>	<u>ndi thóhó?</u>	<u>HH</u>
(I am the head)			(am I the head?)	

7.4.7. (v) Trisyllabic nouns with LLL pattern.

<u>ngà mútúkà</u>	<u>LLL</u>	>	<u>ngà mútúká?</u>	<u>HHH</u>
(by a boy)			(by a boy?)	
<u>ngà múvétí</u>	<u>LLL</u>	>	<u>ngà múvétí?</u>	<u>HHH</u>
(by the scratcher)			(by the scratcher?)	

7.4.8. (vi) Trisyllabic nouns with LLH pattern.

<u>ngà khólómó</u>	<u>LLH</u>	>	<u>ngà khólómó?</u>	<u>HHH</u>
(by the cow)			(by the cow?)	

7.4.9. (vii) Trisyllabic nouns with LHH pattern.

<u>ngà múfáná</u>	<u>LHH</u>	>	<u>ngà múfáná?</u>	<u>HHH</u>
(by a man)			(by a man?)	
<u>ngà mútóndí</u>	<u>LHH</u>	>	<u>ngà mútóndí?</u>	<u>HHH</u>
(by mutondi)			(by mutondi?)	

7.4.10. (viii) Trisyllabic nouns with HHH pattern.

<u>ngà mbúdzáná</u>	<u>HHH</u>	>	<u>ngà mbúdzáná?</u>	<u>HHH</u>
(by the witch)			(by the witch?)	
<u>ngà pháláná</u>	<u>HHH</u>	>	<u>ngà pháláná?</u>	<u>HHH</u>
(by the impala)			(by the impala?)	

7.4.11. (ix) Trisyllabic nouns with HHL pattern.

<u>ngà dèngá-vhò</u>	<u>HHL</u>	>	<u>ngà dèngá-vhó?</u>	<u>HHH</u>
(by denga-vho)			(by denga-vho?)	
<u>ngà khótsí-vhò</u>	<u>HHL</u>	>	<u>ngà khótsí-vhó?</u>	<u>HHH</u>
(by father too)			(by father too?)	

7.4.12. (x) Polysyllabic nouns with LLLL pattern.

<u>nà múdzivhèlì</u>	<u>LLLL</u>	>	<u>nà múdzivhélì?</u>	<u>HHHH</u>
(with the bewitcher)			(with the bewitcher?)	
<u>nà múdòwédzì</u>	<u>LLLL</u>	>	<u>nà múdòwédzì?</u>	<u>HHHH</u>
(with the tamer)			(with the tamer?)	

polysyllabic /.....



7.4.13. (xi) Polysyllabic nouns with LLLH pattern.

nà m̀t̀ókàná LLLH > nà m̀t̀ókàná? HHHH  
(with a boy) (with a boy?)

nà ng̀ól̀úzwàná LLLH > nà ng̀ól̀úzwàná? HHHH  
(with the pig) (with the pig?)

7.4.14. (xii) Polysyllabic nouns with LLHH pattern.

nà m̀t̀ómb̀ótí LLHH > nà m̀t̀ómb̀ótí? HHHH  
(with the mutomboti) (with the mutomboti?)

nà m̀t̀úl̀úmé LLHH > nà m̀t̀úl̀úmé? HHHH  
(with mutulume) (with mutulume?)

7.4.15. (xiii) Polysyllabic nouns with LHHH pattern.

nà nd̀óók̀ádzí LHHH > nà nd̀óók̀ádzí? HHHH  
(with the elephant) (with the elephant?)

nà m̀r̀éng̀ísí LHHH > nà m̀r̀éng̀ísí? HHHH  
(with the seller) (with the seller?)

7.4.16. (xiv) Polysyllabic nouns with HHHH pattern.

nà kh̀úl̀úk̀ádzí HHHH > nà kh̀úl̀úk̀ádzí? HHHH  
(with the cow) (with the cow?)

nà R̀ál̀úv̀himbá HHHH > nà R̀ál̀úv̀himbá? HHHH  
(with God) (with God?)

CONCLUSION.

7.4.17. From the above constructions we can conclude that the basic tone patterns of the nouns in the interrogative sentence are:

LL > HH: m̀t̀h̀à > m̀t̀h̀á (all L > H)

LH > HH: m̀l̀í > m̀l̀í (the L > H)

HL > HH: d̀ád̀à > d̀ád̀á (the L > H)

HH > HH: mb̀ád̀zí > mb̀ád̀zí (no change)

mutuka /.....

- LLL > HHH: mùtùkà > mátúkà (all L > H)
- LLH > HHH: khòlòmó > khólómó (all L > H)
- LHH > HHH: mùtóndí > mátóndí (the L > H)
- HHH > HHH: mbúdzáná > mbúdzáná (no change)
- HHL > HHH: khótsí-vhò > khótsí-vhó (the L > H)
- LLLL > HHHH: mùdòwèdzi > múdówédzi (all L > H)
- LLLH > HHHH: mùtùkáná > mátúkáná (all L > H)
- LLHH > HHHH: mùtòmbótí > mátòmbótí (all L > H)
- LHHH > HHHH: mùréngísí > múréngísí (the L > H)
- HHHH > HHHH: Rálúvhibá > Rálúvhibá (no change).

7.4.18. Since the above examples show a change from L > H when the noun is in the interrogative clause we can therefore conclude that all the low toneme patterns change to high toneme patterns.

7.4.19. The nouns preceded by khá and ndí:-

7.4.20. (i) Disyllabic nouns with LL pattern.

<u>Ordinary statement.</u>		<u>Question.</u>
<u>khá múthù</u> <u>HL</u> (at the person)	>	<u>khá múthá?</u> <u>HH</u> (at the person?)
<u>khá díthù</u> <u>HL</u> (at the monster)	>	<u>khá díthá?</u> <u>HH</u> (at the monster?)

7.4.21. (ii) Disyllabic nouns with LH pattern.

<u>khá mútí</u> <u>HH</u> (at the nominator)	>	<u>khá mútí?</u> <u>HH</u> (at the nominator?)
<u>khá múlì</u> <u>HH</u> (at the eater)	>	<u>khá múlì?</u> <u>HH</u> (at the eater?)

Disyllabic /.....

7.4.22. (iii) Disyllabic nouns with HL pattern.

<u>khá dádá</u> HL	>	<u>khá dádá?</u> HH
(at the karros)		(at the karross?)
<u>khá fúlà</u> HL	>	<u>khá fúlá?</u> HH
(at the fula)		(at the fula?)

7.4.23. (iv) Disyllabic nouns with HH pattern.

<u>khá mbúdzí</u> HH	>	<u>khá mbúdzí?</u> HH
(at the goat)		(at the goat?)
<u>khá thóhó</u> HH	>	<u>khá thóhó?</u> HH
(at the head)		(at the head?)

7.4.24. (v) Trisyllabic nouns with LLL pattern.

<u>ndì mátúkà</u> HLL	>	<u>ndì mátúkà?</u> HHH
(it is the boy)		(is it the boy?)
<u>ndì mávèti</u> HLL	>	<u>ndì mávèti?</u> HHH
(it is the scratcher)		(is it the scratcher?)

7.4.25. (vi) Trisyllabic nouns with LLH pattern.

<u>ndì khólómó</u> HHH	>	<u>ndì khólómó?</u> HHH
(it is the cow)		(is it the cow?)

7.4.26. (vii) Trisyllabic nouns with LHH pattern.

<u>ndì mátóndì</u> HHL	>	<u>ndì mátóndì?</u> HHH
(it is mutondi)		(is it mutondi?)
<u>ndì múǎná</u> HHL	>	<u>ndì múǎná?</u> HHH
(it is the man)		(is it the man?)

7.4.27. (viii) Trisyllabic nouns with HHH pattern.

<u>ndì mbúdzáná</u> HHH	>	<u>ndì mbúdzáná?</u> HHH
(it is the witch)		(is it the witch?)
<u>ndì pháláná</u> HHH	>	<u>ndì pháláná?</u> HHH
(it is the impala)		(is it the impala?)

Trisyllabic/.....

7.4.23. (ix) Trisyllabic nouns with HHL pattern.

ndi dengá-vhò HHL > ndi dengá-vhó? HHH  
(it is dengavho) (is it dengavho?)

ndi khótsi-vhò HHL > ndi khótsi-vhó? HHH  
(it is father too) (is it father too?)

7.4.29. (x) Polysyllabic nouns with LLLL pattern.

ndi múdzivhèli LLLL > ndi múdzivhéli? HHHH  
(it is the bewitcher) (is it bewitcher?)

ndi múdòwèdzi LLLL > ndi múdòwédzi? HHHH  
(it is the tamer) (is it the tamer?)

7.4.30. (xi) Polysyllabic nouns with LLLH pattern.

ndi mútókáná LLLH > ndi mútókáná? HHHH  
(it is the boy) (is it the boy?)

ndi ngúlúzwáná LLLH > ndi ngúlúzwáná? HHHH  
(it is the pig) (is it the pig?)

7.4.31. (xii) Polysyllabic nouns with LLHH pattern.

ndi mútómboti LLHH > ndi mútómboti? HHHH  
(it is the mutomboti) (is it the mutomboti?)

ndi mútúlómé LLHH > ndi mútúlómé? HHHH  
(it is mutulume) (is it mutulume?)

7.4.32. (xiii) Polysyllabic nouns with LHHH pattern.

ndi múréngisi LHHH > ndi múréngisi? HHHH  
(it is the buyer) (is it the buyer?)

ndi ndóókádzi LHHH > ndi ndóókádzi? HHHH  
(it is elephant) (is it the elephant?)

7.4.33. (xiv) Polysyllabic nouns with HHHH pattern.

ndi khúlókádzi HHHH > ndi khúlókádzi? HHHH  
(it is the cow) (is it the cow?)

ndi Rázwinani HHHH > ndi Rázwinani? HHHH  
(it is Razwinani) (is it Razwinani?)

Conclusion /.....

CONCLUSION.

7.4.34. From the above we can conclude that the basic toneme patterns of the noun preceded by khá and ndí in the interrogative change as follows:-

- LL > HH: mùthà > múthá (all L > H)
- LH > HH: mùlí > múlí (the L > H)
- HL > HH: dádà > dádá (the L > H)
- HH > HH: mbúdzí > mbúdzí (no change)
- LLL > HHH: mùtùkà > mútúká (all L > H)
- LLH > HHH: khòlòmó > khólómó (all L > H)
- LHH > HHH: mùfáná > múfáná (the L > H)
- HHH > HHH: pháláná > pháláná (no change)
- HML > HHH: khótsí-vhò > khótsí-vhó (the L > H)
- LLLL > HHHH: mùdòwédzì > múdówédzì (all L > H)
- LLLH > HHHH: mùtùkàná > mútúkáná (all L > H)
- LLHH > HHHH: mùtòmbótí > mútómbótí (all L > H)
- LHHH > HHHH: mùréngísí > múréngísí (the L > H)
- HHHH > HHHH: khálúkádzí > khálúkádzí (no change).

7.4.34. From the above it can be concluded that:

- (i) all nouns obtain the high toneme pattern irrespective of their basic toneme pattern of the number of syllables.
- (ii) the preceding formatives have no influence on the toneme pattern of the noun in the interrogative.
- (iii) the noun in the interrogative show a shortened length on the penultimate syllable.

C H A P T E R VIII.

8.1.0. CONCLUSION.

8.1.1. The toneme system in Vẽḡa is based on the principle of relative pitch expressed in terms of 'higher than' and 'lower than' the pitches of neighbouring syllables. This principle of relative pitch implies two tonemic levels employed in contrasting meanings of words, grammatical categories and other syntactic constructions.

8.1.2. All toneme changes are significant. Various conditions may be responsible for toneme changes; for instance the following:

- (a) emotional conditions resulting in a change of tonemes and in a widening or in a narrowing of the intervals between tonemes (see 7.3.1 - 7.4.35)
- (b) assimilation or dissimilation of a toneme to a preceding or a following toneme (see 3.1.6, 3.1.24, 5.3.15, 6.2.15, 6.2.17, 6.3.19).

8.1.3. In Vẽḡa the number of syllables agree with the number of tonemes. The toneme pattern of a noun will depend on the number of syllables contained in that noun.

8.1.4. Since there are two tonemes in Vẽḡa, therefore the number of toneme pattern, that can be found for the various number of syllables per noun will be:

- (a) disyllabic nouns 4 patterns.
- (b) Trisyllabic nouns 8 patterns.
- (c) quadrisyllabic nouns 16 patterns.
- (d) polysyllabic nouns 2 raised to the power of the number of syllables  $(2^x \dots \dots \dots)n$ .

8.1.5. The nouns are grouped according to the number of syllables and their toneme patterns (see 4.7.1.4.8.1.)

8.1.6./.....

8.1.6. The basic toneme pattern of the noun is that which the noun has when used subjectively and as initial word of a sentence or any other position given in chapter III.

8.1.7. The toneme changes or shifts are experienced in the toneme patterns of the noun when used interrogatively or with a preceding high toneme. The changes occur under the following circumstances:-

- (a) when the noun is used as object following a high toneme verb (see 3.1.6.).
- (b) when the noun is used in the interrogative construction and as final word (see 7.3.1,7.4.35).
- (c) when the noun is preceded by certain formatives (see 5.3.1, 6.2.1, 6.3.3).
- (d) when the noun is used copulatively (see 5.3.1,5.4.1).

8.1.8. It should be noted however that the changes or shifts which take place are always from low to high initially, from high to low finally (see 5.3.1,5.4.13,6.2.1).

8.1.9. Nouns used as objects following a verb:

- (i) when a noun follows a high toneme verb the initial toneme of the pattern changes from low to high L>H (see 3.1.6).
- (ii) high tonemes do not change when they are used in this objectival position (see 3.1.6).
- (iii) low toneme verbs do not affect the toneme patterns in any way (see 3.1.7).

8.1.10.(a) The toneme patterns of nouns preceded by a low toneme such as obtained from low toneme verb (see 3.1.7), a group of copulative formatives (see 5.2.1), undergo no changes.

- (b) The toneme patterns of nouns preceded by a high toneme verb (see 3.1.6), the identifying copulative (see 5.3.1) the possessive concord (see 6.3.3) undergo certain changes

governed /.....

governed by the following rules:-

- (i) all initial L > H in all nouns
- (ii) in trisyllabic nouns a change of L > H of the first L and an assimilation of the second L > H i.e. L standing between two H.
- (iii) in trisyllabic nouns of which the first is L and the other two H change to two H and final L i.e. dissimilation.

(c) The toneme patterns of nouns used as adjuncts to copulative formatives in the participial mood (5.4.1) undergo changes governed by the following rules:-

- (i) the change of all L > H in all nouns.
- (ii) H tonemes do not undergo changes.

8.1.11. Nouns used in the interrogative clause:

- (i) when nouns are used as subjects of the sentence they do not change their toneme patterns (see 7.2.4)
- (ii) when nouns are used as objects of the sentence in the interrogative clause, they have all their tonemes changed from L > H (see 7.3.1-7.4.35).
- (iii) all high tonemes do not change (see 7.3.3)
- (iv) the penultimate syllable is shortened in length (see 1.8.12).

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8.2.0.

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