

**Reflections on practices of *u laya n'wana*: Towards an Afro-sensed approach**

**by**

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## DECLARATION

I, Mudau Esther Ndidzulafhi, hereby declare that this thesis, titled Reflections on practices of *u laya n'wana*: Towards an Afro-sensed approach, hereby submitted by me, for a PhD degree at the University of Venda, has not previously been submitted for a degree at this or any other university, that it is my own work in design and execution, and that all reference material contained therein has been duly acknowledged.

Signed: .....

Date: .....

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## DEDICATION

I dedicate this project to my late father and mother, Maṭodzi Samuel and Mukhatshelwa Sara Mudau, respectively. You were such an inspiration to me.

## ABSTRACT

*Inwi nwana, ni tou vha khundavhalai!* (you child, you defeated your guide!). When a child behaved disrespectful to society, and is ill mannered, in Tshivenda, he/she would be referred to as *Khundavhalai*. *Khundavhalai* is made out of two Tshivenda words (*Khunda* + *Vhalai* which could be equalled to defeating + guides), meaning the one who defeated those who should guide him/her. The system and process of guiding could be equalled to *u laya*. *Nwana* is a child. The purpose of this study was to reflect on the Afro-centric practices of *u laya nwana*- guiding a child with particular reference to the Vhavanḁa culture. The decision to conduct this study was influenced by concerning incidences of behavior that could be associated with *khundavhalai*. The question was how did *vhalai* convey *ndayo* (*The content and processes of u laya*)? Bearing in mind a lack of documentation on these practices, I envisaged that the reflections would provide insights about how Vhavanḁa people guided children, with the hope that what was good could be blended with contemporary practices. The study employed a qualitative reflective paradigm. In-depth interviews were conducted with six elderly people who were key informants, to establish how *u laya nwana* was practised in the olden days. Olden days referred to a period before the 1980s. Key informants were asked to reflect on the processes and content of *u laya nwana*, and to identify positive practices that could be applied in the revival process of *u laya vhana*. Findings showed that *u laya nwana* was done throughout a child's development, using different forms, such as songs, folklore, games, proverbs within a family context and communally through initiation schools(ngoma). There was a strong collaborative system between the families, traditional leadership, and key community figures who had the trust of the families and the royal household to run initiation schools. Participants were concerned that these practices have since vanished. A few that still exist are not without challenges. I got an opportunity to visit and observe at least two of those schools. The programme to revive *ndayo* was suggested, which encourages adaptive processes and collaborative effort between traditional initiation schools, families, communities, schools, churches, and relevant government departments.

**Key words:** *U laya nwana*; *Ndayo*, Afro-sensed, traditional practices, Indigenous knowledge Systems (IKS), Community, Families.

## LIST OF ABBREVIATIONS AND ACRONYMS

<b>FGM:</b>	Female Genital Mutilation
<b>HIV:</b>	Human Immunodeficiency Virus
<b>IKS:</b>	Indigenous Knowledge System
<b>WHO:</b>	World Health Organization
<b>TV:</b>	Television

## GLOSSARY OF KEY TSHIVENḌA CONCEPTS USED IN THIS THESIS

- **U laya** – to guide.
- **Ndayo** – a set of rules that guides individuals at various stages of their lives.
- **Khundavhalai** – an ill-mannered child who is assumed to defy *ndayo* from the elders or anybody senior.
- **Ḍwana (a child)** - In the Constitution of the Republic of South Africa Act 108 Section 28(3), a child is defined as a person under the age of 18 years.
- **Tshixele** - a pre-school child; a child who no longer sucks milk from her mother. At this stage, the child is able to walk and talk.
- **Phalaphathwa** – Elderly women observed and categorised girl child physiological development through the development and growth of their breast growth. When the girl is in a pre-puberty phase, and did not have any breast at all, would be referred to as Phalaphathwa. A girl would be referred to as **Thungamamu** when she starts to develop breasts -puberty stage.
- **U sema vhakegulu** - when the girl child begins to see her first menses.
- **Khomba** - an adolescent female who is ready to get married.
- **Makhadzi** – Matshidze (2013, v) define makhadzi as a senior sister of family head's or chief's father, where seniority is not necessarily that of age. She would have been *khadzi* to the predecessor chief. In this study, I differentiate between makhadzi, a sister to the head of the family, and vho makhadzi.
- **Vho-Makhadzi** is a senior sister of the traditional leader (Chief, headman, etc). A senior sister to the traditional/royal leader is often ordained at the same time the leader is installed. Often powerful, and a huge support to the leader. She leads from the back. The royal leader would not take a decision without consulting vho Makahadzi. Even on issues directly pertaining to his own family, children, wife, etc
- **Vhakoma** - the mother of the traditional leader.
- **Vhusha** - the first phase in the initiation process; VhavendḌa girls typically attend *Vhusha* shortly after the onset of puberty.
- **Nematei** - a person in charge of *vhusha*, she oversees all activities done.
- **Domba** - the final stage of a girls' initiation.

- **Nyamungozwa** - the manager of all activities, which take place at the snake dance.
- **Tshilondo** - a bell which rings after dawn to warn girls who are in snake dance that time is up to start with their activities.
- **Tsumbewa** - a girl who attended *domba* initiation schools without attending *Vhusha* School.
- **Tshivhidzo** – a social gathering.
- **Ngoma:** In African cultures, the word ngoma and dzingoma is applied in different context . It simply means "drum" for drumming in in most African cultures. It is used to explain musical instruments used by most peoples of Africa. Drumming had different significant purposes such as calling and communication with the ancestors, induction of traditional healers and various communal celebrations; it is also used to refer to initiation schools, *dzingoma*. In this this study, ngoma is used to refer to the latter.
- **U losha** - a way of greeting people.

**PICTURE 1: This picture depicts how a girl child greets (*u losha*).  
Demonstration, with assent from parents.**



**PICTURE 2: This picture depicts how a boy child greets (*u losha*):  
Demonstration, with assent from parents**



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## CHAPTER 1

### STUDY OVERVIEW

#### 1.1 INTRODUCTION AND BACKGROUND TO THE STUDY

*Inwi n̄wana, ni tou vha khunda vhalai!* (You child, you defeated your guides!) In Tshivenda, the phrase *Inwi n̄wana, ni tou vha khunda vhalai!* is used when a child has behaved disrespectful to society. He/she would be referred to as *Khundavhalai*, meaning the one who defeated those who should have guided him/her. When a child grows up ill-mannered, it suggests that he/she did not co-operate with *ndayo*, or the system and process of *u laya n̄wana* (to guide a child), from the adults. In Vhavenda culture, *u laya n̄wana* is a virtue that is integrated in the day-to-day activities of every parent, family members and community members. According to Bugental and Grusec (1998:367), throughout history, communities and parents have been concerned with ways and means to influence the young generation. As children are born into different families, each family hopes to guide them to manage well in their own life.

Different researchers have noted different child-rearing practices from one ethnic group to another (Davey, Stone, Fish, Askew & Robila, 2003:197). In China, discipline practices are based on the belief and norms that infants arrive from the gods with an inherently good nature that is to be respected. The elder generation's duty is to teach, train, educate, discipline and govern their children. The emphasis is on culturally approved behaviour as well as academic performance (Kanu, 2015). Kanu further notes that Japanese children are encouraged to be considerate towards the needs of others and conform to social expectation. In addition, he states that mothers in an Indian setting are responsible for disciplining the children, whereas grandmothers play a dominant role in child rearing. As the child grows and reaches a certain age, discipline becomes stricter. Kanu (2015) also relates that the Indian society believes that children are fit for learning at an early age. Discipline is harsh and children are expected to obey their parents, and among the Indian society, physical punishment is used to control, discipline, and teach the child appropriate behaviours.

The social context has an important impact on the effect of socializing practises. It can foster children's achievement in managing their lives and challenges in their world. However, parents, or other agents of socialization, may lack competency, or knowledge to assist the young to have a good character. There are also conflicts between the young and their elders. Such conflicts may occur at points of transition in their individual and shared lives, for example, when the young seek independence, or when parents prioritise their norms and values and enforce them on their children, who may be influenced by other contexts. Parenting approaches affect the behavior of the growing child (Bugental and Grusec, 1998:369).

In traditional rural Vhavenda communities, a child does not only belong to the parents, but to the community as well. Parents are the first entry point and layer in the practice of *u laya n'wana*. Extended family members such as grandparents, aunts and uncles play an important role in the promotion of *ndayo ya vhana* in the family. Most of the traditional practices of *ndayo* were traditionally followed at initiation schools. Initiation schools, games, songs and folklore were used as a vehicle to transport *ndayo* to growing children. In each stage, there was a type of initiation school to be attended (Amos, 2013). Members of the community would also provide guidance in social etiquette at various stages of the child's development. However, traditional games, folk stories and chores that teach children good behaviour are fading away.

The number of children growing up ill-mannered is alarming, as evidenced by the incidences and display of hooliganism in homes, communities and at schools. Children display undesirable behaviour that range from being disrespectful, using impolite words, substance abuse, truancy, and watching pornography, which, show a lack of respect to the community and society. At school, the primary problem that teachers deal with is discipline. More often, we hear reports that teachers spend most of their times dealing with discipline issues rather than improving the quality of learning and teaching. This study is about reflections of Vhavenda cultural practices of *u laya n'wana*.

## 1.2 PROBLEM STATEMENT

According to Thiongo (1986), parents, as well as the community are undermining the traditional ways of raising children, which were cornerstones for building good character of the child. Whilst there is plenty of literature about guiding a child and socialization from fields of child psychology (Bugental and Grusec, 1983:366) and others, there are no Vhavenda culture congruent references and guidelines. To date, parents and society are facing challenges regarding the best way to instill useful culture and congruent norms and values in their children. There seems to be an overreliance on modernity, which is largely dominated by Euro-Western cultures. Furthermore, there seems to be a dissonance between how parents and teachers wish to guide children from traditional African Vhavenda culture, and the constitutional requirements of the country, as well as the dominance of modernity. Against this backdrop, there is a need to reflect about the practices of *u laya n'wana* with a view to revitalise what could still be useful and relevant in the contemporary practices.

## 1.3 RESEARCH QUESTIONS

The study sought to engage with and provide answers to these questions:

- 1.3.1 What were the traditional afro-centric Vhavenda practices of *u laya n'wana*?
- 1.3.2 What are the benefits associated with the traditional afro-centric Vhavenda practices of *u laya n'wana*?
- 1.3.3 Which programme can be developed to revive *ndayo* in Vhavenda?

## 1.4 PURPOSE OF THE STUDY

The purpose of this study was to reflect on the Afro-centric practices of guiding a child, with particular reference to the Vhavenda culture.

## 1.5 OBJECTIVES OF THE STUDY

The study sought to achieve the following objectives:

- 1.5.1 To explore the traditional afro-centric Vhavenda practices of *u laya n'wana*

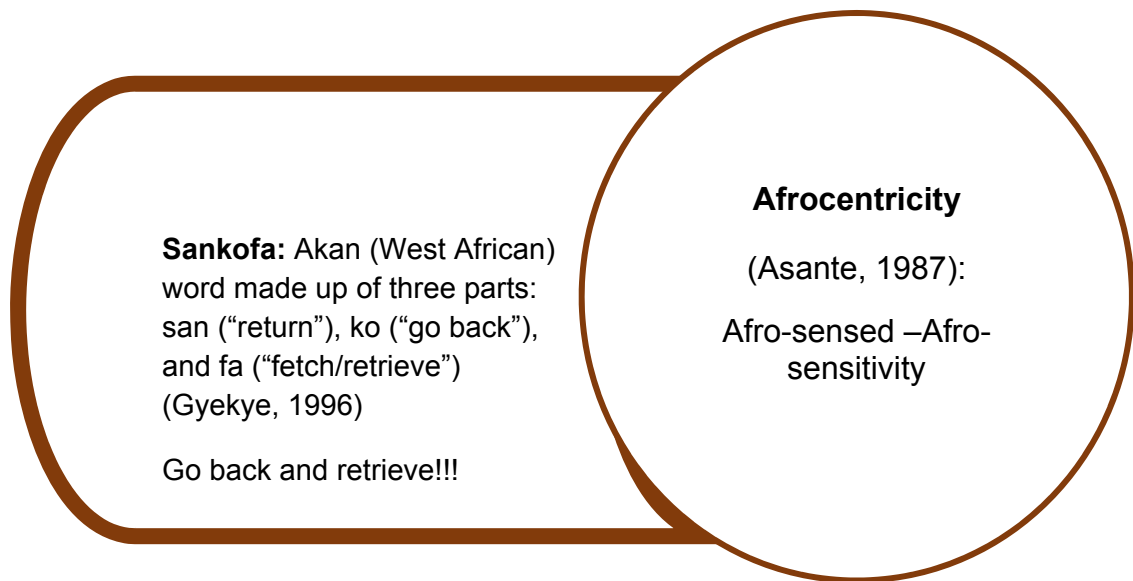
- 1.5.2 To identify the benefits associated with the traditional practices of *u laya n̄wana* within the communities
- 1.5.3 To develop a programme to revive *ndayo* in Vhavenḁa

## 1.6 SIGNIFICANCE OF THE STUDY

The study is located in the interdisciplinary field of Indigenous Knowledge Systems (IKS). The conceptions and processes of the study are ingrained in the context of the traditional Vhavenḁa child grooming worldview, which interact with *ndayo* processes as an integral part of raising a culturally accepted, well mannered, and disciplined child who has respect for the cultural norms and values, and African identity. This is a significant paradigm, since most literature on the subject approaches *ndayo*, manners and discipline from the dominant Euro-Western paradigms. Unfortunately, Europeans and the rest of the dominant cultures in research know little about Africa's socio-cultural systems and as such, they appear to look down on Africa's rich cultures about guiding growing children and the integrated way in which it is done. Often, the literature has denounced and treated as evil that which they do not understand fully. The study is significant because it encourages the reader to look back on the traditional practices of how children were guided, enculturated and socialized. The thesis suggests a possibility of blended enculturation-acculturation practices, which should be tried and tested. The blended approach suggested in this thesis embraces the much-needed sensitivity to traditional cultural perspective, as opposed to replacement of one culture by another. This research only scratches the surface of these issues. It will serve as a basis for future studies about ways of practicing *ndayo* with growing children in the contemporary society.

## 1.7 CONCEPTUAL AND THEORETICAL FRAMEWORK

The paradigmatic perspective of this study is Sankofanian and Afrosensitive in nature. Symbolic interactionism, a sociology theory that explains social behavior in terms of how people interact with each other through symbols was also used.



**Figure 1.1: Conceptual framework**

*Sankofa* is an African word from the Akan ethnic group in Ghana. It originates from the Twi language *san - to return; ko - to go; fa - to fetch*. - "Go back and get it". The Akans believed that the knowledge of the past must never be forgotten and that there should be a system to retrieve the forgotten utilizable knowledge. The term Afrocentric, popularly aligned to the work of Asante (1987) starts with the question, "Does this place Africans in the centre? Is it in the best interest of African peoples?" An Afrocentric perspective describes the ethos and the values of Africans. Afrocentric work reorganises the African frame of reference so that African history, culture, and worldview become the context for understanding Africans.

#### 1.7.1 Symbolic interactionism (Mead:1934):

According to Mead's theory of symbolic interactionism, the social self emerges from social interactions, such as observing and interacting with others, responding to others' opinions about oneself, and internalizing external opinions and internal feelings about oneself. According to Mead, the self is not there from birth, but it is developed over time from social experiences and activities (Mead 1934). According to Mead (1934), there are three activities that develop the self: language, play, and games.

Language develops self by allowing individuals to respond to each other through symbols gestures, words, and sounds. Language conveys others' attitudes and opinions toward a subject or the person. Emotions, such as anger, happiness, and confusion, are conveyed through language.

## **1.8 DEFINITION OF KEY TERMS**

### **1.8.1 Afro-sensed approach**

An Afro-sensed approach is a thought process which is sensitive to African indigenous and local epsteme. In this study, it also applied to that which should make sense to the culture of the Vhavenda people.

### **1.8.2 Traditional practices**

Traditional cultural practices reflect values and beliefs held by members of a community for generations.

### **1.8.3 Knowledge holders**

Knowledge holders are people who have knowledge about specific subjects. In this study, knowledge holders refer to those individuals have knowledge about traditional way of practicing ndayo to young children.

### **1.8.4 Olden days**

In this study, olden days refers to a period before 1980.

## **1.9 CHAPTER LAYOUT**

Chapter 2 covers the literature reviewed.

Chapter 3 is about the research methodology used in this study.

Chapter 4 discusses the research findings

Chapter 5 focuses on the development of a programme to revive ndayo.

Chapter 6 presents conclusions and recommendations, justification and evaluation of the study findings.

## CHAPTER 2

### LITERATURE REVIEW

#### 2.1 INTRODUCTION

The previous chapter presented the study overview. This chapter deals with a review of literature by looking at the history of Vhavenḁa, social and traditional life of Vhavenḁa, how Vhavenḁa people socialise their children to become responsible adults. Different agents of practicing *ndayo*, African indigenous education, its content, its philosophical base as well as socialising agents will be outlined.

#### 2.2 THE HISTORICAL CONTEXT OF VHAVENḁA PEOPLE

To understand the Vhavenḁa ethnic group, it is essential to have a contextual background of this society and the cultural features that are important to the beliefs of their values and norms. Having an understanding of Vhavenḁa culture can help us know their traditional way of practising *ndayo*. The Vhavenḁa ethnic group are presently found all over South Africa. For the purpose of this research, the focus was on the Vhavenḁa tribe that reside in the Vhembe district of the Limpopo province. The Vhembe district shares borders with Zimbabwe, Mozambique and the Kruger National Park. According to Ralushai (1977:55), the Vhavenḁa place of origin is Matongoni, at the lower basin of the Congo around the great lakes, in central Africa. The nation comprised of the Vhangona, Vhaḁavhatsindi, Vhalembethu, Vhambedzi, Vhalemba and Vhasenzi ethnic groups. The language spoken is Luvēḁa. Ralushai (ibid:55) further states that the Vhavenḁa tribe mixed with other cultures such as Nguni, East Africans, Central Africans and Sotho. This is evidenced by the fact that Vhavenḁa practise initiation schools, such as *Musevhetho* (first initiation stage of girl child) and circumcision, which is common among the Bapedi Sotho tribe but not the Nguni tribe.

Tshivenda, or Luvenda, emerged as a distinct dialect in the 16<sup>th</sup> century. In the 20<sup>th</sup> century, the vocabulary of Tshivenda was related to SeSotho. Its grammar was similar to the Shona dialects spoken in Zimbabwe (Wentzel, 1983:7).

### 2.2.1 Social and traditional life of Vhavenda

The Vhavenda ethnic group preserved their way of life. Even though the missionaries tried to discourage their cultural life and forced them to perceive it as wasteland of non-achievement (Thiongo, 1986). The Vhavenda of Limpopo did not end their cultural style of bringing up their children. They have their own ways of socialization with their growing children in order to pass their cultural norms and values from one generation to the next generation. This was confirmed by Mushi (2009:152) who defined African indigenous education as a process of passing on from one generation to another the inherited knowledge, skills, cultural traditions norms and values of the tribe. They inherently took *ndayo* as a significant aspect of bringing up a responsible child and it was integrated in everyday upbringing of a child.

Furthermore, although they regarded it as a way of co-existing with the child, there were stages in the child upbringing where *ndayo* was formalised. Additionally, they had a system of mentorship, where *ndayo* would continue at different stages of the child development. Initiation schools, proverbs, games songs and folklore were used as a vehicle to transport *ndayo* to growing children.

As such, Vhavenda families saw to it that their good name was maintained by trying to guide, teach, think, plan and decide for their children. Even matters that concerned an individual's life, like marriage, were arranged without the child's choice. Their attitude to their children was 'do as I say', and children abided by parents' instructions. The engagement matters were controlled by elders of the family. In this regard, Van Warmelo and Phophi (1948:53) state that it is the responsibility of parents to arrange the marriage because they know all their relatives even if they stay far away. They choose their relatives who have good names and who do not practise witchcraft. According to Vhavenda culture, grown-up male children do not know where to select a wife and might easily choose from amongst murderers or thieves, and thus bring misfortune upon his family. Nowadays, things have changed. The children are the

ones who make choice of a spouse he/she wants to marry without even knowing the spouse's cultural background. Nowadays, parents are only informed about the decision that the children have made. When they come across difficulties in their marriage, their parents mock them with an idiom, which says "*Tshe wa ḡa iwe tshilavhi na murundo wa phofu u ḡo nwa*". Its literal meaning is that in every decision you make, you must bear the consequence of your poor decision. It is a clear indication that the traditional way of getting marriage was the best.

Furthermore, it was expected of Vhavenḡa children to do the best in whatever they do in order to have a status that would reflect a glow on the entire family. The success or failure of Vhavenḡa children related to the whole family. This made the behaviour of Vhavenḡa children closely watched as they grew up. A girl child was expected to greet elderly people by kneeling and a boy child by squatting down. This was a way of showing respect. Any child who did not follow the norms and values of their culture (*Ndayo*) given to them was given the name *khundavhalai* (disobedient child).

### **2.3 INDIGENOUS EDUCATION, TRAINING AND LEARNING PROCESS**

The concept of *u laya vhana* falls within the ambit of indigenous education and different researchers define indigenous education in different ways. According to Cameron and Dodd (1970:69), African indigenous teaching is a deep-rooted procedure of learning whereby a man progresses through predetermined phases of life of graduation. Then again, Mushi (2009:152) describes indigenous education as a method of transitory on values, skills, cultural traditional norms and inherited knowledge from one generation to the other.

Woolman (2001:29) states that indigenous education is the education that was taught to African youngsters by Africans. Indigenous training was extremely practical and significant to the needs of the society. The young generation were orally taught the correct way of behaving, for example, respect, humanity, greetings, etiquettes, and Ubuntu by elders (Tutu 1989:1).

Fafunwa (1982:6) maintains that African youngsters in African training learn by observation and imitating. According to Ladzani (2014), Fafunwa (1982) and Mafenya

(2002), what children observe and imitate is not easy to forget. The above scholars claim that this is the reason why traditional education is important amongst the youth. Fafunwa (1982:9) mentions that the main point of training in old Africa was for social duties, political interest, work orientation, spiritual value and profound quality. Learning was through practice, which included observation, participation and imitation. (Ladzani 2014: 29). In observation, young generation learn by observing what their parents are practically doing, eg ploughing field. Whereas in imitation, young generation learn by copying what their parents are doing, for example, greeting (*u losha*). In participation, the young generation learn by working together with their parents, for example, removing weeds from mealie fields.

This concerns a few aspects of household work, herding cattle, fishing and cultivation (Nyerere 1975:11). Youngsters were taught daily customs and manners on how to welcome and behave around relatives and vital individuals, as well as marital and parental commitments. In the same vein, Woolman (2001:30) defines traditional education as an informal education that happens in the environment of community, clan, family and cultural group. Amos (2013:68) confirms this when he states that in Africa, it takes the whole community to raise a child. Elders will transfer their cultural knowledge and values to the younger generation. In a similar vein, Wanjohi (2013:56) states that in Africa, a youngster has a place within the family as well as to the public. Knowledge about child raising originates from the seniors to the young ones. Wanjohi (2013:56) states that the young generation were taught obedience, respect and cleanliness at home. When the youth acquire the skills of obedience and respect, it shows that they are well groomed, and they will function effectively in society. Informal education imparted to the youth help them to be children with good manners, as well as having good discipline. Wanjohi (2013:57) points out that it is the responsibility of the whole community to see to it that they guide, mould, develop and correct the youth on the spot if they misbehave. If the youth was found bullying other children, he/she was rebuked at the same time without waiting to tell their parents. Parents, even if they were not biological parents, were given a mandate, through cultural background, to correct every child.

The purpose of indigenous African education was to instill accepted beliefs and standards governing good behaviour, creating, and agreement by people and creating

unity (Kelly & Phillip, 1984: 24). Woolman (2001:32) accentuates that customary education incorporated character building, scholarly preparing, manual exercises and physical training. He included all parts of activities, customs, skills and rituals required to maintain the culture.

Although there is no documented process on *ndayo*, some educational processes, which are similar to the process of *ndayo*, was documented by some scholars such as Kenyatta (1965), Mungazi (1996), Erny (1981), Kelly (1991) and Ocitti (1973). The scholars raise different views about how indigenous people groomed well manners and instilled norms and values to their youth. Even though the above scholars raised different views about how indigenous people groomed well manners children, the purpose of their views are the same.

The scholars above mentioned the content of indigenous education as follows: It is community oriented. Traditional indigenous education was community oriented with the aim of solving community problems. The instructional activities were therefore, directed towards the social life of the community, to prepare the learners to fit into their community. Kenyatta (1965:118) argues that if African societies are to stay stable, indigenous education must retain the traditional structures of family, kinship, sex and age grouping. According to Ladzani (2014:48), Kenyatta's emphasis reminds modern educationists that if they integrate traditional structures of education, there will be fewer moral decay amongst our youth because indigenous education developed moral values amongst its youths. This is achieved through sharing with communal structures.

Mungazi (1996:40) points out the importance of collaboration between community structure in teaching young generation good morals and values. Mungazi (1996:40) states that the young generation should be skilled in order to care and respect other people as well to community. In the same vein, Masoga (2004) indicates that traditional education aims to preserve culture of the learners and enables them to be able to deal with the community, society or environment that they live in.

It is taught in relation to education of boys and girls in learning resources in their environment that are useful together with the poisonous ones, such as about birds that are harmful, how they could be controlled, and what birds could be eaten. In the same

way, they learnt about trees that were good for firewood, building or for propagating crops like bananas and yams, as well as those which resisted ants. It was a survivalist education where the young generation learn to adapt to their own environment by finding resources that they can use for their own survival without depending on other people. The child learns about weather, different types of plants and animals, types of soil and kinds of plants that will be productive in such soil (Kenyatta, 1965:1).

Young generations were taught orally, and the knowledge was stored in the memories of elders (Maina, 2013:1). This is the disadvantage of African education because if the elders, who are knowledge holders die, they die with their knowledge. Since knowledge is not documented, it is easily distorted on the way of oral transmission. Maina (2013:1) states that the African proverb “*When an elder die, a library burns down*”, clearly sums up the pivotal role of sustaining traditional knowledge for future generations and cultural continuity, which the study found to be a main concern. The teachers or tutors were selected from the family or clan. Their task was to teach knowledge, skills and attitudes to the young, informally at the moralistic and practical levels. Nyerere (1975:11) postulates, “At the informative level, the teaching process took the form of the stories, legends, riddles, and songs; while at the practical level; individuals enacted what they had learnt didactically, by imitating and watching what their elders performed. In this regard, young children may learn and imitate from their parents how to dress, to greet, to show respect, and to speak to elders among others (Tutu 1989).

Indigenous knowledge puts an emphasis on practical learning. The young generation learnt by watching, participating and performing what they learnt. The skills like carving, clay working, cloth making, cooking, and home management were learnt by young generation in the society. They were basic skills that enabled young generation to live and function effectively in their tribe. Omolewa (2007) mentions other methods of instruction, which included involving children in productive work. According to Omolewa (2007), learning through the medium of work enabled children to acquire the right types of masculine or feminine roles. He adds that children learned by being useful, by doing and working together with adults through different stages. Mothers teach their daughters to master household duties before marriage. Similarly, every father does likewise with his boys. They want their boys to master the skills of farming,

hunting, and fishing. Involving children in productive work was another way of preparing them to be responsible wives and husbands. Thus, of all the different aspects of education and training to which children were subjected, the one to which most attention was paid was the one that prepared them to be prospective wives and husbands. This training considers the child's age, sex and the physical ability (Omolewa, 2007).

It was functional: In indigenous African education, everybody was self-employed because the skills they learnt keep them occupied and focus on community development. The activities that they performed closed the door for unacceptable behaviour as contrasted to formal education, hence, most of the educated young men and women are facing challenges of being employed as stated by (Shimer, 2005) who argues that in modern society, the rate of unemployment is so high due to seasonal layoffs, technological changes, racial discrimination and fluctuations in the economy.

Indigenous African education had no paper word testing and certificates: There were no formal examinations to be written at the end of a specific level of training, but a youth was considered a graduate when he/she could practice what s/he had learnt throughout the period of training. The ceremony was held when the youth had completed the training. When a girl child came from initiation school, such as *musevhethoni*, the parents prepared some food and invited relatives and neighbours to come and celebrate while eating, drinking home brew beer, ululating the safe home-coming of the initiate, performing traditional dances as well as giving presents to the initiates. This is in contrast with the western education, where reports are issued at the end of each year.

Ocitti (1973) documents five ethical norms which indigenous parents used in bringing up their children so that they will be productive in their community. This philosophical basis is similar to how the Vhavenda culture process *ndayo* to their young generation. These principles include preparationism, functionalism, communalism, prennialism and holisticism. These principles are outlined below.

### 2.3.1 Training

The aim of training the young generation was to equip them with skills for the fulfillment of their particular roles in the family or community. Knowledge gained always served a particular purpose. For example, the boys were prepared to be the head of the family and to fulfill the role of men in the society. Boys were also trained to be hunters, farmers, palm wine tappers, fishermen, warriors, blacksmith, butchers, and leaders and to be skilled in carving, canoe making, pot making, clay working, dancing, and so on. On the other hand, girls were trained to be good wives with feminine skills like cooking, home-keeping, sewing, cloth-making, grinding, pounding, dancing, caring for babies as well as the correct behavior of respectable women in future. The main aim of teaching and learning was to equip boys and girls with the skills appropriate to their gender (Ocitti:1973).

#### 2.3.1.1 Multiple learning

African education was a multiple kind of education through imitation and observation. The youth were required to learn multiple skills and be productive in all areas. There was no room for specialization. When a youth learnt about farming, he/she had to learn all skills related to farming such as hoeing, how to prepare farms, food preservation, and how to battle with ailments attacking crops. The youth should learn multiple skills and know them; such as cookery, house building, hunting and moralities required for the prosperity of a person.

Fafunwa (1982) claims that the goal of African education is multilateral with the objective of producing a generation that is honest, respectable, skilled, and co-operative. They are objectives that were discovered by other scholars in African education such as physical skills, character training, respect of elders, developed intellectual skills, specific vocational training, a developed healthy attitude towards honesty, a developed sense of belonging and there is a need to participate in community and family affairs to acknowledge and advance the cultural heritage of the family.

In physical training, African children learnt by observing and imitating their parents. When their parents did farming and home activities, the children would follow them and observe how the activities are performed. To be aware that they acquired the skills they learnt they would try to do the same activity practically, imitating how their parents did it. For example, children may imitate how their parents kneel to show respect, and how they play games like wrestling, amongst others. The types of the games they played helped them to be physical fit. Learning the skills help the youngsters to be responsible adult in future.

### 2.3.1.2 Character Training

Kanu (2015:2) states that the aim of indigenous education was character training and religious education. He said that character training is the cornerstone of African education. Fafunwa (1982) also mentions that one of the hallmarks of indigenous education is character training. To achieve the aims, family members played an important role of training and seeing to it that the youth should have developed rounded personalities. The method used to teach the youth was face-to-face, informing the youth how they should behave or by using chastisement when they misbehave (Kanu 2015:2).

People were trained not just in skills acquisition. Emenanjo and Ogbalu (1982) aver that people were trained in different areas of trade, like making clay pots, which were used at home for cooking and the surplus were sold. Trees were used to make spoons, benches and medicine. After practising the skills, they learnt by using their cultural resources. Children valued their cultural heritage that has been handed from one generation to the other. The root area of plants whose roots were used for medicine were covered with soil so that the plant should not be destroyed for sustainable development. That is why indigenous people have taboos to preserve bio-diversity. The trees that were used as medicine were not allowed to be cut down. People were only allowed to cut the bark of trees so that the trees should remain recovering for future use.

According to Mushi (2009:39), the young generation was viewed as an empty vessel. As such, the elderly people developed a 'do as you are told' attitude, instilling morals

to the young generation. However, this is against Section 16 of the Constitution of the Republic of South Africa (Act 108 of 1996) which states that everyone has the freedom of expression.

Kanu (2015:3) explains that these responsibilities and privileges go hand in hand with every stage. There is no status in traditional African societies without responsibilities and privileges. Thus, before a person attains that status – for example, adolescent, married, the person in question is taught the responsibilities and privileges that go with that status.

### 2.3.1.3 Communalism

In African traditional education, guiding or teaching a child is everyone's responsibility and not the sole responsibility of the parents of the children. They believe that raising a child is a battle that is not won by one soldier (Makgamatha, 2000:283). This is based on the belief that the child is not individually owned. There is a Tshivenda idiom, which says: '*Ñwana wa muñwe ndi ñwana wau*' (A child is for everyone). The parents, family, the community and society are all involved in the training of a child. The mother is the first teacher of the child, and later a child falls into the hands of the extended families, such as uncles, aunts and the community at large (Kanu, 2015:4). Kanu further states that in the absence of a parent, any member of the family, such as the aunt, uncle, granny and cousin, can teach or correct a child. When a child does, something wrong like doing harm to others through stoning, any elderly person intervenes to stop such practices. Thus, teaching another person or correcting the other is a good act, which one does to himself or herself; and to leave the person without correcting or teaching him or her is to do oneself harm. This makes teaching a collective responsibility. Older people were expected to be kind, counsellors, and guides who give help to the young generation. They were expected to live exemplary lives, if they fail, they lose their rank in the society (Makgamatha, 2000:283).

Lansdown (1995:15) mentions that nowadays, life has drastically changed. When a child does something wrong and you try to correct him or her, a child refuses to be corrected. As stated above, the main aim of African education was community oriented. It was geared to solve the problems of the community. Children were trained

that whatever they do for themselves belongs to the community (Busia, 1964:17). Busia (1964:17) also talks about the significance of African customary schools, which mostly centered on the entire human development by taking note of the fact that “traditional education sought to create people who were not self-centred and who put the enthusiasm of the group above their personal interests.” Children were taught the importance of togetherness, kindness, hospitality, trustworthiness and obedience to elders when they were still young. Young people were taught to share things with everyone, even with strangers. Hospitality taught them to be kind to others (Tutu, 2013:7). A stranger was also given a place to sleep if he /she were stranded.

Young people also learnt to share in work, without being asked. Happiness, sorrow good fortune and hard work were also shared with neighbours, family and kin. In a similar vein, the communal idea is described by Mbiti (1991:32) who mentions, ‘Whatever happens to the individual happens to the entire group, and whatever happens to the entire group happens to the individual.’ He continues to explain that the individual could only say: “I am, because we are; and since we are, therefore I am”. Meaning that my achievement is collective. In Tshivenda, there is an idiom which says *‘Muthu ndi muthu nga vhañwe vhathu’*, which literally means a person is a person through and because of other people; you are who you are because of other people. In this study therefore, this idiom would mean that no one can achieve his or her goal without the guidance of other people who are concerned about one’s achievement. Mbiti (1991:32) views it as an important point in the understanding of the African view of man. Kenyatta (1965:297) had similar views when he commented on traditional life of Kenyan culture.

## **2.4 THE IMPACT OF WESTERN EDUCATION ON INDIGENOUS EDUCATION**

It is essential to find out why the indigenous people, including the Vhavanḁa, moved away from practising their traditional education, and adopted the Western education. Indigenous people have their own way of educating and training their children. Although there were no formal schools, no professional teachers, no resources such as books and pencils that we have today, children were trained and educated. The indigenous educational system offered trained children to become responsible adults in their community (Smith, 2002). The main emphasis was on respect and discipline.

The arrival of missionaries and the establishment of mission schools changed the education system of indigenous people. They viewed traditional education as barbaric; as such, they made children to be school based formally instead of home based. As a result, school children spend the whole day at schools, and those in boarding schools spend months without seeing their parents. According to Francis (2008), this made growing children have little or no time to get advice and guidance from elderly people about societal life issues. The author further states that the formal school fails to provide values and ethics that produce, promote and protect good children behaviour, instead it sows seeds of violence, envy, laziness, corruption and helplessness. Spending time in school also fails to teach growing children to do household chores such as sweeping, cooking, gardening, fetching firewood, greeting people. However, formal education transformed cultural norms and values that play an important role in shaping the moral behaviours of many children.

Furthermore, there has been a modern-day global shift towards recognizing the importance of indigenous education. There is a strong, and some might say blind, belief that Western education or schooling is the only way to provide a better life for indigenous children. Throughout history, indigenous people have experienced, and continued to have many negative interactions with Western society, which has led to the marginalization and oppression of indigenous people and their education. The white man's last burden addresses this issue of modern education and its destruction of unique, indigenous cultures and individual identities (<https://en.m.wikipedia.org>, accessed January 12.2019).

Indeed, in our modern society, there is lots of looking down upon our indigenous education because Western education came and took charge in a way that destroyed the whole community based on the criticisms that were made. It is very clear that indigenous education in Africa was looked down upon as soon as the colonizers came into the continent and in that notion, it gave us a very strong message that indigenous education is nothing compared to Western education whereas in some parts of the world, it was more of who is superior to the other. There are so many impacts or consequences that came through the establishment of Western education that were believed to be indications of a better life. For example, the loss of traditional practices,

cultural values, morals and vision, as well as loss of African Ubuntu and African identity (Mawere, 2015:1).

Mawere (2015:1) states that a young African child has difficulties in knowing and understanding the African ways of doing things, including the way of living. Some feel that this is due to Western education; its curriculum does not include aspects that teach the children morals and African identities that encompass the value of respecting elders. As for the teacher, the notion of treating children as theirs is fading away. Both, learner and teacher under the Western education no longer have a pure resemblance of identities. This system of education does not give indigenous education platforms to transform their African mind to the education so that there could be good relationship between the teacher and the learners. As African indigenous education was affected by Western education just after colonization, however even since democracy, indigenous education is still suffering and the African way of practising *ndayo* is greatly losing its value. For example, some of the villages no longer have initiation schools and folklore were elders teach morals to children at home, but we have teachers who feed children with Western education.

According to a study conducted by Carter (2011), Western education caused the loss of and limited access to indigenous knowledge due to participation in the formal education that contributed to gender role changes. Carter's findings attribute that students reported to have lost or have not participated in any particular social practices, traditional occupations and crafts or skills that require indigenous knowledge. In African society, indigenous education is identified as learning that is attained through indigenous education practices and by doing it, it will be emphasizing the issue of preserving the value and social standard of African community in grooming young children to have more understanding of their cultural values (Abdogum, 2007).

Mosha (2000) avers that the content within the indigenous education is often ascribed by their gender because they attend different initiation schools whereby, they should learn norms and values. Mosha (2000) relates that learners reported that indigenous education is a knowledge that their parents or grandparents acquired but that they do not know or have had limited exposure to, due to the fact that Western education had dominated the community and, in the meantime, cultural values and norms were lost.

According to Mosha(2000), understanding of indigenous education, the Indigenous education is regarded as an informal way of education, and that informal way of education teaches young generation how to be more respectful to their elders and how to preserve their cultural values. For example, in the Vhavenda culture, there are different initiation schools (*ngoma*) wherein young boys and girls attend to learn more about the Vhavenda indigenous way of living. By attending that particular school, the child will have gained so many things that include knowing and understanding the Vhavenda cultural values and norms; not to forget that there are lots of *ndayo* in those schools. One of the *ndayo* that the young boy will get after getting out of the indigenous school is respect and not to play with girls. By doing so, they are avoiding a point wherein the young boy will engage in sexual practices if they spend much time with girls, and it goes the same with girls as they were usually taught the very same thing, and it was really working. But nowadays, it does not matter anymore, young boys and girls no longer get those kinds of *ndayo* because the community have more faith in Western education than indigenous education, and by doing so, cultural values and norms are demolished day by day, and the country at large is losing an African Ubuntu of bringing up children to be better individuals in the future.

Millions of people are still denied their right to education, and indigenous people are among the most affected and disadvantaged because of the introduction of Western education. The situation is often characterized by lack of access to an education that respects their diverse cultures and language. Educational materials providing accurate fair information and the ways of doing things in an African way have been rarer, and history textbooks have frequently depicted them in negative terms. Similarly, in many cases, Western education has failed to offer indigenous people the possibility of participating in decision making, the design of curricula, the selection of teacher and teaching methods and the definition of standards does not promote the indigenous education in any way (King and Schielmann, 2004). African children are being offered more Western education rather than the indigenous education; it is regarded as being denied their African roots, including their norms and values, and everything about Western education is based on the colonial education.

The programme of activities for the United Nations International Decade of the World's Indigenous people states:

*A major objective of the decade is education of indigenous and non-indigenous societies concerning the situation, cultures, language, rights and aspirations of indigenous people not to forget the promotion and protection of the rights of indigenous people, and their cultural identity while participating in social life that is full of respect for their cultural values, languages, traditions and forms of social organization (Engle 2011:144).*

According to a study conducted by Firestone, Lilley, and Torres de Noronha (2004:219), the key issues in indigenous education are expressed in the following statement:

*We, the indigenous people of the world, assert our inherent right to self-determination in all matters. Self-determination is about making informed choices and decisions. It is about creating appropriate structures for the transmissions of culture, knowledge and wisdom for the benefit of each of our respective cultures. Education for our communities and each individual is central to the preservation of our culture and for the development of the skills and expertise we need in order to be virtual part of the twenty-first century and that cannot be done while under the influences of Western Education to our own indigenous education.*

## **2.5 SOCIALISATION**

Kohlberg (1987) defines socialization as the process whereby people are trained to function positively in their society. It defines the methods that individuals come to comprehend societal norms, values, beliefs and expectations from their family and play experiences. However, Weidman, Twale and Stein (2001:4) define socialisation as the process by which individuals acquire the skills, knowledge, and temperament that make them productive members of community.

Early theories of socialization highlighted parent deeds as predictors of child character. Some researchers believe that parenting attitudes is predictors of child socialization outcomes. Horney (1933) and Levy (1943), discovered socialization such as overprotection or excessive parental control that determined parenting behavior

predictors of children's cognitive, social and emotional, outcomes. Parent characters are considered to direct actions that were conscious awareness rather than as thoughts of unconscious practises (Schaefer, 1965). Parental manners were seen to deliver the climate in which parental values and beliefs are imparted. They also provide a context in which that communication occurred and affected its success.

According to Kohlberg (1987), socialization is vital to us as individuals. Social interaction enables people to see themselves through the eyes of others, learning who they are and how they fit into the world around them. It is through teaching culture to young generation that a society preserves itself. Kohlberg (1987) further states that if the new generation of a society does not learn its way of life, it will not survive. Whatever is characteristic about a culture must be transmitted to those who join it for a society to remain alive.

In addition, to function effectively in society, people should study the fundamentals of both material and non-material culture, everything from how they dress themselves, how to do household chores as well as to learn their language to communicate and to reflect. Without socialization, people have no self and are unable to function socially.

Bauman (2007:13) mentions different socialising agents that are important during the socialisation process. These socialising agents such as families and peer groups, plus both formal and informal social agents create a conducive environment in which socialization takes place. The socialization that the young generation receive in childhood has a lifelong effect on their interacting with others in the community. Three of the most important agents of socialization in childhood are family, school, and peers.

### **2.5.1 Moral development as a vehicle to transport *ndayo***

Moral development is an important part of the socialization process. It refers to the way people learn what society considered to be 'good' and 'bad', which is important for a smooth functioning society (Kohlberg, 1987). It discourages people from misbehaving and encourages them to do the right things for the society and others. Kohlberg (1987) was interested in how people learn to decide what is right and what is wrong. To understand this topic, Kohlberg (1987) developed a theory of moral

development that includes three levels: pre-conventional, conventional, and post-conventional. In the pre-conventional stage, young children who lack a higher level of cognitive ability, experience the world around them only through their senses. It is not until the teen years that the conventional theory develops, when youngsters become increasingly aware of others' feelings and consider those when determining what is 'good' and 'bad'. The final stage, called post-conventional, is when people begin to think of morality in abstract terms, such as Americans believing that everyone has the right to life, liberty, and the pursuit of happiness.

Moral Development focuses on the emergence, change, and understanding of morality from an early age through to adulthood. Morality develops across a lifetime and this is due to one's experiences and is influenced by behaviour. Morality is quite a contested area and its application is quite subjective. The reason being that what is moral to one might not necessarily be moral to the other person. For the purpose of this study, morality will mean a growing sense of what is right and wrong. Morality itself is often a synonym for 'rightness' or 'goodness'. It refers to a certain code of conduct that is derived from one's culture, religion or personal philosophy that guides one's actions, behaviours and thoughts.

Deriving from the discussion of moral development by Kohlberg (1987), it is clear that there are many similarities between how the children learn to behave well in their community and how the process of *ndayo* took place. Even though some elements contradict with the African ways of practising *ndayo*, the aim of instilling norms and values to the young generation is the same. A discussion of moral development and socialising agents aligned with *ndayo ya n'wana* is given in the next section.

### **2.5.2 Religion**

Bauman (2007:13) asserts that religion plays an important role in socialization. According to Bauman (ibid), like other institutions, religion influences morality and promotes a communal set of socialized beliefs that are passed on from generation to generation. People learn what is right and wrong. The impact of religion encompasses many areas of people's lives. For some people, essential ceremonies connected to family structure such as birth, death, and marriage are associated with

religious celebrations. Participants also learn how to dress and reinforce gender roles (Bauman, 2007:13).

### **2.5.3 School**

According to Amos (2013:67), people have busy schedules and become more multifaceted and there is a more division of labour. This makes family members not able to have time to teach their children the basic life skills as well as their cultural norms and values that they need to know in order to be productive in their community. As a result, some parents send their children to formal school to impart their youngsters with certain skills. It is in the school environment where children are taught values and attitudes. Children are also taught teamwork, cooperation, neatness, respect for authority, punctuality and orderliness. Furthermore, schools deliver other lessons, which are named hidden curriculum. During the teaching and learning process, children are also taught political and economic development. Teachers have the duty to assess the progress of each child.

### **2.5.4 Family as the first agents of *ndayo***

Kohlberg (1987), Trends (2014), Rwantabagu (2010) and Amos (2013), all argue that family is the first agent of socialization. Mothers and fathers, siblings and grandparents, plus members of an extended family all help in teaching a child what he or she needs to know about the norms and values of the community. For example, they show the child how to use objects, how to relate to others and how the world works. As you are aware either from your own experience as a child or your role in helping to raise one, socialization involves teaching and learning about an unending array of objects and ideas (Kohlberg, 1927-1987). In socialising children, some social factors have an impact on how the family nurtures their children that need to be taken into consideration. For example, we can use sociological imagination to recognize that individuals' behaviours are affected by the historical period in which they take place.

Sociologists recognize that race, social class, religion, and other societal factors play an important role in socialization. For example, poor families usually emphasize obedience and conformity when raising their children, while wealthy families emphasize judgment and creativity (Clark, 2015). This may be because working-class

parents have less education and more repetitive-task jobs for which the ability to follow rules and to conform helps. Wealthy parents tend to have better education and often work in managerial positions or in careers that require creative problem solving, so they teach their children behaviours that would be beneficial in these positions. This means that children are effectively socialized and raised to take the types of jobs that their parents already have, thus reproducing the class system (Kohn, 1977). Likewise, children are socialized to abide by gender norms, perceptions of race, and class-related behaviours.

Families represent the primary setting in which most children's lives are shaped and determined. Central to the process of the socialization of children are the parenting behaviors and discipline responses, which children experience within family settings. Within these family contexts, children gradually internalize social standards and expectations, which facilitate, in turn, greater self-regulation skills and responsibility. Knowledge of the range of disciplinary tactics used by parents and of parental beliefs and attitudes to discipline strategies is, therefore, essential to promote and support effective and constructive parental discipline responses in children and young people.

Carter (2011:48) avers that in Jamaica, the main role of children in their families is to bring admiration by their accomplishments, good conduct, and support to the family's well-being. As such, obligation, obedience, shame, conformity and generational interdependence are highly valued. According to the Jamaicans, children are seen as parents' pride and the products of their hard work. It is assumed that children will be cared for by their parents as long as is necessary with the understanding that children will take care of parents when they grow old (Carter, 2011:48).

Makgamatha (2000: 283) asserts that in Zimbabwe, every elder is viewed as a teacher who educates the young generation regardless of whether the child is his/hers. Makgamatha further mentions that according to the Shona culture, guiding or teaching of children is everyone's responsibility because it is seen as a battle that is not won by one soldier. In Malawi, they have a proverb "*Mmera ndipomba*", which means that the child is like a plant that must be nurtured while young so it will grow and be productive. The equivalent of the Vhavenda adage is "*Thanda i khotlolwa i tshe nnu, ya oma i a vunde*", which is synonymous with the English proverb, "You cannot teach an old

dog new tricks”. This means that a young person learns *ndayo* more easily than an old person does. The cultures set goals around the development of their children’s social skills and humanistic value. In Nigeria, parents expect the child to be good and this is achieved by following cultural traditions. They disown a child who does not conform to cultural norms and values. This also applies to the Vhavenḡa people who have sayings or proverbs and/idiomatic expressions that talk about respecting one’s parents, such as, “*Nyavhumbwa wa dagaila, matshelo wa kanda vho u vhumbaho*” meaning that more often, young people undermine the guidance from elderly people.

According to Evan and Davies (1996), children in the Caribbean society are seen as desirable and highly valued. Parental achievement is measured by how the children behave such as their ability to sit still and listen, to be clean, their co-operation and the way in which they help their parents. Parents stick to the proverb which says, “*Ḡwana a songo dziḡwa tsole, a rwiwa nga ḡhamu a nga si fe*”, which is equivalent to the English proverb: “Spare the rod spoil the child”.

### **2.5.5 Peer group pressure as agent of *ndayo***

Slaughter, Dennis, and Pritchard (2002) aver that peer groups influence children’s behaviour positively or negatively. It begins when young children play games in the playground. They teach each other rules pertaining to games. Socialization continues until the stage of adulthood. Peer groups have more influence than parents do as they spend most of their time with their peers. Negative peer pressure occurs when when children teach other deviant behaviour such as smoking cigarette and drug abuse. Some even engage in sexual activities. Fascinatingly, studies have shown that although friendship ranks high in adolescents’ priorities, this is balanced by parental influence (Kohlberg, 1987). Parents and teachers must join hands to fight unethical behaviour. They should give support and bring up the children in a way that will enable them to withstand the pressures of peer group. It is true because parents are central to *u laya ḡwana*. Parents even choose friends with good morals for their children.

### 2.5.6 Socialization through role models and roles

Bandura's (in Bourdieu, 1997:165) work was an essential step in realising how humans learn from others rather than reacting to their surroundings (Bourdieu, 1977:165). He states that people are active observers of their surroundings. They make note of the behaviours displayed by others and copy them. This imitation determines both the causes and consequences of the behaviour of children. Mitchell (2010:1) defines a role model as \*an individual presenting manner imitated by other people in order to help govern appropriate behaviours. According to Mitchell (2010:1), the term role model comes from the sociologist, Merton whose work focused on social groups. Mitchell (2010:1) further revealed that despite modelling people's behaviours, people also model sets of behaviours. These role models can be either positive or negative. Positive role models show useful behaviours. On the other hand, negative role models show examples of disruptive behaviours.

Bourdieu (1977:165) posits that role models can be close or distant people, parents, friends, neighbours and local or media heroes whereas Mitchell (ibid:1) holds that role models come into young children's lives in different ways. Some of those models are educators, civic leaders, mothers, fathers, clergy, peers, and ordinary people encountered in everyday life. Parents may also act as models for their children. They act not only as models that influence children's future parenting; they deliver cultural norms and values associated with diversity of other roles and contexts (Mitchell, 2010:1).

## 2.6 CONCLUSION

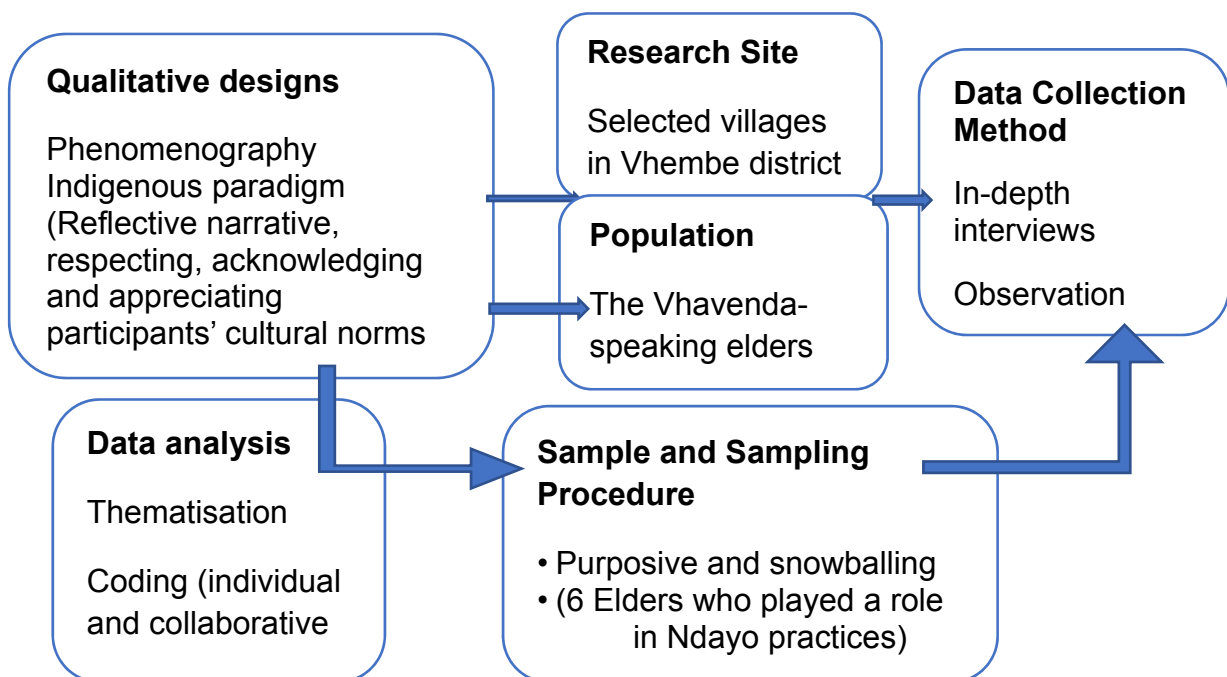
This chapter reviewed literature on the reflections of the practices of *u laya n'wana* by elderly people. Some scholars, such as Kenyatta (1965), Mungazi (1996), Erny (1981), Kelly (1991), Tutu (2013), and Ocitti (1973) raise different views about how Indigenous people groomed well-mannered children, but little was done about detailing and documenting various agents of *ndayo ya n'wana* in an afro-sensed approach.

## CHAPTER 3

### RESEARCH METHODOLOGY

#### 3.1 INTRODUCTION

The previous chapter dealt with a review of literature by researching about the reflection of *u laya nwana*. It looked at how Vhavenda people socialised with their children in order to instil cultural values and norms. This chapter presents the research methodology used in the study. According to Walliman (2015:65), a research methodology is “a systematic, controlled empirical and critical investigation of propositions about presumed relationships about various phenomena. In a similar vein, Ladzani (2014:59) avers that research is not just a process of collecting information but is about answering questions or creating new knowledge that does not currently exist. The section will also outline the research design which includes the location and population of the study. The sampling procedure, sampling criteria and data collection instrument which guided the researcher regarding how the study should be conducted will also be highlighted. Ethical considerations which include the rules and regulations to be observed when conducting a research are also explained. The sketch below outlines the methodology in this study:



**Figure 3.1 outline of the research methodology**

### 3.2 RESEARCH DESIGN

According to Zickmund (2000:274) the research design is a detailed plan that specifies the methods and procedures that are used by the researcher to collect data and analyse required information. Polit and Hungler (in Manabe 2010:319) describe a research design as the plan for collecting and analysing data, including specifications for enhancing the trustworthiness of the data. Therefore, a research design is the way in which the researcher plans to collect empirical data of the study.

The research design used in this study is aligned to phenomenography, which is qualitative and interpretivist in nature. Phenomenography is a qualitative methodology that describes a 'lived experience' of a phenomenon. Pinnegar and Daynes (2006:4) assert that a phenomenology approach investigates experiences as they are lived by those experiencing them, and the meaning that these people attach to them. *Vhuthu* (a quality that includes the essential human virtues; compassion and humanity to others) was applied throughout the study. The traditional Vhavanḁa way of greeting (*u losha*) was done. One of the elders was quite impressed at how the researcher was conducting herself during her introductory phase and he eventually said,

*A ni vhoni ha ḁwananga. Ndi zwone zwone hezwi zwine na khou ita. Iyi ndi yone ḁḁila ye ra vha ri tshi lohisisa yone musi ri tshi aluwa. Ro vha ri tshi fundedzwa u losha muḁwe na muḁwe ane ra ḁangana nae ḁḁilani.*

Meaning: You see my child, this is the appropriate way of greeting.

It was possible for me to follow the rules because I am a Muvanḁa by birth, I understood the Vhavanḁa norms and values. Interviews were conducted in *Tshivvanḁa*. Visiting participants at their homes gave me the privilege to observe and interact with the available members of the family who voluntarily participated in the conversation when and as they deemed fit. These additional interactions were largely useful in enhancing my understanding of the calibre of the participants. Although Vhavanḁa people are scattered all over the country, I focused on those who reside in the Vhembe district of the Limpopo province. Vhembe is predominantly rural, and the larger population still practise the traditional way of life. Some of the Vhavanḁa who reside in the Vhembe district are still practising the traditional way of admonishing children

(Mathobo: 2015:2). Therefore, those who fit the sampling criteria in this research study are found in numbers. The research was conducted in three local villages in the Vhembe District Municipality of the Limpopo province; these include the villages of Muledane, Hamasia and Miluwani. Muledane and Miluwani lie approximately 2 km to the north and east of Thohoyandou Town respectively and possess characteristics of a semi urban lifestyle. Hamasia is rural and is located 40 km from Thohoyandou.

The following are the elements of the research design utilised in this research study: population of the study, sampling/ sampling techniques, data collection methods and data analysis.

### **3.3 POPULATION OF THE STUDY**

A study population is the totality of all subjects that adapt to a set of specifications, embracing the entire group of persons that is of interest to the researcher and to whom the research results can be generalised (Polit & Hungler, 1999:43). This research study population comprises knowledge holders who are knowledgeable about *ndayo* practices, who are Vhavenda people.

### **3.4 SAMPLING**

Sampling is the process whereby some elements (individuals) in the population are selected for a research study (Durrheim & Painter, 2010:132). Bless and Higson-Smith (1995:86) see sampling as “the smaller group selected from entire population which is investigated by the researcher”. Rudduck and McIntyre (1998:47) aver that sampling should “mirror a true depiction and reflection of the world in which the investigator can deduce, infer and generalize the results of the study”. This study applied non-probability sampling. Participants were selected purposively with the aid of snowball technique. According to Strydom (2002:231), purposive sampling reflects a set of sampling procedures that rely on the decision of the researcher when it comes to choosing the units that are to be studied. Snowball sampling is a process whereby the participant is asked to refer the researcher to another individual or group of people who can also give the required information (Kumar, 1999:162).

Since the study was on reflective practices employing phenomenography, age was a significant indicator suggestive of experiences in *Ndayo*. Elderly people who have been raised during the time when traditional ways of *u laya n'wana* were practised were purposively selected. It was easy to identify the first participant through previous engagement on another project, which brought elders on campus regularly. The few elders the researcher talked to, led the researcher to others. In the end, six key informants from different villages fully participated in the study. According to Tremblay (1957) characteristics of an ideal key informant are:

- **Role in community:** Their formal role should expose them to the kind of information being sought by the researcher.
- **Knowledge:** In addition to having access to the information desired, the informant should have absorbed the information meaningfully.
- **Willingness:** The informant should be willing to communicate their knowledge to the interviewer and to cooperate as fully as possible.
- **Communicability:** They should be able to communicate their knowledge in a manner that is intelligible to the interviewer.
- **Impartiality:** Key informants should be objective and unbiased. The interviewer should know any relevant biases.

### 3.5 DATA COLLECTION METHODS

According to Burns and Grove (2001:373), data gathering is the specific, systematic gathering of data relevant to the research questions, using techniques such as interviews, narratives, participant observation, and focus group discussions. Data collection in this study was done by means of interviews and observations. Interview is one of the qualitative methods used in data collection; it is flexible, adaptable and involves direct interaction between individuals. Interview was used because it allows probing based on the respondents' responses. I listened attentively and applied skills such as silence, good eye contact, and plenty of head nods when the participant was talking.

The identified key informants were consulted, and appointment were set. Each one of them was free to indicate when s/he was free to be interviewed. The interview dates

were not imposed on them. I used a semi-structured interview protocol, which was guided by of the research questions (Harrell, 2009:1). The interviews were conversational in nature to enable the participants to respond to questions freely.

### 3.5.1 In-depth interviews

In-depth interviews are often associated with qualitative data collection activities where a skilled interviewer engages in a probing conversation with a suitably knowledgeable interviewee. I chose in-depth interviews because I wanted to probe inductively and to encourage a deep conversation about u *laya nwana*. Questions were distinctively open-ended.

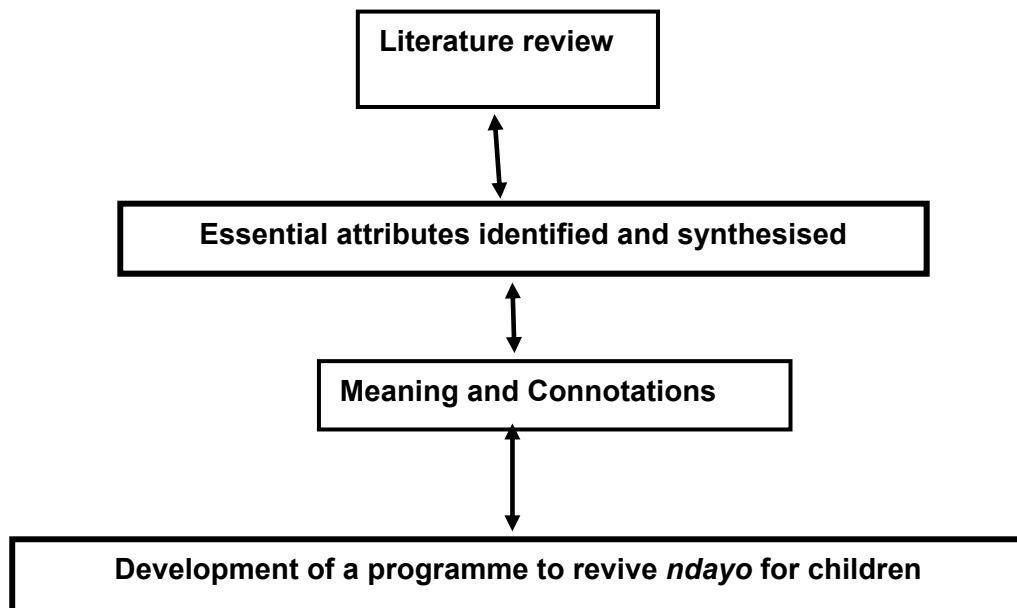
### 3.5.2 Participant observation

According to Babbie (2015), participant observation is a qualitative method with roots in a traditional ethnographic research whose objective is to help researchers to learn the perspectives held by study populations. I had the privilege of observing *vhusha* ceremony in one of the villages. One of the key informants was in charge of the ceremony and thus invited me there.

Traditionally, *vhusha* is only attended by individuals who themselves went through initiation schools. Before the invite, I was asked if I had gone for the initiation myself as traditionally one cannot participate in the ceremony if one has not been initiated herself. Fortunately, I went to the initiation myself, although it was just an obligation that I had to fulfil with no thought on it then. Being there and having undergone *vhusha* herself made it easier for the participants to offer her permission and to allow her an opportunity to participate as a mentor. I went at different intervals, during sunset the elder introduced me to other elders who heartily welcomed me. Although she guaranteed permission of parents and everyone involved, I requested verbal permission from the audience before I participated. I established a rapport with elders and the initiates. I had an opportunity to talk to the girls as well. I listened attentively as the elders were in the process of imparting *ndayo* to them.

### 3.5.3 Development of a conceptual framework for the revival of Ndayo

The key reflective themes discussed in Chapter 4 and the review of literature were used to develop a programme to revive ndayo as follows:



**Figure 3.2: Conceptual framework for the programme**

Furthermore, the following elements: the process, dynamics, context, stakeholders and terminus or outcomes, as adapted from Dickoff et al., (1968:423) and Stevens and Barnum (1994:22-27) were used to present conceptual framework of the programme. Dickoff et al.'s model was developed in 1968, for nurse theories, and have since been adapted by different researchers in different fields such as Sociology, Social work, Social Psychology and Educational Psychology (Poggenpoel & Myburgh, 2009).

### 3.6. DATA ANALYSIS

Data analysis is a method for reducing and organising data to produce results that require interpretation by the researcher (Burns and Grove, 2001:479). According to De Vos (2002:339), data analysis is a challenging and creative process characterised by an intimate relationship between the researcher and the participants and the data collected.

Data obtained in this research was analysed qualitatively. Bogdan and Biklen (1982: 145) define qualitative data analysis as “working with the data, organising them,

breaking them into manageable units, coding them, synthesising them, and searching for patterns”. Interviews were tape-recorded and data transcribed verbatim. Tesch’s, (in Creswell, 2014), 8-step method of data analysis was employed. A sense of the whole was obtained by reading through each and underlining key word from the sketches of participants. Notes were jotted down beside each sketch and compared as coding was done and theoretical categories developed. Significant patterns emerging from the analysis of participants’ response were synthesized and brought into relation with discussions in existing literature on quality partnerships. Discrete expressions were examined and then coded into theoretical categories, a process referred to as open coding (Strauss & Corbin, 1990:61).

Once I was satisfied with the themes, I asked my peers to code my data independently. The themes were compared through a consensus discussion with them. In addition, I submitted both the transcripts and the themes to the two supervisors, who also coded independently. We thereafter had a consensus discussion about the key themes. Furthermore, I solicited the service of an independent coder who is an expert in qualitative research and IKS. The final set of themes as presented in chapter 4.

### **3.7 RESEARCH ETHICS**

Ethics is a division of philosophy that deals with the conduct of people and guides the norms or standards of behaviour of people and relationships with each other (Kovacs, 1985 and Blumberg et al., 2005). It also refers to an ‘ethos’ or ‘way of life’, “social norms for conduct that distinguishes between acceptable and unacceptable behaviour” (Shah, 2011:205). The following are ethical considerations that I adhered to:

#### **3.7.1 Informed Consent**

One of the ethical considerations is that the participants need to give informed consent so that they are aware of what is required of them. I explained the objectives of the study to the participants so that they give consent on what they understand. She explained the reason for conducting the research study and the benefits thereof, which

is to explore how Vhavenḡa practises *ndayo* to their children? I also indicated to them that this research study was going to be used only for academic purpose. During the interviews, she also indicated to them that the information they were providing would be recorded and requested for permission to record such information. I also informed them that she would be taking notes during the interview process. The recorded information was useful for clarity and was later transcribed as raw as it was. In addition, I got verbal permission to observe and took pictures where appropriate. In a case of children who were at the ceremony, she obtained verbal assent from the parents. The pictures were also shared with the participants before finalisation of this thesis.

### 3.7.2 Voluntary participation

The participants were informed that participation was voluntary. They were also informed that they had the right to withdraw their participation in the study should they wish to do so at any given time of the research study.

### 3.7.3 Confidentiality

All information gained from the research regarding individual's participation was kept confidentially.

## 3.8 MEASURES TO ENSURE TRUSTWORTHINESS

Trustworthiness refers to the extent in which the findings are an accurate reflection of individual and practices of the participants or phenomenon under study (Curtin & Fussey, 2007:88). To ensure the trustworthiness of this study, I applied the guidelines of Lincoln and Guba (1995:221-290) namely: credibility, transferability, dependability and conformability. Below is a discussion of these guidelines.

- **Credibility** is involved in ensuring that the results of the research study are acceptable (Cohen & Manion, 2000:254). Credibility depends more on the quality of the data gathered rather than the quantity of the information gathered.
- **Transferability** is recognised by providing readers with evidence that the research study results could be applicable to other contexts, situations, times, and populations (Lincoln & Guba, 1995: 215).

- **Dependability** is a criterion whereby if a researcher uses the same context with the same methods and with the same participants, produces the similar results (Yilmaz, 2013). It ensures that the research results are consistent and could be replicated. This is controlled by the way, in which the research is led, analysed and presented.
- **Confirmability** is concerned with establishing that the researcher's interpretations and findings are clearly derived from the data, requiring the researcher to demonstrate how conclusions and interpretations have been reached (Tobin & Begley, 2004). This means the degree in which research findings can be confirmed by others. The following table provides an outline on how the guidelines were applied:

**Table 1: Guidelines to ensure trustworthiness of the study**

<b>GUIDELINES</b>	<b>CRITERIA</b>	<b>APPLICABILITY</b>
<b>Credibility</b>	<ul style="list-style-type: none"> <li>• prolonged engagement,</li> <li>• member checking,</li> <li>• peer examination;</li> <li>• triangulation, and</li> <li>• reflexivity.</li> </ul>	<ul style="list-style-type: none"> <li>• I had lengthy discussions with key informants on several occasions</li> <li>• I served as a participant observer</li> <li>• I went back to the key informants to discuss the findings and to allow them an opportunity to confirm the findings</li> </ul>
<b>Transferability</b>	<ul style="list-style-type: none"> <li>• In-depth descriptive</li> <li>• Nominated sampling</li> </ul>	<ul style="list-style-type: none"> <li>• Literature review was done.</li> <li>• Purposive sampling was used as a sampling method.</li> <li>• A complete descriptive of the participants were provided.</li> </ul>
<b>Dependability</b>	<ul style="list-style-type: none"> <li>• Dense description of research methodology</li> <li>• Audit</li> <li>• Triangulation</li> <li>• Reflexivity</li> </ul>	<ul style="list-style-type: none"> <li>• A complete description of research design and methodology was provided.</li> <li>• I kept the following documents as audits track: Audiotapes of interviews transcribed in-depth interview and field notes.</li> <li>• a reflective journal.</li> </ul>
<b>Conformability</b>	<ul style="list-style-type: none"> <li>• Triangulation</li> <li>• Reflexivity</li> </ul>	<ul style="list-style-type: none"> <li>• Interaction during participant observation</li> </ul>

### 3.9 CHAPTER SUMMARY

In the above discussion, research design, study area, population, sampling, data collection method, data analysis, research ethics and measure to ensure trustworthiness were outlined. The next chapter discusses findings and discussions from the in-depth interviews with the elderly people.

## CHAPTER 4

### PRESENTATION OF FINDINGS:

#### REFLECTIONS ON PRACTICES OF *U LAYA N'WANA*

##### 4.1 INTRODUCTION

This chapter presents the findings of the study objectives 1 and 2, namely, to explore the traditional afro-centric Vhavenda practices of *u laya n'wana*, and to identify the benefits associated with the traditional practices of *u laya n'wana* within the communities. The findings associated with objective 3, which is to develop an Afro-sensed programme for culture congruent way of *u laya n'wana* in Tshivenda will be dealt with in chapter 5.

##### 4.2 PROFILE OF PARTICIPANTS

With participants' consent, I opted to use pseudo names in place of their real names. This was done to avoid possibilities of linking a statement to a particular individual. The following table outlines the summary of the profile of participants:

**Table 2: Abridged Profile of participants**

NAMES OF KEY INFORMANTS	DESCRIPTION		
	AGE	SEX	DESCRIPTION
1. Vho-Denga	93	Female	She is an elderly woman who is respectable and well known in the area for her sharpness and assertions associated with <i>ndayo</i> . In the village, she is well known for imparting values, morals and norms to the youth. Every Saturday in the afternoon, she meets with the youth and teaches them the traditional norms and standards as well as how they should behave.
2. Vho-Nyawasedza	85	Female	She was (Nematei) the leader of <i>vhusha</i> initiation school.
3. Vho-Nyabele	89	Female	She was chosen because she was also Nematei. She is also known to be a role model of promoting peace in the community.
4. Vho –Vele	76	Female	She was ( <i>nyamungozwa</i> ) the leader of <i>domba</i> dance ceremony. She has a vast experience related to <i>ndayo</i> .
5. Vho-Johannes	79	Male	He is also a <i>nyamungozwa</i> , he has vast knowledge on Tshivenda cultural values and norms, a skill he imparts to girls and boys in the village.
6. Vho-Tshamaano	67	Male	He is a teacher and knows Tshivenda norms and values quite well. Furthermore, he is also one of the disciplinary committee members who deal with children when they misbehave at school. He has knowledge on how to guide, counsel and shape problematic children. Besides being a teacher, Vho-Tshamaano is also one of the church board members where he attends church. This made him to have more knowledge about the church programme in his church. His wife is also one of the elderly women who is informed when there is a girl who needs to be guided ( <i>u laiwa</i> ) in the church.

The first participant is Vho-Denga who is a 93 year-old elderly woman who stays at Muledane. As a local person myself, I knew her very well, as she is a respectable and well known in the area for her sharpness and assertions associated with *Ndayo*. As some people would say, she is a living library; she did not earn a degree, nor did she attend formal schooling, but is quite knowledgeable in the vast array of fields. In the village, she is well known for imparting values, morals and norms to the youth. Every

Saturday in the afternoon she meets with the youth and teaches them their traditional norms and standards as well as the way in which they should behave. She teaches them through folklore, idioms, songs, proverbs and traditional dances. Besides teaching them norms and values, she also teaches them how to talk with the elders, dressing code and respectful ways of greeting. Vho-Denga stays with her daughter-in-law, six grandchildren and three great grandchildren. One can attest to the fact that she knows how to communicate *ndayo* by merely observing her grandchildren and great grandchildren, as they showed a lot of respect when I visited their household. The daughter-in-law, Vho-Mercy, told me that she is grateful to have her around as she took keen interest in making sure that the children are counselled, guided, and reprimanded when they do not observe traditional ways of showing respect, like *u losha*.

The second participant is Vho-Nyawasedza who was introduced to me by Vho-Denga through a snowball technique:

*Mukegulu vhañwe vhane vha nga ni thusa nga nḁivho ye vha kale vha vha vha tshi laisa ngayo vhana ndi Vho-Nyawasedza vhane vha dzula Hamasia". Vho vha vhe vho Nḁematei kha ngoma ya vhusha.*

Meaning that another elderly person who is quite knowledgeable on how *ndayo* was practised is Vho-Nyawasedza who resides at Hamasia.

*Ndi ralo ngauri hezwi ri tshi aluwa, vho vha vhe vho Nḁematei vhushani.*

Meaning, I refer you to her because when we grew up, she was the leader of *vhusha* initiation school.

When a girl child was about to go to initiation school (*vhushani*), the girl's family would approach a *nḁematei* (leader) for the girl's enrolment. Arrangements would be made, and senior girls would be sent to invite other community members where there would be girls who had already attended initiation school. This enabled her to have more knowledge about *ndayo* as she was the one who regulated the norms that the initiates had to be taught. Vho-Nyawasedza stays with her daughter, seven grandchildren and five great grandchildren.

The third participant is an elderly person who 89 year old woman, is called Vho-Nyabele staying at the same village with Vho-Nyawasedza. I was referred to her by vho-Nyawasedza. She was chosen because she was also *Nematei*. Vho-Nyabele did not go to any formal school but she is quite knowledgeable as an indigenous knowledge holder. She is also known to be a role model of promoting peace in the community. When there are family feuds in her household, she acts as a mediator. That also holds true in a case where there are community conflicts, because she is known to have enormous knowledge on cultural issues. This was evident because when I went to interview her, she received a call summoning her to the headman's kraal to help solve a conflict between two families.

The fourth participant, Vho-Vele, is 76 years old. She stays at Miluwani and she is illiterate like other participants. She is an important figure in the *domba* (python dance). I was referred to her because she has a vast experience related to *ndayo*. She is an elderly person who supervises (*nyamungozwa*) the *domba* ceremony. She stays with her elderly daughter and five grandchildren.

The fifth participant, Vho-Johannes, is a 79 year old male. He stays with his daughter and five grandchildren. He is also a *nyamungozwa* and has a lot of information about Tshivenda cultural values and norms, a skill he imparts to girls and boys in the village. I was referred to him by Vho-Vele because they had the same position of being *nyamungozwa*.

The sixth participant is Vho-Tshamaano, who is a 67 year old male. He is an elderly man who is a teacher and knows Tshivenda norms and values quite well. He is the one who is responsible for cultural activities at school. Furthermore, he is also one of the disciplinary committee members who deals with children when they misbehave at school. He was chosen because he has knowledge on how to guide, counsel and shape problematic children. When community members face problems such as children misbehaving, they consult him for help. He stays in an extended family system with his wife, children and daughter-in-law. Vho-Tshamaano is also one of the church board members where he attends church. This enabled him to have more knowledge about the church programme in his church. His wife is also one of the elderly women who is informed when there is a girl who needs to be guided (*u laiwa*) in the church.

### 4.3 THEMES

The following themes emerged during data analysis:

- The role of the family in *U laya n̄wana*,
- The role of the community in *U laya n̄wana*,
- Benefits of Traditional Vhavenda practices of *U laya n̄wana*, and
- Aspects that were hurtful during the process of *U laya n̄wana*.

#### 4.3.1 The role of the family in *U laya n̄wana*

Participants indicated that during the olden days, *U laya n̄wana* was an intricate part of child upbringing. *Ndayo* sessions were aligned to critical stages of child development, namely infancy, teenage years', adolescence, although these stages were not necessarily interpreted the same way as in western human development fields of study. The first agent of *U laya n̄wana* was the family. Parents, grandparents, siblings and other members of the extended family were fully involved in guiding children.

Family plays an important role in bringing up the child in a good manner. It is in families where one learns good or bad behaviour as well as cultural norms and values at a tender age. In traditional Vhavenda households, grandparents played a significant role in transferring *ndayo* through the creation of intergenerational learning sessions. Grandparents played outstanding roles in guiding, moulding and shaping young children because they were the ones who stayed behind with the children when their parents were out working. Grandparents transmitted *ndayo*, attitudes, skills, and patterns of good behaviour to growing children by using legends and songs. After supper, the grandparents sat around the fire and narrated stories to the children. The stories that they narrated depicted acts of greed, pride, love, and happiness. These stories ended up being lessons to children. By so doing, it forced the children to lead acceptable lives that avert them from getting into trouble. Besides folklore, grandparents also used proverbs and idioms in *ndayo ya vhana*. For example, if a child shows stubbornness after being guided, proverbs such as these were used:

- *Na sa ʘi pfa u vhudzwani ni ɔo ʘi pfela vhulaloni.*
- *Ńwana mu ʘa malofha mavhisi thumbuni u onya hawe.*
- *Funguvhu ʘo ri thilaiwi ʘa fhira muɔi ʘo kovhela.*
- *U sa pfa hu ʘunya mavhudzi.*
- All the above proverbs mean that if a child does not listen to words of guidance from elderly people, the child ends up suffering or having misfortunes.

Through proverbs, stories and idioms, children easily learn their cultural norms and values while they are still young. Vhavanɔa people believed in guiding children when they were young. The proverb: *thanda i vhaɔwa i tshe nɔu ya oma i a vunɔea*, means children are taught norms and values while they are still young, when they are grown up, it will be difficult for them to follow.

#### 4.3.1.1 Dos and Don'ts for Vhavanɔa children

Vhavanɔa people also had a list of dos and don'ts that the community know and thus formed the moral fabric of the society. Some of the popular Vhavanɔa Dos and Don'ts for children's *ndayo* from families are summarised in the table below:

**Table 3: Dos and Don'ts for Vhavenda children**

<b>TSHIVENDA PROHIBITIONS</b>	<b>ENGLISH EXPLANATIONS</b>
<ul style="list-style-type: none"> <li>• <i>Vhana vha songo la vhuswa ha muḏini.</i></li> </ul>	<ul style="list-style-type: none"> <li>• Children were not supposed to eat neighbour's food</li> </ul>
<ul style="list-style-type: none"> <li>• <i>Vhana a vha tei u amba na vhabebi vhavho vho ima.</i></li> </ul>	<ul style="list-style-type: none"> <li>• Children were not allowed to speak with their parents while standing.</li> </ul>
<ul style="list-style-type: none"> <li>• <i>Vhana vha tea u amba na vhabebi vho tou gwadama kana u tumba.</i></li> </ul>	<ul style="list-style-type: none"> <li>• Children should kneel/squat when they talk to elderly people.</li> </ul>
<ul style="list-style-type: none"> <li>• <i>Vhana vha tshi dzhena muḏani hu na vhathu vhaulwane vha tea u vha losha.</i></li> </ul>	<ul style="list-style-type: none"> <li>• When children enter a homestead and find elderly people, they have to show respect.</li> </ul>
<ul style="list-style-type: none"> <li>• <i>Vhana vha thoma u laiwa nḏila ya kudzulelele, kuambarele.</i></li> </ul>	<ul style="list-style-type: none"> <li>• Children are taught correct etiquettes on how to sit and the correct dress code.</li> </ul>
<ul style="list-style-type: none"> <li>• <i>Vhasidzana vha tea u tutshela kule na vhatukana.</i></li> </ul>	<ul style="list-style-type: none"> <li>• Girls should distance themselves from boys.</li> </ul>
<ul style="list-style-type: none"> <li>• <i>Ha ngo tea u tshimbila vhusiku ngauri vhusiku hu na dada li a luma.</i></li> <li>• <i>Vhatukana vho vha vha tshi laiwa uri ḏamu la khaladzi a li farwi.</i></li> <li>• <i>U nangelwa vhana vhane a tea u tamba navho.</i></li> <li>• <i>Vhana vho vha vha tshi funziwa u kovhekana zwithu na zwiliwa.</i></li> </ul>	<ul style="list-style-type: none"> <li>• Girls were not allowed to roam around during the night.</li> <li>• Boys are not supposed to play with their sisters' breasts.</li> <li>• They chose her friend with good manners to play with.</li> <li>• Children were taught sharing; they were given food in one plate and had to share with each other.</li> </ul>

In addition, it was in the family where children were trained household chores such as cooking, collecting wood, fetching water from the spring or river, cleaning the yard and sweeping the floor.

Vho-Denga put it this way:

*Muḏa ndi tshone tshiimiswa tsha u thoma kha u laya ḥwana uri a tshile nga ngona. Ndi henefha muḏani wa hashu he nda ri musi ndi tshi khou aluwa nda gudiswa ḥthonifho, matshilele avhuḏi na mvelele ya hashu nga makhulu wanga. Ndayo eneyo ye vha nndaya ndi nga si i hangwe ngauri ndi yone yo mphaḥhaho nda vha zwine nda vha zwone ḥamusisi.*

Meaning the family is the first agent of guiding the children. It is in my family where I learnt respect, good manners, our cultural norms and values. The guidance that they taught me helped to shape me to be what I am.

Vho-Nyabele mentioned:

*Ndo gudiswa u shuma mishumo yothe ya hayani sa u swiela, u bika, u sinḁa na u ka maḁi muḁani wa hashu. Ndi tshi khou amba zwino a huna mushumo une wa mmbalela. Izwi zwi ri sumbedza uri vhana huna zwine vha guda muḁani wa havho.*

The literal meaning is that in my family, they taught me household chores such as sweeping, cooking, fetching water from the spring or river and smearing the floor with cowdung. Presently there is no household chore that I cannot do. This shows that indeed, children are taught household chores at home.

Vho-Nyawasedza stated:

*Muḁani wa hashu ndo laiwa uri ndi songo la zwiliwa zwa mudini. Vha ndaya vha ri hu na vhadzula tsini vhane vha vha na mbilu mmbi. Vhane vha nga mpha na zwiliwa zwo shelwaho mulimo. Ndayo iyo yo nthusa nge muḁwe wa mudzula tsini o lovha, ha pfi o tou shelelwa mulimo. Nda guda uri muḁa u na ndeme kha uri laya.*

The literal meaning of the above is that I was warned not to eat neighbours' food as some of the neighbours are jealous and they may put some poison in the food. These helped me alot because one of our neighbours died because of food poisoning. I also learnt the importance of family in guiding and teaching the basics of life.

The pictures 4.1 to 4.5 were volunteered by owners to be printed in order to demonstrate the household chores that children were trained by their parents:

**PICTURE 4.1: A girl child is collecting firewood**



**PICTURE 4.2: A girl child is sweeping her homestead**



**PICTURE 4.3: A girl child is learning how to grind mealies**



**PICTURE 4.4: A girl child is learning how to cook**



**PICTURE 4.5: An elderly sister is training her younger sister to smear the floor with cow dung.**



### **Concluding statements**

- Vhavenda family chores involved ndayo.
- Every family member was involved. For girl children, elder sisters, aunties, cousins, mothers, grandmothers, etc transferred some form of training and guidance such that a girl child grew up knowing how to do household chores through modelling.
- Community members were part of the conveyance of ndayo
- The practices of shared responsibilities were inherent in how Vhavenda household were run
- Vhevenda people understood role modelling and skills training. There was a strong belief that children should learn the importance of self-sustenance.

### 4.3.2 The role of community in *Ndayo ya vhana*

“*Tsiwana i laiwa ndilani*”- orphans get guidance on the way.

Vhavenda people regarded every parent, adult and any responsible elder in the community as having a role in *U laya n'wana*. They had expressions like *Tsiwana i laiwa ndilani*, which were usually used to tell a child that he/she must learn good manners from other people outside the home. It was also referring to children who did not have parents that they should not go astray as parents are all over the village. Vho-Vele put it this way:

*During our time, communal responsibilities were exercised than today. There were collective responsibilities in instilling norms and values to children. The elderly people played an important role of looking after the whole community. At home, it was not the responsibility of biological parents to teach and instill ndayo to the children but the whole community was responsible.*

When herding cattle for instance, the senior youth took care of the younger youth. They taught them respect and to be accountable for their behaviour. For example, youth were taught to have respect by herding the cattle of their seniors while the seniors were sitting under the tree. If one of the cattle got lost, punishment was done to the juniors and they would go and look for the cattle until they found them.

As Vho-Vele recalled, this indicates the authority of seniors over the juniors. In contemporary life, these acts fall under child abuse. Seniors are expected to take care of their younger sisters or brothers and to be their role models. They should protect their little brothers and sisters and not put all the work on their shoulders.

In Vhavenda culture, older people, even if they were strangers, were responsible for instilling good behaviour in the young generation. There was trust that strangers can correct children just like their own. Nowadays, a child does not belong to everybody. Children belong to their parents only. Before, another parent will reprimand children without causing tension. He or she would even go to the family afterwards to report the incident. A child would receive further reprimands or be given a lecture.

In addition, the communal way of *U laya nhwana* entail *dzingoma*-initiation schools. There are several studies conducted about initiation schools (Daswa: 2018). The focus of my probe during the interviews with the key informants was therefore with reference to how *Ndayo* was an integral part of the initiation schools. These will be discussed in the following section:

#### 4.3.2.1 *Ngoma* (initiation schools) as a vehicle to transfer *ndayo* to children

The first *ngoma* is *Musevhetho*, followed by *Vhusha*, *Domba* for girls, *Thondo* and *Murundu* for boys. The significance of different types of *Ngoma* and *Ndayo* are highlighted in Table 4.3 below:

**Table 4: Musevhetho as one of the ngoma vehicle to transfer ndayo**

TYPES OF NGOMA	NDAYO FOCUS AREAS	DIRECT QUOTATIONS FROM PARTICIPANTS
<p><i>Musevhetho</i> from 6 years on wards</p>	<ul style="list-style-type: none"> <li>• The focus was to cut the clitoris, so that a girl child should not be interested in sex.</li> <li>• Manners, respect, proper greetings, etc</li>   <li>• Menstrual hygiene, and what menstruation meant</li>   <li>• Patience and perseverance</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Ro do tsheiswa kha thodzi ya mukongo ha pfi zwi itelwa uri ri songo vha na lutamo lwa u funesa vhatukana</i> (Vho Denga).</li> <li>• <i>...ra fundudzwa zwine ra do zwi vhone kha mivhili yashu musi ri kha ndila yashu ya u aluwa.</i> – We were also taught about physiological changes that we should expect as we grow up (Vho Vele).</li> <li>• <i>Ndayo ye nda funzwa yo vha ya u hulisa na u thonifha vhatu vhahulwane</i> (Vho-Tshisumbewa). They were taught to respect the elderly people (Vho nyabele)</li> <li>• <i>Ndo fundudzwa ndila ine nda tea u fhindulisa yone musi ndi tshi vhidzwa nga vhatu vhahulwane, u thonifha mubebi muñwe na muñwe naho a si mubebi wanga-</i> I was taught how to respond when I was called by elderly people. I was expected to respect every adult even if they were not my biological parents (Vho-Denga).</li> <li>• <i>...vho ri fundedza zwine ra tea u di farisa zwone musi ri maduvhani.</i> Girls were taught how to behave during menstruation and what menstruation meant (Vho-Tshisumbewa).</li> <li>• <i>Mutambo wa tshituhu une wa itwa musevhethoni une vha nga si u hangwe ndi musi vha tshi pfi vha tshimbile vho pata phephenyane nga zwirumbi</i> (Vho- Nyawasedza).</li> <li>• Unforgetful activity that occurred in Mushevethoni it is when I was instructed to walk with shape stick between my thighs. It was a very painful event.</li> </ul>

The first *ngoma* is *Musevhetho*, where boys and girls attended for three months without any break in between. According to the elders, *Musevhetho* was practised in the evening at the traditional leader's kraal. The main aim was to teach young children to abstain from sexual activities and to prevent girls from becoming pregnant while they are still premature. They were also taught to play together without discrimination based on sex. Cultural norms and values were emphasized to enable boys and girls to become responsible adults in future. The girls were taught the importance of hygiene, cleanliness, to manage menstruation and how to keep the used sanitary pads. There is a taboo about throwing a used sanitary pad anywhere. Vhavenda culture teaches that the witch will take the used sanitary pads, and the owner will never bear a child.

#### 4.3.2.1.1 *Musevhetho*

*Musevhetho* served as a foundation school. Girls and boys were taught physiological changes to expect as they grow up. As a result, they were not surprised when they started to see such changes. For example, a boy undergoes the following physiological changes: his body beefs up, he begins to mature sexually, his voice cracks as it changes, and he becomes stronger. Whereas changes in girls are developing pubic hair, developing breasts and the on-setting of menstruation. In addition, it was believed that tough games and activities that were taught trained the girl child to endure worse things to come in future. It was expected that girl children would have to endure stuff along the way, for example, marriage, and giving birth.

I also learnt that there are also taboos about what a girl child should and not to do during menstruation. A girl child is not allowed to enter a vegetable garden or a cow kraal. There was a belief that when she enters the vegetable garden while menstruating the vegetables will die. It is in this school where children get the chance to talk about sensitive issues regarded as taboo that parents fail to discuss with them. Patience and perseverance, and hygiene, as well as sexual reproductive lessons would continue to be the focus area throughout all the schools. The second layer of school was *Vhusha*

**Table 5: Vhusha as one of the ngoma vehicle to transfer ndayo**

TYPES OF NGOMA	NDAYO FOCUS AREAS	DIRECT QUOTATIONS FROM PARTICIPANTS
Vhusha	<p>Patience, endurance and perseverance.</p> <p>To be secretive</p> <p>Cleanliness</p> <p>Respect, greetings,</p> <p>Not to be deflowered</p>	<ul style="list-style-type: none"> <li>• <i>Lunya</i> dance - a difficult, painful form of squatting dance while holding your hands on the back.</li> <li>• <i>U tshina lunya zwo vha zwi tshi gudisa uri ri fanela u kona u kondelela musu ri tshi do tangana na zwi vhavhaho vhutshiloni</i> (Vho-Nyabele)</li> <li>• Lunya was also a form of punishment when the initiate misbehaved</li> <li>• <i>U totiwa nga dzi haka</i></li> <li>• Bathing with cold river water in winter. (Vho- Denga)</li> <li>• <i>U swoteliwa uri u lile- I was stripped naked, and they tweaked (u swotela) me between my thighs.</i> They forced me to cry and my tears had to fall on my breasts. If you failed to cry, you were considered as a stubborn girl. (<i>u vha na tshikhuna</i>) (Vho-Vele)</li> <li>• <i>Ndayo ine na khou vhudziwa hafha a no ngo tea u i vhudza vhabebi na vha sa athu u tshinaho ngoma iyi.</i> (Vho-Vele). You were not allowed to divulge any information pertaining to ndayo in initiation school. It was considered as confidential.</li> <li>• <i>Musidzana u fanela u vhona uri muḽi wa hawe u dzule wo naka</i> (Vho–Nyawasedza). They were taught that they should keep their homesteads clean.</li> <li>• <i>U vha na mikhwa ndi tshone tshithu tshihulwne tsha tsha vha tshi tshimbedzelwa</i> (Vho-Denga). Respect was a key issue, which was being emphasized.</li> <li>• <i>Ro vha ri tshi ḽolwa mabunyu u vhona uri ro no silinga naa</i> (Vho-Vele). A virginity test was carried out to discourage girls from having sex before marriage.</li> <li>• <i>Muthu a vhushani hango tea u amba na vhatukana lwa tshifhinga nyana.</i> When a girl child is attending initiation schools, she was not allowed to speak with boys for a certain period.</li> <li>• <i>Na khaladzi awe o vha a sa tendelwi u amba nae.</i> She was even prohibited from speaking with her brother.</li> </ul>

### *Vhusha*

The *Vhusha* initiation ceremony takes almost 10 days. It was done during the school holidays. Of the ten days, I could visit the ceremony for seven days. During the first and second days, I spent almost five hours on each day there. Those days are very important because that is when the girls were oriented in most activities. The girls were being welcomed into the ritual and they were being prepared to be responsible adults. On the third, fourth and fifth day, they spent close to three hours there. I got the opportunity to interview one of the elderly women who was assisting the girls. On the sixth and the seventh day, she spent almost four hours each. In all these activities, the girls were kept indoors.

There were forms of ill-treatment from senior girls as part of training. The ill-treatment followed similar thinking and patterns of freshers at a new school. In addition, virginity tests were conducted. If the elders discovered that a girl-child had not engaged herself in sexual activities, they ululated with joy. The virginity test played an important role amongst Vhavanḡa people, which shows that the child had stuck to *Ndayo* that had been laid down before her at home and at *Musevhethoni*. The purpose was to teach girls not to engage in sexual activities before marriage, since it would result in teenage pregnancy, as well as the transmission of sexual diseases.

This is a cause of concern in our community. The young generations are engaging themselves in sexual activities, which results in teenage pregnancy, as well as sexual diseases such as HIV and AIDS. This is evident at Mukhwatheli secondary school, where the Limpopo Department of Health reported that 36 pupils between the ages of 10 and 19 are pregnant and 31 pupils have been infected with HIV in the Mulenzhe area, Limpopo province (2018-10-17 19:49 News 24).

### *Domba*

Vho-Vele said:

*Domba ḡi lela mirole. Izwi zwi amba uri domba ndi yone ngoma i yoḡthe ine ya tshiniwa nga vhasidzana vho fhambanaho nga minwaha vho imbelwaho na vha songo imbelwaho. ḡi lindela vhasidzana vha tshi aluwa vha vha khomba vha imbelwa. Hu vha hu na vhasidzana vha kha ḡi bvaho u imbelwa, vha songo*

*imbelwaho, na vhasidzana vho imbelwaho kale vhane vha vha khomba khulwane. Izwo zwi itiswa ngauri domba a ji imi n̄waha muḥwe na muḥwe.*

*Domba* as the initiation school of the Vhavanḁa, was the ultimate to accommodate all ages of girls. If the girl has passed through *Vhusha* initiation school, she can enrol in *domba* but there are exceptional cases where a girl would not have gone to *vhusha* but begin with the *domba* dance. Additionally, *domba* is not an ordinary dance were the initiates dance for entertainment. The initiates learn a lot of lessons such as their cultural norms and values (*ndayo*).

Activities that are done at the python dance are there to help and guide the girls and instil norms and values to girls in the following three areas:

- 1) The first aspect is to teach girls about sexual activities. Chosen elders would take the girls through responsibilities during sexual intercourse. In addition, girls were taught about sexual hygiene and other related issues associated with sex and reproduction.

Vho-Nyawasedza put it this way:

*Ndi hone hu ne vha laiwa na uri vha tea u ḁamba vha sa thu u ya u eḁela nahone a vha tei u eḁela na munna musi vhe maḁuvhani.*

It is where they are taught to bath before they go to bed and they were taught not to sleep with their husbands when menstruating.

- 2). The second focus area had to do with teaching the girls about pregnancy.

*Ndayo ine vha i wana hafha ndi ya u vha fundedza zwiilaila zwine vha fanela u zwi tevhedzela musi vhe vhamana (u vhifha muvhilini). Vho laiwa uri a vha tei uḁa zwiḁiwa zwiḁwe na zwiḁwe, u konḁelela musi vha tshi pfa vhuḁungu ngauri vha sa konḁelela vha ḁo vhulaha n̄wana.*

The lesson they learn help them to know all the taboos to be considered when one is pregnant.

During this session, girls are taught how to behave/handle themselves during pregnancy, type of food to eat, to be brave when in pain and never to accompany visitors from their home.

3). The third aspect that girls learn is about childbirth.

Vho-Vele put it this way:

*Afha ndi hone hune vhasidzana vha sumbedziwa ndila dzo fhambanaho dza u beba nwana. Tshihuluhulu tshine vha laiwa ndi tsha uri vha fanela u kondelela musi duvha ja u beba lo swika ngauri vha sa kondelela vha do vhulaha nwana.*

In this aspect, girls are shown different ways of giving birth. The most important aspect they are taught is to be tolerant during the day of giving birth because if they don't show tolerance, they will end up killing the child. Table 6 shows key ndayo factors associated with Domba whilst table 7 focuses on Tshikanda as a vehicle to transfer ndayo



**Table 7: Tshikanda as a vehicle to transfer ndayo**

GAMES	DESCRIPTION	NDAYO LESSON
<i>Tshikanda</i>	<p>Not to play with boys in a private place.</p> <p>They learn to do things quickly.</p>	<ul style="list-style-type: none"> <li>• <i>Ro vha ri tshi laiwa uri ri songo tshimbila na vhatukana fhethu hu songo tsireledzaho ri vhavhili (Vho-Denga)</i>. Girls were taught not to walk with boys in a private place.</li> <li>• <i>Ro vha ri tshi avhelwa vhuswa fhasi ha pfi ri ṭavhanye u ʎa. Izwo vho ri zwi ri fundedza uri tshinwe na tshinwe tshine ra ita ri ite nga u ṭavhanya-</i> Porridge would be cooked for the initiates and placed on the earth and they were ordered to eat as fast as possible. The aim was to teach us to be fast.</li> <li>• <i>Ro vha ri tshi vha laya nga ha vhudzekani uri vha vhe na ndivho uri hu do itea mini (Vho-Nyabele)</i>. Girls were also guided on sexual knowledge.</li> </ul>

There was interconnectedness in all initiation schools. The higher the school, the higher the emphasis of *ndayo*. The interconnectedness was made to help those who did not participate in previous initiation (*Vhusha*) schools to enable them to learn *ndayo* at the next level (*Domba*). For example, *Tsembewa* is a girl who attended *Domba* initiation school without attending *Vhusha School* as was usually practiced. The teaching that she learns in *dombani* (a place where *domba* take place) include the teaching that she would have learned in *vhushani* (a place where *vhusha* take place). If she is prematurely removed from *dombani* perhaps due to unforeseen circumstances like sickness, marriage or because one of her family members passed away, the fine is imposed on her parents. She would then be invited back when *Domba* is coming to an end so that she can complete the last session.

Traditional leaders in the village knew the number of matured girls who were due for *Vhusha* and *Domba*. Families would prepare their children and pay the necessary fee for their children to participate. In this regard, Vho-Vele stated:

*Yo vha i ndaela i no bva musanda ya uri n̄wana muñwe na muñwe u fanela u tshina ngoma dzenedzo. N̄wana we a vha a sa yi ngomani, muṭa wa hawe wo vha u tshi vhonwa mulandu wa lifhisiwa musanda.* (Those who did not participate in the *Vhusha* or *Domba* had to pay a fine as well).

All forms of *Ngoma* were regarded as crucial in sustaining communities and as a result, there was an instruction from the chiefs' kraal that every child should go through the initiation schools. Compliance was expected. If a child did not want to go to the initiation schools, the parents were expected to pay a fine

There were traditional laws and regulation laid down indicating for example that during the time when initiates were attending Domba, the community was not allowed to perform any other type of ritual and or ceremony. Neither were they allowed to be involved in arguments. Besides fighting, males and females were not allowed to engage in sexual activities. If there were some ceremonies that they wanted to perform, they were only allowed to perform such after the completion of the initiation practice.

Furthermore, Vho-Makhadzi was responsible for choosing *Nematej*, again showing the collaborative responsibility between the royal household and the community. The criteria used for appointment depends on her ability, experience and good qualities of life which is exemplary to initiates.

At these initiation schools, the dress code was significant. It was a way of communicating the level of readiness of the child to marriage.

*Mukhasi* was meant for women up to the age of 55. Matured girls wore *Mihwenda*, but they were not allowed to cover their breasts. By merely looking at the breasts, elderly people can determine whether a girl is pregnant or not. Initiates at *dombani* wore *Mashedo*. They were taught to speak out when menstruating. Virginitly checking was done throughout, even though *Vhusha*.

Today, the style of dressing is characterised by girls who wear see-through dresses and mini-skirts, which are regarded as one of the sources of rape, which is taking place in our society.

Furthermore, virginitly checking was done throughout. This process was viewed as important in all initiation schools. Those who passed the virginitly test were praised and those who failed the test were humiliated and mocked at. When found guilty, the

girl was punished and humiliated in front of the other initiates. The culprit would bring shame not only to her family, but also to the community as the child belongs to the community.

In addition, girls were taught not to walk around with boys in private places to avoid teenage pregnancy as well as sexual diseases (*thusula*). *Domba* played a pivotal role in the health of Vhavenḡa society. *Ndayo*, which the children received at *Dombani*, prevented them from engaging in sexual activities before marriage to avoid transmission of sexual diseases. Thondo and Murundu were the initiation schools meant for boys as illustrated in table 7.

**Table 8: Thondo and Murundu as forms of initiation schools to transfer ndayo to boys**

TYPES OF NGOMA	NDAYO FOCUS AREAS	DIRECT QUOTATIONS FROM PARTICIPANTS
<p><i>Thondo</i> (Initiations school for boys)</p> <p>Murundu</p>	<p><i>Focus was on leadership development</i> To train boys to be disciplined</p> <p>Perseverance</p> <p>Leadership development</p> <p>Limit chances of contracting sexual diseases.</p> <p>To live a healthy life.</p> <p>Respect</p>	<ul style="list-style-type: none"> <li>• <i>Muhumbulo muhulwane wo vha u wa u mandafhadza vhatukana uri vha vhe na ndivho ya vhurangaphanda (Vho-Johannes).</i> The purpose of Thondo was to empower boys on leadership.</li> <li>• <i>Murundu ndi ngoma ine ya laya na u fundedza vhatukana ndila ya matshilele (Vho-Johannes).</i> Murundu teaches discipline to boys.</li> <li>• <i>Nyito yothe ine ya itiwa Murunduni i vha i khou laya vhatukana uri vha tea u kondelela (Vho-Tshamaano).</i> All processes which occurred trained boys to persevere.</li> <li>• <i>Tshinwe tshine vhatukana vha laiwa tshone Mułani ndi tsha uri vha tea u vha vharangaphanda vhavhuđi musi vha tshi do vha na miđa (Vho-Tshamamano).</i> Boys were guided to be good leaders in their families and to take care of their families.</li> <li>• <i>Tshihulwane tshine ngoma ya Mułja ya iteliwa zwone ndi u tsireledza malwadze ano da nga vhudzekani (Vho-Johannes).</i> The most important issue in Mułani is to prevent sexual transmitted diseases such as HIV and AIDS.</li> <li>• <i>Mułani vhatukana vha laiwa uri vha vhe na vhudele (Vho-Johannes).</i> At Mułani boys were taught to be clean.</li> <li>• <i>Vhatukana vho vha vha tshi laiwa uri vha tea u vha na thonifho. We a vha a tshi pfuka mulayo o vha a tshi lařiswa nga vhahulwane (Vho-Tshamaano).</i> Boys at Mułani were taught to respect the elderly; those who disobeyed rules laid down were punished.</li> </ul>

In the Vhavenḁa culture, *Murundu* is practised away from their village. This was done to enable the initiates to forget about their daily activities. It was also done for the initiates to concentrate on the rules laid down such as respect and to work for their families, norms and values of their society, and to observe taboos in community. I discovered that boys were taught perseverance during their stay at the school.

Breaking of the rules was not tolerated. Those who broke the rules were punished. The method of punishment varied from placing four sticks between their fingers and squeezing them to inflict pain and light sticks were used to beat the initiates. At our district, it (*murundu*) is conducted during the June holidays. The duration of staying in the bush is three to four weeks. *Murundu* played a pivotal role in avoiding the spread of sexual diseases such as HIV and AIDS because that is where boys were circumcised (Malisha 2008, Ladzani 2014).

#### 4.3.2.2 Key community figures responsible for Dzingoma

There are key community figures that are responsible for the initiation schools to run smoothly. There would be an instruction from the royal household to key community leaders namely, *Nematei*, *Nyamungozwa*, *Nyamuthenga*, *Mme wa domba-khomba khulwane*, *Mme wa vhakololo* and *maine wa musanda*, that it is time for the initiation schools to start. These people would work together to ensure that the schools begin and run efficiently. The following section will discuss the key figures and their specific roles.

##### *Nematei* (A woman in charge of vhusa initiation phase)

*Ndayo* involved so many other delegated people from the royal household and in the community. *Nematei* was the person in charge of *Vhusha*. She is chosen from the villages. When a girl child was about to go to a form of initiation school called *Vhusha*, the girl's parents approaches *Nematei* for the girl's enrolment. She oversaw all activities, and everything done at *vhushani*. Arrangements are made, and senior's girls are sent to invite other community members who participate in the initiation school process. Invitation are extended to senior women who have already attended *Vhusha*.

Those community members will help in the guiding and instilling of cultural norms and values to the initiates. Amongst others, *Nematei* was responsible for setting up the venue and the logistics of the *ndayo* session. The common venue for *Ndayo* session is *Tshivhambo*. *Tshivhambo* is a hut where initiation took place, which was usually situated at the entrance of the chief's kraal. The responsibilities of *Nematei* would include keeping *Tshivhambo* clean, making sure that there are enough wood for fire, that the drums for dancing were ready. One participant, Vho-Denga put it this way:

*Nematei ndi muthu ane a vha murangaphanda wa vhushani. Ndi ene ane a vha muhulwane wa vhusha. Ndi ene ane a langa maitele othe ane a itwa vhushani. U vha o nangiwa musanda nga khadzi khulwane. Vha mu nanga hu tshi tevhedzelwa vhukoni hune a vha naho khathihi na kutshilele kwawe kune kwa sia ku na tsumbo yavhudi kha vhatei.*

*Nematei is a person who lead the initiation school at the level of Vhusha. She leads every aspect of vhusha. She is often nominated by Vho Makhadzi (The Chief first sister who is often inducted to play this and other similar roles) based on the social standing, talent and traditional leadership qualities*

Amongst others, girls were taught the following at *Vhushani*:

- Menstrual hygiene including how they should behave during the menstruation period
- Marriage readiness. For example, girls were taught that they must take care of all household chores, how to communicate with their husbands in terms of tone and words.
- Respect for their husbands was a primary point of focus
- They are also taught to speak friendly with family members.
- Respect their husband, in-laws and other relatives of the family

These were the direct quotations of participants in this regard:

- *Vha dovha vha laiwa uri vha tea u bika, u shuma mishumo yothe ya hayani. Ndila ine vha tea u ambaisa yone musi vho no vha vhuhadzi. -They were taught to do all house chores as well as how to communicate with their husbands and family members when they get married.*

- *Tthonifho ndi tshiñwe tsha zwine vha laiwa zwone uri vhaṭuku vha tea u tthonifha vhahulwane. Respect is what they learn to the core. They learn that kids and young ones must respect the elders.*

In addition, Vho-Denga said:

*U ṭolelwa ha vhasidzana mabunyū avho zwo vha zwi tshi vha laya uri vha ṭutshēle kule na vhudzekani vha sa athu u vhingwa. Izwo zwi ḡo vha zwa vha tsireledza kha malwadze ano itwa nga vhudzekani na kha u vha na thumbu u sa athu u vhingwa - Regular check-ups on their vaginas were conducted to ascertain their virginity, which, according to some participants, in contrast with nowadays, helped girls a lot because they would not even suffer STI, Aids and unwanted pregnancy. They were taught to abstain from sex before marriage.*

#### Nyamungozwa

Nyamungozwa is often referred to as the mother of *Domba* also known as the Python dance. *Domba* is the advance level of *Vhusha*. All girls who are of age and who have gone through *Vhusha* were encouraged to participate in *Domba*, which often was held at the senior chieftaincy's kraal in the area. *Nyamungozwa* would ideally be chosen by Vho-Makhadzi (the sister who was inaugurated with the senior chief). She works hand in hand with the traditional healers appointed by the head of the kraal. Criteria used to be chosen depended on qualities such as humbleness, respectfulness, humanity, good manners and loyalty to the cultural norms and values.

*Nyamungozwa* is the principal of the snake dance. She would lead the initiates during the *Domba* process. Amongst others, *Nyamungozwa's* tasks included the following:

- Choosing the types of songs to be sung when they dance
- Staying in the forefront of initiates and showing direction when they dance
- Bell (*Tshilondo*) ringing to notify the initiate about the start and end time
- Deciding on the type of punishment to be given when one misbehaves
- Behaviour that constituted misconduct included late arrival to the venue.

*Nyamungozwa, Nyamuthenga, visitors, N̄ematei, Mme a domba, Khomba khulwane, Mme a vhakololo* work together collaboratively in teaching initiates proper behaviour such as respect, perseverance, hospitality, cleanliness, cultural norms and values.

While the description of the role of key community figures could be expanded, in this study, I chose to share a short version to show its alignment to *Ndayo*:

- That some key community members (in this case *N̄ematei*) took responsibilities to guide the girls and boys of an age.
- That *N̄ematei* worked closely *Vho-Makhadzi* and *Vhakoma* as well as other members of the chief's kraal to make sure that boys and girls who were of age are taken through the process of *Ndayo*.
- That *N̄ematei* roped in other relevant key community figures for different responsibilities in conducting *Ndayo* such as *Nyamungozwa, Nyamuthenga, visitors, N̄ematei, Mme a domba, Khomba khulwane, and Mme a vhakololo*.
- *Nyamuthenga* is responsible for leading the *domba* dance.
- *Mme a domba* on the other hand is someone who sits and watches while the girls are busy dancing and gives them direction on what to do.
- *Khomba khulwane* is accountable to give formulae when the *Nyamungozwa* is not around, for example, when she has taken leave to go somewhere.
- *Mme a vhakololo* is ensures that the royal girls are provided for, for example, they are given food as well as their well being during the *u tamba* ceremony.
- *Maine wa musanda* has to make sure that before the *domba* dance the royal family is strengthened by using the required herbs.

#### 4.3.2.3 Traditional games as instruments to impart *ndayo* to young children

Traditional games are games that were used by *Vhavenḁa* ethnic group to instil norms and values to their youngster. Male games such as *mufuvha* and *muravharavha* were used to inculcate norms and values to the young growing generation. *Mufuvha* is a game meant for boys. These are outlined in table 8.

**Table 9: Traditional games that conveyed Ndayo**

GAMES	DESCRIPTION	NDAYO LESSON
<i>Muravharavha</i>	<ul style="list-style-type: none"> <li>• <i>Muravharavha</i> is played by two people, each having 12 small objects to play with. When playing, the two become creative to be victorious.</li> <li>• The one who loses remains with two objects and the one who wins the game remains with more objects.</li> </ul>	<ul style="list-style-type: none"> <li>• Help boys to tolerate, not to give up.</li> <li>• It triggers critical thinking. This will enable someone to know the pros and cons of his decision.</li> <li>• Respect others by giving them turns to play.</li> </ul>
<i>Mufuvha</i>	<ul style="list-style-type: none"> <li>• <i>Mufuvha</i> is a game, which is played by two people using small stones. Small holes are created on the ground where they put the small stones. Players go to the opponent's direction. The one who loses remains with the least number of stone.</li> </ul>	<ul style="list-style-type: none"> <li>• Helps boys to tolerate</li> <li>• It triggers critical thinking</li> <li>• Respect others by giving them turns to play</li> </ul>
<i>Ndode</i>	<ul style="list-style-type: none"> <li>• <i>Ndode</i> is a game, which is played by more than two people. They use small pebbles and big pebbles called "<i>gate</i>". In this game youngster make a circle on the ground and put many pebbles inside the circle.</li> <li>• The one who starts to play uplifts the big pebble and pulls some pebbles out of the circle before "<i>gate</i>" falls on her hands.</li> <li>• The one who removes more pebbles from the circle is a winner. If she fails to catch the "<i>gate</i>" "<i>o kaṭa</i>" (meaning she failed and should give her play mates a turn to play).</li> </ul>	<ul style="list-style-type: none"> <li>• In this game youngsters learn sharing, tolerance and giving each other turns to play.</li> </ul>

GAMES	DESCRIPTION	NDAYO LESSON
<i>Mahunḁwane</i>	<ul style="list-style-type: none"> <li>• <i>Mahunḁwane</i> is a game that was planned for the children to be taught their cultural norms and values.</li> <li>• Some believe that <i>mahunḁwane</i> is a role-play, while others believe that it is a traditional school and others believe that <i>mahunḁwane</i> is a game (Daswa: 2018). Daswa further mentioned that <i>mahunḁwane</i> embraces games like <i>ndode</i>, <i>muravharavha</i>, <i>mufuvha</i>, <i>khadi</i> and <i>mudzumbamo</i>. In this study, <i>mahunḁwane</i> is considered as a game where children learn the family structure, ways of life and household chores during their parents' absence (Daswa 2019: 78).</li> </ul>	<ul style="list-style-type: none"> <li>• Children were taught to take care of the family.</li> <li>• They learn gender roles.</li> <li>• Sexual life</li> <li>• respect</li> </ul>

#### ✚ *Muravharavha* as a game to transfer *ndayo*

For *Muravharavha*, they also use small pebbles called *thoga*. The purpose of this game is to help boys to be able to count, to tolerate, to think critically and to respect others by giving each other turns to play. *Muravharavha* also helps boys to accept defeat in a friendly way. It is also a game that helps boys to socialise with others peacefully.

#### ✚ *Mufuvha* as a game to transfer *ndayo*

*Mufuvha* is a game, which is played by two people having small pebbles (*thogwa*). In this game, boys learn to respect others by giving each other turns to play. They also learn to tolerate, to think critically and to have humanity. This traditional game is not only meant for entertainment, but it provides the players a platform to learn a diversity of skills. It also keeps boys from alcohol and drug abuse.

Vho-Johannes put it this way:

*Mitambo ya vhaḁhannga sa mufuvha na muravharavha yo vha i tshi shumiswa kha u laya vhana u kona u tshilisa na vhaḁwe zwavhuḁi. Kha mitambo yeneyo ya muravharavha na mufuvha vhaḁhannga vha guda u konḁelela, ḁhonifho, u shumisa ngelekanyo zwavhuḁi na u ḁnea vhaḁwe tshifhinga tsha u tamba. -*

*Boys games such as mufuvha and muravharavha teaches young boys to be able to socialize with others community members. In this games boys learn to think critically when they meet challenges, to respect others, and perseverance.*


 *Ndode* as a game to transfer *ndayo*

*Ndode* is a game which played by more than two girls. In this game, girls learn to respect the views of others; they also learn to use eye hand coordination, counting, sharing as well as tolerance and giving each other turns to play. The game also keeps girls from social ills that are happening in our society.

Vho-Nyabele put it this way:

*Ndode ndi mutambo we ra vha ri u tshi u tamba ri vhasidzana fhedzi. Ro vha ri tshi dobela matombo maṭuku na ḽiṅwe ḽihulwane ḽe ra vha ri tshi ḽiita gaṭe. Ra tala gumba fhasi ra gwa kudindi nyana, ra dzhenisa matombo hayo nga ngomu gumbani. A no thoma u tamba u posa gaṭe nṯha muyani a ṯusa matombo a re tshidindini a kona u gavha gaṭe. Arali gaṭe ḽa wa o kaṭa hu tamba muṅwe. A no kunda ndi ane a vha o kona u bvisa matombo manzhi. Kha mutambo uyu ro vha ri tshi guda u ṯhonifhana, u lindela muṅwe a tshi fhedza u tamba u sa mudzheneleli, u guda u konḽelela na u sa ṅala arali wo kundwa.*

*Ndode is a game meant for girls. In this game small stones were used. They draw small circle on the ground and inside the circle they put small stones. The game teaches girls to concentrate in what ever they do all the time. They also learn socializing with others and tolerance.*

 *Mahundwane* as a game to transfer *ndayo*

Researcher who investigated the educational role of Mahundwane include amongst others Daswa, Matshidze, Netshandama, Makhnikhe, Kugara, (2018:11623). They described Mahundwane as a game that entailed a process where youth who have come of age are allowed to stay away from home, usually at the fields during harvest, where they mimic family life. It was largely a way of preparing children responsibilities

in family life. They also raised concerns that mahundwane is no longer played anymore these days. They recommended that there could still be relevance in reviving it as a way of allowing children to role play father-mother roles before they become fathers and mothers themselves.

Lumadi (1998) defines Mahundwane as a game where children are taught to envision the future. Girls imitate their mother by paying all respect to her husband that her mother shows to her father whereas boys played the father role. She keeps everything in order because she knows that when her mother visits to see how they are behaving, she will scold the girls if the house is in disorder (Steyn, 1931:100). The boys also do likewise to their fathers.

Whether it is a game, dance or attending Indigenous schools, all had an objective towards building a full responsible youth who will one day become a responsible wife (woman) or husband (man). Vho-Denga stated:

*Mahundwane ndi mutambo we ra guda khawo thonifho ya u thonifha munna wau nga u mu bikela, u mu kuvhela na u amba nae nga ndila ya u mu hulisa naho ro vha ri tshi khou zwidivha uri ndi munna wa mahundwaneni. Ro guda na u londa muṭa nga u vhona uri vhana na munna vha ḽe na u dzula fhethu ho nakaho. –*

*Mahundwane is a game, where we imitate the life of married woman and visa versa. We were taught to take care of the family. In this game, we were also taught house chores.*

Vho- Nyawasedza said:

*Ndi kha mutambo wonoyo wa mahundwane we nda guda u vha na vhudele, u bika, u swiela, u reḽa khuni u sinḽa na mishumo yoṭhe ya hayani. Ndi ngazwo na namusi ndi tshi kona mishumo yoṭhe ya hayani.*

*It is in this game where I learn house chores such as cooking food, sweeping, collecting firewood and grinding the mealies. That is way I can perform all house chores.*

The elderly people seem to agree that in *Mahunḡwane*, the participants lived and slept together as a family, but there was no intercourse. Our parents would come to visit us to see if we were fine. The husband went every morning to look for the food of his family. Wives stayed at home doing household chores. The main aim was to teach us how to look after our husbands and children.

According to Daswa (2018), *mahunḡwane* has a time limit. It was planned to last 3-4 weeks. The elderly people believe that 3-4 weeks will be enough for children to learn their cultural norms and values. If weather changes unexpectedly, Vhakoma will send message to break the game. This indicated that in traditional practices, there was teamwork and watchfulness. In every practice they do, they consult key community figures such as the traditional leader and Vhakoma.

When *mahunḡwane* was about to come to an end, the traditional leader would be summoned, and the parents would prepare beer and slaughter a cow or a goat. The elderly grannies would conduct virginity tests to see if the girls have been deflowered.

Besides *mahunḡwane*, Folksongs also played a pivotal role of inculcating norms and values to the youngsters. Hereunder follows a discussion of folksongs.

#### 4.3.2.4 Folk songs as a vehicle to transport *ndayo*

A folk song is a traditional song that is characteristic of a particular society or nation (Collins dictionary:2011). The folksongs as educative devices were not only used to express feelings, but also to teach behaviour, morality and *ndayo*. A participant (Vho-Denga) confirmed this when she said: “In Vhavenda ethnic group, folksongs form an essential forum for shaping children’s behaviour.”

**Table 10: Example of songs that conveyed *ndayo* lessons**

<b>SONGS/ZWIDADE</b>	<b>DESCRIPTION</b>	<b>NDAYO LESSON</b>
<i>Vhe iwe vhasidzana</i>	<i>Vhe iwe vhasidzana, ndilinde ndilinde, hezwi ni tshi tamba, ni sendele murahu.</i>	It warns girls to distance themselves from boys
<i>Tshindelendele</i>	<i>Tshindelendele tshi tamba na vhatukana</i>	Teach girls not to play with boys in a private place alone because boys may end up doing naughty things with them.
Zhakatavhila	Zhakatavhila is a stubborn child who does not listen to the parents and elderly people	It teaches girls that if they do not listen to <i>ndayo</i> , they will end up in trouble.
Mma basali	A song which is sung at initiation school	It teaches girls to be secretive

I asked one of the elderly people about the song that taught them the correct way of living. Vho-Vele responded:

*Ho vha hu na nyimbo nnzhi dze dza vha dzi tshi ri laya musi ri sa khou tamba nga nqila yavhudi. Luimbo lu ngaho sa.*

There were some songs that discourage us if we were playing naughty. Song such as *Tshindelendele tshi tamba na vhatukana*.

***Tshindelendele tshi tamba na vhatukana***

Literally meaning a girl child who always plays with boys.

*Luimbo olu lwo vha lu tshi imbiwa nga vhana vha tshi khou tamba. Lwo vha lu luimbo lune lwa imbiwa arali hu na vhasidzana vhane vha khou tamba na vhatukana. Vhasidzana vhe vha vha vha khou tamba na vhatukana vho vha vha tshi pfa luimbo lwonolwo lu tshi khou imbiwa vha ṭuwa vha si tsha tamba na vhatukana. Lwo vha lu tshi vha funza uri vha ṭutshale kule na vhatukana.*

There were lot of songs that teach and guide us when we misbehave during playtime. For example, a song called ***tshindelendele tshitamba na vhatukana*** was a song, which teach girls to stay away from boys.

Whenever a girl child had tendencies to play with boys, others would sing about it, discouraging that behaviour. It would in the least caution the girl that others are observing. Another such song was stated by Vho Vele who said that the king of song such as :

***Vho iwe vhasidzana***

*hezwi ni tshi tamba,  
ni sendele murahu,  
hu na buka livhi  
La matamba mavhi.  
Taku-taku-dzphoto*

Translation of the song:

You girls, when you play. Move backwards, there is a monster, he plays rough. He may run and eat you.

*Luimbo ulu lu vha lu tshi khou kaidza vhasidzana uri vha songo tamba na vhatukana fhethu hu songo tsireledzeaho. Vhatukana kha ulu luimbo vha fanyiswa na tshipuka tsha khombo. Lune a vho ngo tea u sendela tsini natsho.*

The song teaches girls not to play with boys in a private place alone because boys may end up doing naughty things to them. So, in every song they sing, there were some norms and values to be learnt (***Vho-Vele***). Furthermore, she sang the following song:

***Zhangantavhila***

*U muruma nahone ndi u nala  
Wa mukaidza ndi u lala,  
A vhea khali o shavha,  
Ha lila khombole o fuwa ,*

*U vhona vhanna ndi u sea,  
U vhala bugu ndi khofhe  
Ngei tshikoloni ha qivhi,  
Ripoto ya hone ndi nwana.*

Translation of the song:

*She is a stubborn child*

*Who does not listen to the parents and elderly people,*

*When given an assignment to do at home,*

*She becomes furious and stops doing what she was assigned to do,*

*When you try to correct her,*

*She goes to sleep,*

*She enjoys being close to the opposite sex,*

*When men whistle, she attends to them,*

*She does not what to read schoolbooks,*

*At school, she does not concentrate,*

*She is increasing the number of teenage pregnancies*

### **Commentary**

The lyrics of *Zhangantavhila* is about a stubborn, school-going girl child who does not listen to her parents and elderly people. Neither does she perform any of the household tasks allocated to her. Surprisingly, she follows the instruction from her fiancé. When her fiancé subpoenas her through a whistle while she is still performing her assigned task, she drops whatever she is doing and attends to him. When her parents reprimand her for her naughty behaviour, she becomes furious, drops whatever she is doing and goes to sleep. She never minds about doing her schoolwork, she goes to bed without studying; as a result, she performs badly at school. At the end of year, she fails and increases the number of teenage pregnancies.

The lesson learnt from this song is that children who do not listen to *ndayo* are victims of the following: school dropout, drug abuse, teenage pregnancy, sexual transmitted diseases and a blank future. The misinterpretation of some policies and acts of parliament leads to this stubbornness. The children emphasise that they have gained

freedom on the 27<sup>th</sup> of April 1994. Such misinterpretation of freedom causes chaos and disorder in our schools, at home and the community. This lifestyle was not there before the introduction of freedom. Children used to listen to their parents, teachers and were respectful to the community. They were not allowed to argue with their parents and lived according to their cultural norms and values.

Nowadays, there is a vast change in the behaviour of children. Children no longer respect their parents. When parents try to instil discipline and good morals, the children threaten them with legal action by claiming that they will report them to the police. The same applies to the teachers at school who are also threatened with legal action. The indigenous music composers of *Zhangantavhila* expresses disgust about our children's behaviour. The composer is concerned about the future of these children. That is why the name of the song is *Zhangantavhila* (meaning a child who does not pay attention or listen to her parents believing that she has freedom to do whatever she likes in the name of exercising her rights). As a result, the young generation are undermining and forget that the basic needs such as medical attention, shelter, clothes, food, healthy and education are all provided for by parents. This shows immaturity and shallow-mindedness of our children (they still need *ndayo*). In Vhavenda culture, there is an idiom, which says: *Ndi Tshamano mmbwa ino luma muṅe wayo*, meaning do not bite the hand that feeds you.

According to Ramaite (2015:130), *Nzhangatavhila* does not need her parents' permission to do whatever she decides to do. Even in the issue concerning serious matters like family planning, marriage and abortion, these children are failing to understand that rights go hand in hand with responsibility. The misinterpretation of freedom makes them to lose their determinations and shifts their focus from their study.

The second song *Mmabasali* was sung in the initiation schools as follows:

*Ri vho mma vhasali vha ya wela,*  
*He he huwee,*  
*Ri ri zwezwi ni swike ni tshi amba,*  
*He he huwee,*  
*Ri ri ni tshi vhudza mme mulayo,*

*He he huwee,  
Ra ri a zwi ambiwi zwi a ila,  
He he huwee,  
Na zwi amba mme vha do fa, He he huwee.*

Translation of the song:

This song identified that the initiation school referred to above is specifically meant for the girl child.

It also indicates that girls are passing from one stage to another. They are also cautioned not to disclose the activities, which occur at initiation school, not even to their mothers. It is highly prohibited to reveal the activities, and if they reveal such top secrets, their mothers will die.

### **Explanation of the song**

The song is one of the songs that are sung in (*musevhethoni*) initiation school. This song guides girls to live the life that will be fitting their age group. Additionally, the song teaches girls to be secretive, even not to disclose what transpired to their mothers. It was regarded as a taboo even for mothers to discuss the activities conducted at initiation schools with their children. Girls were taught to be secretive even in their marriage lives. There is an idiom in Vhavanḁa culture that says: *Ni songo ḁi anea sa vhukhopfu*, meaning that even when a girl child comes across a difficult situation, she should keep it to herself. This enables the girl child to be tolerant.

Mugovhani (2016) avers that in Africa, music is used in vital aspects of life. They sing songs familiar to the people to enable the young generation to understand the lessons from the songs. In other words, every song has its own objective.

Key informants emphasised that *Ndayo* through initiations school is the Vhavanḁa way of life, which has lasted from generation to generation. They also felt that initiation schools are more than just a tradition, but also a place where young generation are taught the values of life. The main purpose of the schools was to prepare the young generation to become responsible adults in future. Initiation schools were seen as a vehicle of restoration of culture, good morals, societal taboos, norms and values.

Through initiation schools, initiates were able to train to preserve and to be resilient. The sexual education and reproductive health and hygiene training contributed to the reduction of the spread of sexual diseases such as HIV and AIDS.

The practice of initiation schools played an important part in the lives of the young ones. Young women who attended this practice show respect when they come back and they are also appreciated as a decent individual, unlike those one who never attended initiation school. To me, this is a benefit because as parents, our work of instilling morals in young people is already done at the initiation school. What our parents fail to guide us at home, we learn from initiation school. For example, we were taught how behaviour in married life, respect as well as tolerance.

*Ndayo* also involved the collaboration between key community figures and the royal family. In all initiation schools, all community figure members were invited to participate in instilling norms pertaining to *ndayo ya nwana* and to observe the process. There is an idiom, which says *munwe muthihi a u țusi mathuthu*, which literally means that a piece of paper cannot make a book. *Maine* (traditional healers) was also invited to practise rituals before the initiation schools started. There was a belief that if *Maine* practised rituals prior to the commencement of the initiation, nothing odd will happened to the initiates. This led us to the idiom, which says, it takes a village to raise an African child (*nwana a si wa muthihi*).

*Thondo* initially was meant for young boys belonging to the royal family. The aim was to equip them with the knowledge of leadership. Then later the school was introduced to all boys in the community between 7 and 8 years so that the commoner should also have the skill of leadership and be able to protect their traditional leader as well as to protect their community.

#### **4.3.3 Benefits of traditional Vhavenda practices of *U laya nwana***

Several issues were elevated when the participants were asked about benefits associated with the traditional afro-centric Vhavenda practices of *U laya nwana*. The emerged benefits of traditional practices are illustrated in the table below.

**Table 11: The benefits of traditional practices.**

NAMES OF STRUCTURE	BENEFITS
Family	<ul style="list-style-type: none"> <li>• Children obtain good morals</li> <li>• Learn about character and morality.</li> <li>• Learn social standards and expectations by using proverbs</li> <li>• Respect</li> </ul>
<b>Traditional games:</b> <ul style="list-style-type: none"> <li>• <i>Ndode</i></li> <li>• <i>Mufuvha</i></li> <li>• <i>Muravharavha</i></li> <li>• <i>In Mahundwane</i></li> </ul>	<ul style="list-style-type: none"> <li>• Positive socialisation</li> <li>• They learn social skills</li> <li>• They learn tolerance</li> <li>• Accept defeat,</li> <li>• Give other turn to play</li> <li>• Ability to solve conflicts peaceful</li> <li>• To be physical fitness</li> <li>• The girl child benefits by imitating the role played by female in marriage life.</li> <li>• Boy imitate the role of father.</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Folklores and folksongs</b></li> </ul>	<ul style="list-style-type: none"> <li>• Forms of entertainment</li> <li>• The values that are revealed in the oral stories are courage, honesty, obedience, respect, hard work and perseverance.</li> <li>• Reveal warnings against jealous, laziness and greed, which are reprimanded.</li> </ul>

#### 4.3.3.1 The benefits from the family

According to the elders, the family is the first layer where *ndayo ya nwana* takes place to instil good morals on children. Within the family context, most children learn about character and morality. Furthermore, it is in the family where children learn social standards and expectations that facilitate, in turn, greater self-regulation skills and responsibilities.

Based on the statement articulated by one of the participants, it is the culture of Vhavenda to teach or guide growing children respect. Children who are in the process of growing up were taught different ways of showing respect like kneeling when speaking to elder people and handing things over using both hands. They were taught to respect both the elder and the younger to also earn respect. Furthermore, children who were growing up were taught to respect even strangers and this was displayed through greetings, giving them mats on which to sit as well as giving them food. There is a saying which goes *Vhana vha khotsi vha thukhukana thoho ya nzie*, meaning the children of the same father share the head of a locust. This means that people should

share whatever they have, no matter how limited the things may seem to be. In contrast with modern life, children who are growing up are taught not to welcome strangers and not to eat any food from strangers. In crime reports, we often hear of children being kidnapped, raped, killed and trafficked to other countries. As such, the cultural way of bringing up children is fading.

The behaviour of children was closely watched as they grew up. Children who were curious and hyperactive or restless were regarded as *vhana vha maḁabaḁaba* (children who are always disturbing the order of things). They were labelled that way because children were expected to behave in a moderately active manner and not be too inquisitive. Children who displayed stubbornness were corrected then and there. Young people were expected to show respect by greeting or saluting elderly people. Any child or youth who proved constantly obedient was given the status of "*nwana-nwana*" (obedient or best child). Such children strived at all costs to live up to the standards set for them. Direct quotations from Key informants about the benefits of proverbs are as follows:

- ✚ *Ngano yo vha i yone nḁila ine ya shumiswa kha u laya vhana nḁila yo teaho ya matshilele* (Vho-Vele). Storytelling is one of the old ways in which knowledge was transmitted to the young people
- ✚ *Ngano dzo vha dzi tshi ri kaidza na uri ri tea u tḁtshela kule na mazwifhi, u tswa na vhufhura* (Vho-Vele). Folklore taught us not to steal, lie and to be faithful.
- ✚ *Ra guda zwinzhi nga maitete a lushaka lwashu lwa Vhavenda* (Vho-Johananes). We learn a lot about our culture, values and beliefs.
- ✚ *Dzo vha dzi tshi ri funḁedza zwine ra tea u tshilisa zwone sa vhana vha Vhavenda* (Vho-Nyabele). Folklore taught us how we should behave.
- ✚ *Makhulu ndi vhone vhe vha vha vha tshi ri anetshela ngano nga madekwana ro dzula muliloni* (Vho-Denga). Grandparents narrated folklore in the evening while sitting around the fire.
- ✚ *A no kunda u vha na vhuḁifhulufheli ha uri u fhira vhoḁhe* (Vho-Nyabele). When one wins it builds in her that she has better abilities than others.
- ✚ *Ngano idzo dzo vha dzi tshi ri mvumvusa na uri gudisa u vhulunga sialala. Zwo vha zwi tshi takadza u thetshelisa ngano dzenedzo ngauri dzo vha dzi na pfunzo khadzo* (Vho-Nyawasedza). So, it was entertaining and educative at the

same time, and I can assure you, whatever story was told had a moral and a person could tell the same story more than twice and get different morals

✚ *Ngano dzenedzo dzo vha dzi tshi ri fungedza u hangwela, thonifho, lufuno na vhuthu* (Vho-Tshamaano). Folklore taught us to forgive, respect, love, and Ubuntu.

#### 4.3.3.2 The benefits from traditional games

Many issues were elevated when the elders were asked about the benefits associated with traditional games in the life of Vhavana children who were growing up. According to the elders, the role played by traditional games amongst Vhavana people is marvelous. The elders agreed that traditional games are not only for fun, but they also promote positive socialisation in the part of children who are growing up. When children play indigenous games together, they learn social skills as they play in groups. They learn tolerance, accept defeat, give others turn to play, become able to solve conflicts peacefully and learn to play different games.

Besides socialisation, physical fitness is also one of the benefits that children derive from indigenous game. Games like skipping rope promote the development of various organs in the body. A physical fit person participates fully in the economic development of the community. Critical thinking is also one of the benefits of traditional games. When children play *Ndode* and *Muravharavha*, their critical thinking skills are developed. These will enable children to see the pros and cons of the action that one may take.

In *Mahunzwane* game, the girl child benefits by imitating the role played by females in marriage. In this process, the girl does all household chores such cooking, cleaning the house, caring for the children, fetching water and collecting firewood. On the other hand, boys imitate the role of a father by providing food to the family and building the hut made of dry maize stems. The youth benefit from this game because they learn about marriage life. Some of these games help the youth to build their confidence because when they win, they end up being confident.

#### 4.3.3.3 The benefits from folklores and folksong

According to the elders, besides games, folklores are forms of entertainment to children and help in shaping and moulding characters, instructing and preparing them for adult roles. The oral messages that they get from the folklores reflect the values of the community in which the children live. Some of the values that are revealed in the oral stories are courage, honesty, obedience, respect, hard work and perseverance. On the other hand, oral narratives may reveal warnings against jealous, laziness and greed which are reprimanded.

The elders admit that teaching children folk stories and fairy tales has practical benefits towards the young children. Youth benefit because they explore important life lessons as human values and cultural norms are fading continuously. Folklore is one of the old ways in which knowledge was transmitted to the young people. So, it was entertaining and educative at the same time. Whatever story was told had a moral and a person could tell the same story more than twice and get different morals. Selfishness, laziness, greed and jealous depicted bad behavior that young generation should avoid in the society. Therefore, the benefit was that children would not forget what they have learnt through storytelling.

The elders also reflected on the benefits of folklore. According to the elders, folklore was also used by Vhavenda people to depict acts of greed, love, forgiveness and pride as illustrated below:

*Ngano dze makhulu vha vha vha tshi ri anetshela dzo vha dzi tshi ri funza uri ri kone u vhona uri wa sa thetshelisa u tshi kaidzwa u do welwa nga zwi sa takadziho. Sa tsumbo sa lungano lu re afho fhasi (Vho-Vele).*

Literal meaning: the folklore that our grandparents narrated to us teaches us that failing to listen to elderly advice leads one to trouble. For example:

*“Salungano salungano,*

*Kale kale ho vhuya ha wa ndala khulu shangoni, shangoni ilo ho vha hu tshi dzula muñwe mukegulu na vhaduhulu vhawe vhavhili, wa mutukana na wa musidzana. Duvha na duvha mukegulu vho vha vha tshi bva vha yo u todela vhaduhulu zwiliwa. Vho vha vha tshi sia vho nea vhaduhulu zwiliwa zwo edanaho. Mukegulu vho vha vha na nkho yavho i no dzula yo shatelwa. Vho*

*vhudza vhaḍuhulu vhavho uri vha songo shatulula nkho iyo. Musi makhulu vho bva wa mutukana a sala a vula. A tshi ṭolela nga ngomu, a mbo ḍi khokhonyiwa nga ḷiṇowa ḷihulu. Makhulu vha tshi vhuya vha wana o wela fhasi tsini na nkho yeneyo. Makhulu vha ri a thongo ni vhudza na nda ri ni songo shatulula nkho iyi. Ha mbo ḍi vha u fa ha lungano. Negogo and Nwendamutswu. Lungano ulu lu funḍedza vhana uri vha sa thetshesesa vha tshi laiwa vha ḍo ṭangana na zwivhavhaho.*

This means that long-long time ago there was hunger and starvation in the land. In that land, there was an old lady. She had two grandchildren, a boy and a girl. Every day without fail, the old lady would go out to look for food. The old lady had a big clay pot that was always shut. She instructed her grandchildren never to open that clay pot. One day when she had gone out, her grandson was curious, and he opened the clay pot. Curiosity killed the cat and as he was about to peep inside it, a big snake bit him on the head. He collapsed right there on near the pot. The grandmother said to the boy, “Did I not tell you not to ever open the pot.”

This narrative teaches children to obey their elders when they warn them about things in life, as failure will result in bad consequences. Most of the children underestimate the knowledge and guidance given to them by knowledgeable adults. The results of not listening to his grandparent led him to be bitten by a snake. This also apply to everyday life. Most often, some children do not consider the guidance they receive from their grandparents. That is the reason why some of them abuse drugs and engage in sexual activities while still young.

#### **4.3.4 Aspects that were hurtful during the process of *U laya ṅwana***

According to the elderly people, there were also cruel things that were done at the initiation schools, which they did not like. Participants seem to agree that it is true that they learnt cultural norms and values in the initiation schools, but some of the activities that were done are cruel, bad and hurtful.

**Table 12: Some of the aspects that were bad and hurtful during the *Ndayo* process**

TYPES OF SCHOOL	HURTFUL ACTIVITIES	
<b>VHUSHANI and DOMBANI</b>	<i>U bvula zwiambaro zwothe ndi sale ndi fhedzi.</i>	I was stripped naked.
	<i>U swotelwa vhukati ha zwirumbi nga murahu ha musi ro no sedzwa mabunyu</i>	I was stripped naked, and they tweaked (u swotela) me between my thighs after they have conducted virginity testing.
	<i>Arali midabe (vhasidzana vho no tshinaho vhusha), yo vha i sa u takaleli, vho avha vha tshi u fara nga ndila i vhavhaho, vha ri i sa mulamboni nga matsheloni vha ri ri dzhene ri dzule madini. Ndila ine ra pfi ri dzule ngayo.</i>	If the elder girls called (midabe) were not in your favour, they will treat you badly. The ill treatment went on to an extent of taking trainees (initiates) to the river and make us sit in the cold water. They also made us sit in painful positions.
	<i>U shulwa nga matoko u bva milenzheni u swika thohoni Vho vha vha sa thomi u nanguludza zwikhokhono no, ro vha ri sa tendelwi u zwi bvisa</i>	Vhadabe would smear us with cow dung from the head to toes. They never remove insects that were on the cow dung, and we were not allowed to remove them.
	<i>Ro vha ri tshi kombetshedzwa u nula tshibigiri muliloni nga mano anga</i>	We were forced to use my teeth to remove a hot nail from the fire.
	<i>Ro vha ri tshi kombetshedzwa u tshimbila nga magona. Yo vha ndowe-ndowe ino vhavha vhukuma. Magona anga a khuzuwa a bva na malofha</i>	They ordered us to crawl on our knee on the stony road. It was so painful until my knees started bleeding.

While the aim of initiation schools is to prepare young girls to be responsible adults in future, some elders paint a very negative picture of some of the undesirable activities that occurred at initiation schools:

Vho- Nyabele indicated:

*Naho ndo guda mikhwa yavhuḍi ya kutshilele vhushani, hu na zwiḥwe zwine zwa itwa vhushani zwine ndi si zwi fune.*

Even though I learnt some norms and values from puberty rites, there were negative things that were done at vhushani that I did not like.

Vho-Nyabele further stated:

*Arali midabe (vhasidzana vho no tshinaho vhusa), yo vha i sa u takaleli, yo vha vha i tshi u fara nga ndila i vhavhaho. Vho vha vha tshi u tshinisa lunya vha sa u awedzi.*

If the elder girls called (*midabe*) were not in your favour, they would treat you badly. They would let you dance *lunya* (squatting repeatedly) for a long period without resting.

Vho Vele added:

*U tambudza honoho, ho vha hu tshi engedzwa ngauri vhadabe vha ri isa mulamboni nga matsheloni vha ri ri dzhene ri dzule madini.*

Additionally, ill treatment went on to an extent of taking trainees (initiates) to the river and making them sit in the cold water.

Vho-Nyawesedza came with different view:

*A thi hanedzi uri hu di vha na zwivhuya zwe nda guda dombani. Zwo mmbaisaho zwine ndi nga si zwi hangwe ndi musu ri tshi kombetshedzwa u nula tshibigiri muliloni nga maṅo anga. Lino langa heli lo kwashea nga mulandu wa u nula tshibigiri muliloni. Ndeme ya ndowendowe yeneyo ha pfi ndi u ri fundedza u kondelela.*

*I do agree that I learnt values and norms of our culture at dombani but the most activity that hurt me most was when I was requested to use my teeth to remove a hot nail from the fire. To date, one of my teeth is broken because of the process. They claim that the reason behind that exercise was to teach us to tolerance.*

This indicates that there is a need for some traditional activities done at initiation schools to be refined and modified to meet today's standard.

#### **4.3.5 Discussions and implications**

Findings show that *U laya nwana* was an ongoing process taking place at different stages of child development. It started in the families where the parents and extended families work as a team on guiding and advising a child. Grandparents played an important role of instilling morals and values through folklore, proverbs, *zwidade* and

idioms. As the child reaches a stage of puberty, the parents send them to different initiation schools. In the schools, different key community figures of initiation schools collaborate with families and delegated community members to participate in *ndayo ya nwana*. It was also revealed that *Ndayo* is a communal responsibility. Every community member participates in one way or another to guide the child.

*Ndayo* worked well when Vhavenda family structures differed (extended) from what they are now (nuclear, child headed). According to Vhavenda culture, the role of *U laya nwana* (guiding), was not centred on the biological parents alone. Every member of the family put a helping hand on the practices of *U laya nwana* as they were living in the same kraal as a big one family. Contrary to what is happening today where some family structures are child headed because of death or parents working away from home. The child who is heading other children also still needs to be guided nor do he/she know traditional practices of *ndayo*.

Furthermore, presently there is a fragmented community system. The councillors undermine traditional ways of practicing *ndayo*. They are always in-conflicts with *Misanda* and royal leadership. Traditional leaders are no longer respected by councillors, whereas they are custodians of traditional practices of *ndayo*. For *ndayo* to be effective, the two parties must come together and work as a team and rebuild the traditional practices for the sake of the revival of *ndayo*.

Punishment and torture may not be applicable nowadays within the constitutional framework of South Africa, and the human rights approach. In the proposed programme to revive *ndayo*, some traditional practices which violate human rights dignity as per the Constitution of South Africa 108 of 1996, should be withdrawn. Death at *Mirunduni* and reports of torture and abuse give a negative perspective on schools. Traditional practitioners should be monitored closely to reduce the high rate of ill-treatment of initiates.

Potential resistance by the Christian movement that regards traditional schools as backward. Christians need a diplomatic approach to view the traditional practices in a positive way. These will help them to adapt and understand that is not all evil that is being practiced in *ndayo*.

#### 4.4 SUMMARY OF THE CHAPTER

In this chapter, the profile of key informants was outlined, followed by the outline of the themes, interpretations and discussions. In the next chapter, an Afro-sensed programme to revive *ndayo* will be discussed.

## CHAPTER 5

### DEVELOPMENT OF A PROGRAMME TO REVIVE *NDAYO*

#### 5.1 INTRODUCTION

In the previous chapter, the research findings were presented and interpreted. This chapter focuses on the development of an Afrocentric programme to revive *ndayo*. As indicated in chapter 1 and 3, this programme is informed by the key findings from the participants and the review of literature.

Reasoning strategies of induction, deduction, analysis, synthesis and derivation (Mouton, 1996:109) were used to integrate the results as outlined in chapter 3, item 3.7. As outlined in chapter 3, Figure 3.1, first, the concept was clarified, attributes identified, and connotative meaning and interpretation of statements made by key informants were made. Lastly, concepts were classified using the six elements of the practice model by Dickoff et al. (1968:426). Dickoff et al, (1968:426) identified the following elements as useful in organising any functional programme: the agents, recipients, framework, terminus, procedure and dynamics, was used as a basis for the classification. These are explained as follows:

- **Agent:** Who or what performs the activity? An agent is any person whose activity leads to the realisation of the goal.
- **Recipient:** Who or what is the recipient of the activity? Recipients are all those persons who receive action from agents and benefit from the activity.
- **Context:** In what context is the activity performed?

The context is viewed from the aspect of the matrix of activity; it is seen in relation to other things, including persons and other activities, and to see the interrelation of these other factors as constituting an organism, unity, or total context of activity.

- **Process:** What is the guiding procedure?

The process involves the steps to be taken towards some accomplishment. The process aims at providing sufficient information to enable the activity to be

carried out. It safeguards the agent, recipient and the institution in that it provides knowledge and therefore lessens liability to criticism.

- **Dynamics:** What is the energy source of the activity?

Dynamics involve the power sources for that activity. These are the energy sources that motivate agents to pursue their activity without getting discouraged.

- **Outcomes:** What is the end point of the activity?

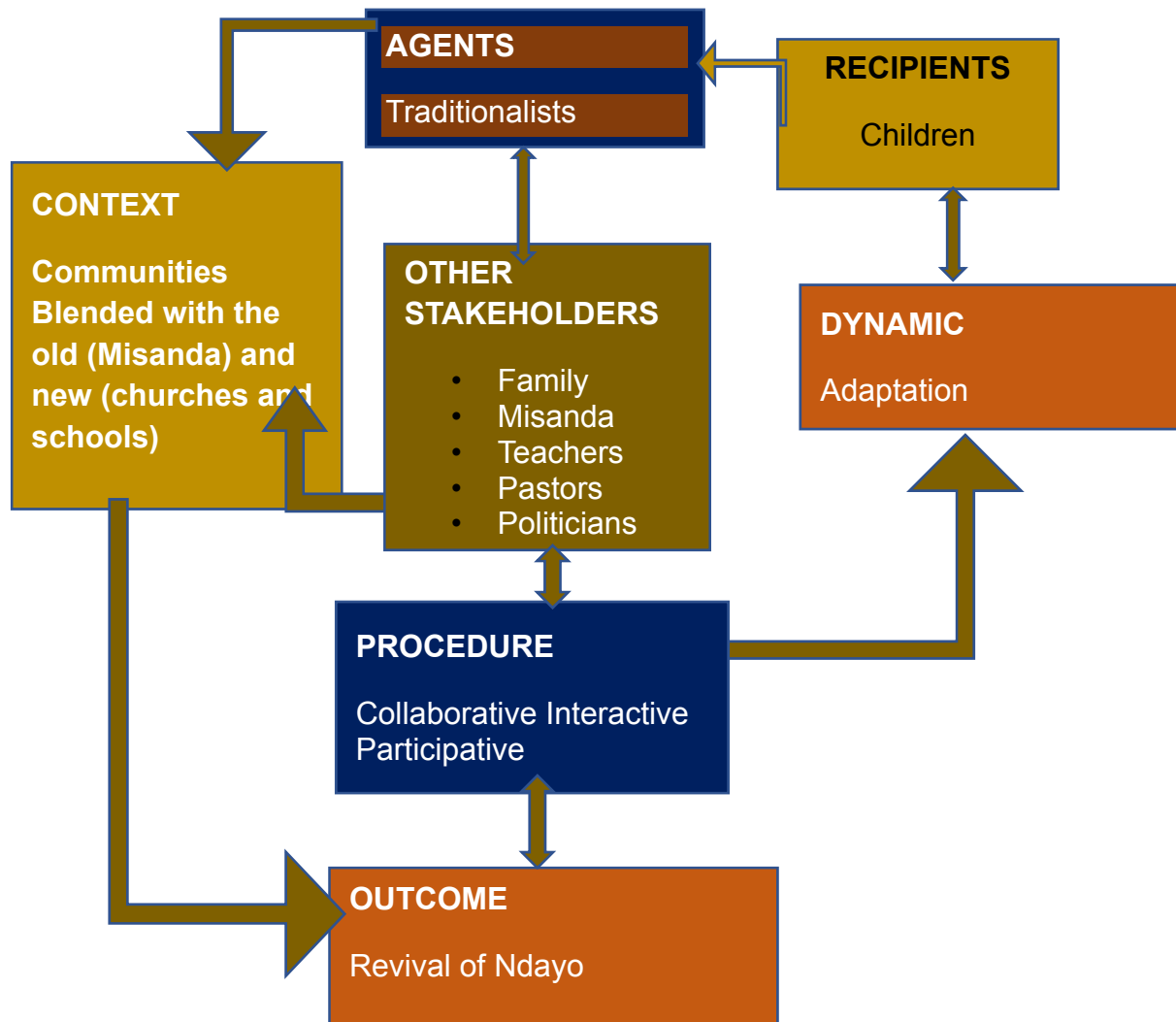
This involves defining an activity from the perspective of an end point or its accomplishment.

## 5.2 CONCEPTUALISATION OF THE PROGRAMME TO REVIVE *NDAYO*

As indicated in chapter 1, and explained in chapter 3, conceptualization was done first to clarify and analyse the concept *Ndayo*, its attributes and the relative connotations. Concepts are the symbolic constructions or tools by which people make sense of and attribute meaning to their worlds (Mouton, 1996:181). Concepts as lingual constructions are the most elementary symbolic construction by which people classify or categorise reality. Concepts are the carriers of meaning. The following were the essential attributes associated with *Ndayo*:

- To guide....
- To nurture...
- To monitor...
- To direct...
- To supervise...
- To warn...

### 5.3 ORGANIZATION OF THE PROPOSED PROGRAMME TO REVIVE NDAYO ARRANGED ACCORDING TO SIX ELEMENTS OF THE FUNCTIONAL THEORY ACCORDING TO DICKOFF, JAMES & WIEDENBACH (1968) AS ADAPTED



**Figure 5.1: Six elements of the functional theory**

#### 5.3.1 Agent

According to Dickoff et al. (1968:426), an agent is a person or any other person/thing whose activity contributes towards realization of the goal that different persons can perform different activities while striving towards the same goal).

The agents of a revived ndayo programme would have to be the traditionalists. Strine (2005) defines a traditionalist as the one whose argument, idea or organization ropes the established beliefs and customs of a community or society instead of modern ones. A traditionalist is a person who supports the established customs and beliefs of his or

her society or group and does not want to change them. In this programme, traditionalists would be those individuals that still prefer to continue with Ndayo processes, even if in its adapted form. Traditionalists would collaborate and interact with families, traditional leaders, teachers and pastors.

#### 5.3.1.1 Family

Traditional practices show that *ndayo* was dependent on family members and the key figures in the community who often were leaders of initiation schools. In the proposed programme, family members are the first agents of *ndayo*. These include parents, grandparents and members of the extended family.

#### 5.3.1.2 Teachers

In the olden days, children hardly went to formal Euro-western based schools. These days, almost every child goes to school. At school, children spend most part of their day. Lunenberg (2007) defines teachers as professional people who teach students in a formal school environment. They have been chosen because they have a professional relationship with the young generation at a formal school environment. It is therefore, logical that teachers should be involved in reviving *ndayo* at schools.

#### 5.3.1.3 Traditional leaders

According to Hannay (2009), traditional leadership is a form of management in which the power of a ruling regime is largely tied to custom or tradition. They are custodian of traditional practices. Initiation schools such as *vhusha* and *domba* were practised at traditional leader's kraal.

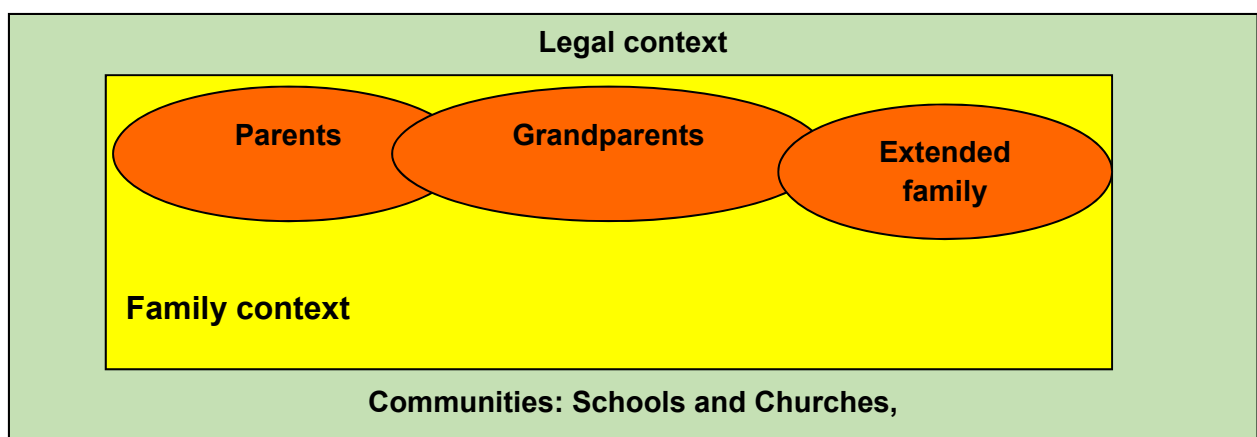
### 5.3.2 Recipients

Recipients are persons or (things) who receive action from agents and this activity contributes to a certain goal (Dickoff et al., 1968:426). Children are the recipients in this proposed programme. They receive the *ndayo* lessons from the agents in different settings.

### 5.3.3 Context in which the revised version of *ndayo ya n̄wana* could take place

The context of this programme is in the rural communities where Tshivenda is the main language. In addition, they are governed by a traditional leader, *vhakoma*, political, and civil service structures. The context of the proposed programme would blend the old and the new, namely, the family, the community (as was the case), but would include churches and schools, as well as popular culture and technology.

The context is depicted as follows:



**Figure 5.2: The context for a programme to revive *ndayo***

#### 5.3.3.1 The family context of the proposed programme

Reflection notes showed that the traditional practices of *ndayo* were dependent on strong family foundations. Family members, including parents, grandparents and available members of the family played a role of transferring *ndayo* from the moment that the child was born. Parents played an important role in instilling norms and values to their children. They would teach their children what they were taught by their parents. In this regard, grand parents played a significant extended role for as long as they live because the practice was that they stayed with their adult children who were expected to take care of them. In addition, uncles and aunts participated in guiding the child at various levels. For example, grandparents would be expected to teach the child *u losha*, respect for elders and household chores such as *u bika vhuswa*-cooking porridge. Grandparents, used proverbs, folklore, games and songs to consistently convey *ndayo* messages to the childrens' ears. The home environment facilitated the transfer of *ndayo*. Role modelling was also very important in the Vhavenda family homestead. As a result, they would hide from their children if they

thought that the child should not see what they regarded as bad behaviour. An example of this is when they would not show any form of affection in front of the children. Mitchell (2010:1) defines a role model as an individual presenting manner imitated by other people to help govern appropriate behaviours. Role models play an important role in a positive development of the child.

### 5.3.3.2 The Community context of the proposed programme

A popular expression, in this regard was, *tsiwana i laiwa ndilani* – an orphan gets his/her guidance on the road – which was meant to encourage children to look out and listen to guidance and advice from anyone who is giving them. Inherent in the lives of most African extended families is the responsibility of parents looking after children who are not only their blood children. Families that were relatively affluent automatically assumed roles of foster parents to struggling children in the community. It was also done to ensure that orphans did not have to go astray as parents are all over the village. A participant confirmed:

*During their youth, communal responsibilities were exercised than they are today. There was a collective responsibility in instilling norms and values to children. The elderly people played an important role of looking after the whole community. At home, it was not only the responsibility of biological parents to teach and instil ndayo to the children, but the whole community was responsible. (Vho-Johannes). At puberty, there was collaboration between key community figures in instilling ndayo to children.*

In the proposed programme, I am suggesting that because the communal come together to convey ndayo is compromised by the current community structures, lack of respect of traditional leadership, politicisation of ndayo practices and rights, there should be a community driven programme in which stakeholders come together to utilise community structures to convey some of the practices that can still be salvaged and that are regarded as good practices. Such will require continuous conversations and dialogue about what works and what doesn't. The notion of common vision should apply, be implemented, monitored and continuously reviewed.

### 5.3.3.3 Schools

The discussions about integration of IKS in the curriculum are ongoing. The proposed programme suggests that the discussions should include the inclusion of *ndayo* in the curriculum to enable teachers to transfer them to the children per the policy guidelines. Parents as catalists organize learning opportunities for their children at shools to socialize or enculturate them in specific ways. For *ndayo* to be successeful, there should be close mutually supporting relationships between teachers and parents. Teachers should enhance *ndayo* that the children get fom their perspective home. As a result, education will be a key to revive *ndayo* at schools.

### 5.3.3.4 Churches

Although it could be argued that the church contributed in the abandonment of initiation schools, the current practices suggest that integration of the two institutions through negotiation and accommodation could be beneficial. Studies show that more than 80% of the population in South Africa, including the Vhembe district, go to church. According to Leninger (1960; 1985; 2001; 2005), cultural negotiation is necessary when it helps, assists, supports, facilitates or enables acts that help cultures to adapt or negotiate with others for a culturally congruent, safe, and effective care for their health and well-being. The children also spend much of their time in the church institution. The church should adapt to the new strategies of practicing *ndayo* to meet modern life. The church should also work together with the family in promoting *ndayo*.

Even though it is recorded that early missionaries and churches regarded traditional initiation schools as barbaric and unchristian (Thiongo, 1986). It has also been recorded in the literature that some churches have some programmes on *ndayo*; that are mainly driven from biblical scriptures.

Vho-Tshamano stated that:

*Ndayo hedzi dze vha kale vha vha vha tshi dzi shumisa kha u laya vhana, kha dzi sedzuluswe, dzi nangululwe dzi yelane na matshilele a ano maḁuvha dzi funziwe-vho na zwickoloni khathihi na kerekeni.*

Literal meaning participants had a strong feeling that there should be traditional aspects that are revived and integrated in school curriculum and churches' programmes and vice versa.

Both African and Christian ways of *u laya n'wana* have the same goal of moulding children to be responsible adults in future. It is therefore most logical that this programme should blend both *Dzingoma* as practised in the olden days and the Christian way of *u laya n'wana*. The areas of conflict between the two institutions could be dealt with in a mutually respectful manner.

#### 5.3.3.5 Technological influence

In contemporary culture, the influence of technology cannot be underestimated. The contemporary child is also largely influenced by technology and peer group. In addition, literature shows that the responsibilities of parents and extended family members in transferring cultural norms and values to the children is challenged by contemporary practices that are dominated by the western culture, Christianity and popular media (Mudau, 2018).

Technology is a contributing factor that influences young people, even young children talk of Facebook, twitter and television. Emails, internet and other social media are enjoyable to young people. The flow of information affects young people because they are still growing and trying to learn more things and impact them in a negative way. In this regard, the proposed programme would have to consider this technological contextual environment in transferring *ndayo*. This would have to be explored, to determine the feasibility of using social media to transfer *ndayo*.

#### 5.3.3.6 The legal context: The constitutional framework of South Africa (RSA, 1996).

The contexts of the proposed programme would be within the broader constitutional framework of South Africa. The constitution is the supreme or highest law of South Africa. Chapter 2, page six of the constitution, the Bill of Rights, spells out each individual fundamental human right that must be protected. It spells out that this Bill is the cornerstone of democracy in South Africa. It enshrines the rights of all people in

our country and affirms the democratic values of human dignity, equality and freedom. Everyone has an inherent dignity and has the right to have her/his dignity respected and protected. Amongst other, these are:

- ✚ Freedom of religion, belief and opinion. This means that practices proposed in the revival programme should take into consideration, religion and beliefs that should be respected.
- ✚ The right to education including adult basic education and further education. It is the responsibility of adults to educate the nation's children. Therefore, the practices proposed in the revival programme should not undermine the right to education as enshrined in the constitution 108-Of 1996 section 29. The programme proposed should not undermine time for formal education like in the past were traditional practices such as *muḽa* and *vhusha* take long duration.
- ✚ The right to human dignity. Everyone has dignity because he/she is a human being. Children are human beings and therefore should be treated with respect (RSA, 1996).

The proposed programme therefore, should do away with inhuman practices, such as corporal punishment, excessive use of force, and virginity tests.

### **5.3.4 Dynamics**

For the proposed programme to be successful, all agents and traditionalists should be willing to adapt to the context discussed above, for example, the influence of churches, and the constitutional framework.

### **5.3.5 Process**

The procedure describes the steps or the techniques that guide the activities (Dickoff et al., 1968). This involves the steps to be taken towards some accomplishment. The activities that were regarded as vital in the development of programme to revive *ndayo* involved participation, collaboration of stakeholders and continuous interaction as well as capacity building.

According to (Didegah and Thelwall 2013), collaboration is a process where by two or more people work together and come up with new ideas to realise their intended goal.

The words associated with collaboration are partnership, co-operation, relationship, and teamwork. For *ndayo* to be revived, there should be respect amongst the traditionalists such as *Nematei*, *Nyamungozwa*, *Nyamuthenga*, *mme-wa domba*, royal family, parents, teachers, church leader and activists. These stakeholders should work as a team with each other with the aim of finding ways to revive *ndayo* that will be adaptable to contemporary *vhavenda* lifestyle whilst at the same time retrieving and utilising useful practices – applying *sankafanianism*.

The family as the first level of *Ndayo* needs to be workshopped about parent-child awareness sessions, for example, a series of talks might be given discussing the importance of traditional way of *U laya nwana*, and the benefits thereof on moral development. Series talks should also address the importance of parental responsibilities in restoring traditional practices of *ndayo*. They also need to comprehend that they are living in a changing world, as such they should give support and bring up their children in a way that will enable them to withstand the pressures of peer group when talking against traditional practices.

Furthermore, workshops for educating parents about values of staying close to their children should be conducted. Parents as first agent of *ndayo* will understand their parental responsibilities such as exercising disciplinary measures on their children. They may be empowered on other disciplinary measures instead of physical punishment which has been outlawed through the constitution.

### **5.3.6 The terminus or Outcome**

To treat activity from the aspect of terminus is to view activity from the perspective of the end-point or accomplishment of activity (Dickoff et al., 1968:426). The purpose of developing this programme is to revive *ndayo* practices in the community. My goal is that if this programme of reviving *ndayo* become successful and alive in the community, good aspects of the traditional *ndayo* content and processes may reduce the number of *khundavhalai* (disobedient child) and contribute to well-mannered children and youth in *Vhembe* district. Presently I am seeing children who are not well mannered and *ndayo* is not practiced the way it was in our community.

## 5.4 DISCUSSION AND IMPLICATION

The context in which *ndayo* practices in the community should be applied was the home, and community structure. The home structure includes parents and members of extended family. Whereas the community structure includes traditionalists, traditional leader, church leader, civic, educator and NGOs. The context in which the programme to revive operate should be conducive to the implementation of the revival programme. It is the role of the family members to promote a home environment in which children know the important of traditional practices. Family members as the first agent of *ndayo* should be included in the training of the workshop by traditionalists so that they can be empowered and learn the important of traditional practices of *ndayo*. Family members should attend and participate in community activities related to traditional practices such as awareness campaigns organised by traditionalists. Family members will be empowered through these workshops that are conducted by traditionalists and will be able to understand the important of traditional practices in their childrens life. This will enable the family members to receive new information about new programme to revive *ndayo* that may fit this modern life.

It was revealed in this study that, traditional practices show that *ndayo* is dependent on family members and the key figures in the community who often were leaders of initiation schools. This indicates the collaboration between key community figures and families in instilling *ndayo* to children. Furthermore, they are the one who will negotiate the programme of action as they are knowledgeable about the traditional practices and its benefits. Therefore, a positive interaction between all the stakeholders that are responsible such as the traditionalists, family, government, community, and private sector would make it possible for the agents to feel free, empowered and ownership of revival programme. Community members should also attend capacity building workshops organised by community stakeholders. In those workshops, community members will gain knowledge through involvement and active participation. Capacity building workshops will enable community members to participate actively in identifying their cultural values and assess how those cultural values impact on the behaviour of their children. Workshops should assist community members to identify issues within cultural values that can be beneficial and non-beneficial to the new programme to be developed.

Influential structures in the community such as religious structures, traditional leadership structure and civic structures should participate actively in organising community awareness on development of programme to revive *ndayo*. This awareness programmes shall aim at ensuring that all community members participate in creating a supporting environment for programme development. Influential structures may organise support from outside to come to the village to help the community with knowledge related to the impact of drug and alcohol abuse, child neglect and policies about the Bill of Rights which enshrines the rights of all people in our country and affirms the democratic values of human dignity, equality and freedom.

## **5.5 CHAPTER SUMMARY**

The programme to revive *ndayo* was outlined. The following chapter focuses on evaluation, limitations of the study, recommendations and conclusions.

## CHAPTER 6

### CONCLUSIONS AND RECOMMENDATIONS, JUSTIFICATION, AND EVALUATION

#### 6.1 INTRODUCTION

The purpose of this chapter is to review the entire study to establish whether the objectives of the study have been met. It provides conclusions and recommendations, justifications of the study, evaluation and limitations of the study.

#### 6.2 EVALUATION OF THE STUDY

The focus of this study was to reflect on Afro-sensed practices of *U laya n̄wana*. To achieve this, several questions arose that motivated this research:

1. What were the practices of elders on *U laya n̄wana*?
2. What are the benefits associated with the practices of *U laya n̄wana* within communities?
3. Which Afro-sensed programme can be developed to revive *ndayo* – on the upbringing of children of South Africa?

Data was collected through qualitative method where in-depth, face-to-face unstructured interview were conducted with six elderly people who were purposively selected and volunteered to participate in the study. They served as key informants. Some of them also invited me to observe the practices as they happen. For example, I was invited to an initiation school (*vhusha*) to witness *ndayo* being practised. Ethical considerations were made. I was also able to take pictures with permission, particularly related to those aspects that were neither confidential nor sensitive. In-depth interviews were conducted, audio-recorded, and later transcribed. A thematic analysis was done after the data was analysed according to themes and member checking was done. Field notes were also taken during interviews and during observation sessions.

Lastly, steps were followed to develop a programme that could revive *ndayo*. Member checking was done to discuss the proposed programme and to get participants to validate the logic behind the programme proposed.

### 6.3 SUMMARY OF THE RESULTS

The reflections about *ndayo*, and the analysis thereof lifted the following key findings:

- *Ndayo* was inherent in every adult life from families to communities, including community institutions such as traditional schools.
- The family was the first agent to take responsibilities of *U laya n'wana*. Members of the family, including parents, grandparents, uncles, and aunts assumed the responsibility of conveying *Ndayo* messages to children in the family.
- Grandparents played a significant role by conveying *ndayo* through songs, idioms, bedtime stories and folklore, games, idioms.
- As the children become of age, they attended different initiation schools (*ngoma*). There was interaction between the levels of *ngoma*. In this regard, *U laya n'wana* was practised as a communal responsibility. In the school, different key community figures of initiation schools collaborated with families and delegated community members to participate in *ndayo ya n'wana*. They practised an idiom, which says, *munwe muthihi a u tusi mathuthu*. Literally meaning: a single figure cannot pick *mathuthu* (loose corn) out of the plate.
- Every elderly person was given space to condemn any misconduct that violates good moral. When a child became of age, he/she was discouraged from anything contrary to good morals since it was regarded as disrespect of the entire community. As a result, children respected each member of the community as per the teaching.
- Initiation schools played an important role of imparting *ndayo* to children. Community members collaborated through the system of initiation schools to ensure that children are guided

Furthermore, the findings of this study reveal that there are benefits associated with traditional practices of *U laya n'wana*. Basic life skills, sexual education and socialisation were some of the benefits children derived from the practices. In basic life skills, children learn their cultural norms and values, *vhuthu*, patience, perseverance, respect and household chores.

*Ngoma* (initiation schools) offered children knowledge about sexual education, pregnancy, childbirth and perseverance. Children were discouraged from engaging in sexual activities before marriage.

Under games, children benefited by socialising with other children in a friendly way. Children learn tolerance and accepting defeat peacefully. In folklore, children benefitted as the stories that they listened to teach them that if they do evil to others, they would suffer the consequences. Concern was raised by participants that unfortunately; these practices are fading away because of Western civilisation.

Participants also referred to some unnecessary punitive practices that were done during *Dzingoma*. These were regarded as negative and that they should be avoided if the revival takes place.

A programme to revive *ndayo* was developed. The first part of the development of a programme entailed identifying, clarifying and defining concepts and its attributes and connotations. This was followed by the analysis, synthesis and the integration of the concepts into a conceptual framework for the revival programme. Concepts that emerged from data analysis were analyzed, described, interpreted and relationships between concepts and statements were constructed to form a conceptual framework.

#### **6.4 THE ORIGINALITY AND CONTRIBUTION OF THE STUDY**

As far as I am aware, I am the first one to document the practices of *ndayo* of Vhavenda people following a research process. Therefore, this thesis may serve as a reference document for traditional Vhavenda practices of *U laya n'wana*. It is my intention to fully disseminate the findings using various platforms including popular media and digital platforms for knowledge dissemination.

In addition, a programme to revive *ndayo* was developed as informed by inputs of key informants. The programme suggests adaptation of useful old practices to the new. The contribution of this programme may assist agents to facilitate a revival programme for aspects of *ndayo* that are still deemed useful and doable in the contemporary Vhavenda communities. The findings have implications regarding curriculum transformation, policy and policy discussions in that the proposed programme suggests the inclusion of *ndayo* content in children's curriculum in schools. It further

suggest the collaboration of schools, churches and with other traditional structures. Furthermore, other relevant government departments, such as Local Government and Traditional Affairs, and Arts and Culture would have to review their existing programme to determine ways in which they could infuse programmes that strengthen and promote traditional ways of *U laya n'wana*.

## 6.5 LIMITATIONS OF THE STUDY

The *ndayo* insights provided in this thesis are predominantly for girls. It was difficult to get permission and access to the content of boys' initiation schools as one the institutions that impart *ndayo* to youths. This could be attributed to the dominant patriarchal narrative known amongst the Vhavenda communities. In addition, there were some content information that some of the knowledge holders did not divulge to me because they felt either too shy to share, or they considered it highly confidential. I could not access information relating to male information because is taboo to talk about male initiation as a woman.

## 6.6 RECOMMENDATIONS

This section briefly gives the recommendations of the study to families, communities, schools and to further study

### 6.6.1 Recommendations to families

The family is the first agent of *Ndayo* transfer. It is recommended that contemporary families integrate *ndayo* content in guiding the children. This could be done as it was done before by invigorating in families through story-telling, songs, dances, bedtime reading etc. Nowadays, parents could include bedtime reading themes and homework content that deal with *Ndayo*. Parents should make this fun and interesting to children. Furthermore, parents should encourage interaction between grandparents and children. There are parents who, even when they do not stay with their parents (the children's grandparents), at least create time to allow their children to visit and spend time with their grandparents during holidays. These practices should be encouraged.

### 6.6.2 Recommendation to communities

In addition, the communal system of guiding children should be encouraged at different levels, platforms and organisations such as schools and churches. Since the government is putting more emphasis on traditional schools for boys (*muḽa*), more emphasis should also be put to other traditional practices that play a role in *ndayo ya ṛwana*. The Department of Arts and Culture as custodian of cultural activities must come up with Legislation, which recognizes the traditional way of *Ndayo*. The collaboration would communicate to the children a message of adults that care, and hopefully in return, children would be more receptive to adult counsel.

### 6.6.3 Recommendation to Schools

- Homework content should integrate *Ndayo* content.
- *Ndayo* themes and activities should be part of grandparents' days in schools. In addition, traditionalist should be invited to schools during heritage days and other relevant days so that there are continued conversations between the schools and the elders as well as traditionalists

### 6.6.4 Recommendations for further research

The following recommendations for further study are:

- Evaluation research is necessary to implement and evaluate the proposed programme,
- Technological ways of transferring *ndayo* should be explored, and
- Determination of the feasibility of using media, including social media to transfer *ndayo* to children and youth.

## 6.7 SUMMARY OF THE STUDY

Chapter 1 of this study dealt with the orientation to the study. Chapter Two centred on the literature reviewed looking at how African people infuse their morals in education by different scholars. The research design, the population, sampling techniques, the research sites as well as aspects such as reliability and validity of the data were outlined in Chapter 3. Chapter 4 dealt with the presentation and discussion

of findings whereas Chapter 5 dealt with the proposed programme framework for reviving *ndayo*. Lastly, the evaluation, conclusion and recommendations were made in Chapter 6.

## 6.9 CONCLUSIONS

Although there is a view such as that of Masolo (1995:225), who sees little benefit in the practices of traditional African culture, as he perceives African practices as largely backward and not appropriate in modern life, there was still a great appreciation of *ndayo* practices amongst those who participated in the study. The proposed programme of revival could be a useful tool in contemporary African families to inform and educate children and the readership on traditional vhavenda cultural *ndayo* processes. The proposed programme could be one way to keep *ndayo* content alive within traditionalists, families, communities, schools and churches collaborating towards the process of instilling *ndayo* and to hopefully reduce the incidences that suggest the high number of *Khundavhalai* in the community. Gyekye (1996:174) on the other hand, insists that many cultural values and practices of traditional Africa can be considered positive features of the culture and can be accommodated in the scheme of African modernity, even though they must undergo some refinement and pruning to become fully harmonious with the spirit of modern culture and to function satisfactorily within that culture.

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# APPENDICES

## APPENDIX A: CONSENT INFORMATION SHEET

### Dear participant

My name is Ramavhunga Mudau Ndidzulafhi Esther, a student at the University of Venda, School of Human and Social Sciences, Department of African Studies. I am conducting a study on Reflections on practices of *u laya nwana*; towards an afro-sensed approach in the Vhembe district of Limpopo province. The study is for academic purpose only and all the data that will be collected will be solely used for the purpose of this study and will not negatively affect you in any way.

This study is conducted under the supervision of Prof V.O. Netshandama, Director: Community Engagement (University of Venda) and Dr Adv. P. E. Matshidze: Head of the Department of African Studies in the School of Human and Social Sciences.

The study received ethical clearance. Certificate number SHSS/17/AS/10/0407

The purpose of this study is to reflect on the Afro-centric practices of guiding a child with particular reference to the Vhavenda culture. I am requesting your participation in interviews concerning this study. Please note the following before signing the consent form as research participant:

- Sometimes interviews will be audiotaped or video-recorded for verification of the findings by the promoters.
- Photos may be taken. Special permission will be obtained
- Information shared with the researcher will be treated as confidential.
- No financial compensation will be offered for participating in the study.
- The information provided by informant will not be used for commercial benefit by the researcher since it is aimed for academic purpose.
- Should you decide to terminate your participation from the research, you have the right to do so without supplying reasons to the researcher.
- In closing, if you have further questions about this request or if you need more information about the study, please contact me. My cell number is xxxxxx

## APPENDIX B: CONSENT FORM

Dear participant

My name is Ramavhunga Mudau Ndidzulafhi Esther, a student of the University of Venda, School of Human and Social Sciences, Department of African Studies. I am conducting a study on Reflections on practices of *u laya nwana*; towards an afro-sensed approach in the Vhembe district of Limpopo province. The study is for academic purpose only and all the data that will be collected will solely be used for the purpose of this study and will not negatively affect you in any way. Please sign the consent form as an indication that you are agreeing to participate in the study.

### PARTICIPANT

I-----, hereby consent to participate in the research study. I understand that my participation is voluntary and that I am free to withdraw from the study should I want to do so at any time during the course of the study. The conditions of this study have been fully explained to me and I understand the circumstances of my participation.

Signature of the participant: -----Date-----

## APPENDIX C:

### EXAMPLE OF A TRANSCRIPT OF THE DATA COLLECTED.

#### DRAFT UNSTRUCTURED QUESTIONNAIRE

##### Researcher:

Ndila dze vhakale vha vha vha tshi dzi shumisa kha u laya vhana ndi dzi fhio?

Please narrate to me how in the olden days, children were guided in the olden days

##### Participant:

Nwana u thoma u laiwa a tshe mutuku nga vhabebi vhawe. U a divha uri zwifhatuwo zwa vhabebi vhawe zwi khou mu vhudza uri a iteni. Nwana wa mu zwondolola u a litsha zwine a khou ita, mara ni fanela u muthoma a tshe mutuku. (tsumbo) A dowela u zwondololiwa a da a dzula fhasi huna vhaeni, na mu zwondolola u a takuwa, mara arali wa thoma u mu zwondolola o no vha na minwaha 13 u swika kha 14 u vha wo no lenga. Na u tou mu sunyedza u a divha uri zwi khou mukaidza mini.

Mirado yothe ya muta I a thusana kha u laya nwana. Nwana ha na nda vha na upfa mme awe atshi amba nae .Tsumbo musi mubebi a tshi muvhudza uri ni songo lenga u vhuya. I tshiri iri ya 6 ni vhe no no vhuya, ri shavha uri vhatukana vha do tula nga inwi. Arali nwana a sapfi, ono thanya ri muisa kha vhakegulu uri hoyu nwana kha laiwe hana mikhwa. U vha a songo tevhedza zwe mme awe a muvhudza zwone.

##### **Nwana a sa pfi o vha a tshi isiwa kha vhakegulu vha fhio?**

Hu si makhulu wawe fhedzi, mukegulu munwe na munwe. Mukegulu u do mbodi dzulela nwana fhasi uri inwi, ipfani vho zwine mianu vha ni laya zwone. Makhulu vho vha vha tshikaidza vha tshishumisa na ambele avho vha tshi ri 'wa sa li pfa u vhudzwani u do li pfela vhulaloni. Kale vhatukana vho vha vha sa tshimbili vhusiku na hone vho vha vha sa tamba fhethu huthihi na vhasidzana. Vhatukana vho vha vha tshi dzedza khoroni vha tshi ita dzingano, na zwiliwa vho vha vha tshi iseliwa henengei. Vhasidzana vho vha vha tshitamba nga thongo. Nwana we a vha a sa pfi o vha a tshi

pfi **khundavhalai**. Ndi musi o balela vhakegulu na miawe. Ha nga do vhi a pfa. Nwana o no pfa o vha a sa kovhelelwi. O vha a tshi tanzwa na zwigodelo namusi a songo rumiwa.

**Musi nwana a sapfi ho vha hu tshi vhidziwa vhahura, vhanwe vhe vha vha tshi vhidziwa u da u thusa kha u kaidza nwana a sa pfi ndi vho nnyi?**

Malume na vho makhadzi vho vha vha tshi thusa kha u laya nwana. Vho makhadzi vha do da u mukaidza uri zwine mianu a khou amba zwone zwi tevheleni. Vho malume vho vha tshi da vha do di tevhedza zwo ambiwaho nga khaladzi, vha dori vhala vho ri mini?A vho ngori tevhedzani zwine mme vha amba naa? Vhovha vha tshi muthathedza. Vho makhadzi vho vha vha tshi alusa vhana vha khaladzi avho. Namusi makhadzi vha tshiya mudini wa khaladzi na vhana vha khaladzi vha tshi vhona makhadzi vha a gidima vha tshiri makhadzi, makhadzi, makhadzi- vho vha ri nwana wa khaladzi anga. Namusi mme vho dzumba tshithu, nwana o vha a tshi dzumbulula o takalela makhadzi nga lufuno. Zwino musalauno uya farisa. A ri tsha amba tshithu, nwana u mbo diri u khouya mapholisani. Vhana vha zwino a vhana mikhwa (tsumbo) nwana wa kale wo mu ruma o vha a tshi swika ari “aaa” ndo rumiwa hupfi ndi de vha mphe tshigene a tshi amba nga vhuthu. Vhana vha zwino, u swika fhedzi, hupfi ndi de ndi dzhie tshigede a vhaitisi zwone.

Ndi dzula na vhaduhulu vhanga. Nga matsheloni nwana wa musidzana ni songo mutendela a tshi edela u swika duvha li tshitavha. Ndi u mulowa. Nda tori “aa” ndo fhedza. Ndi tshi gudisa na u bika ndi tshi nwana wa nwananga, hezwi ndi khoni gudisa u bika thi. Nwana u vhona nne mme uri ndi itani, namusi aya nda hangari hango gudisiwa, u vha a tshi vho zwidivha. Na nwana wa mutukana hango tea u lala u swika li tshi tavha. U fanela u vuwa a shuma mishumo ya nda, a sa shuma u do shumelwa nga nnyi?

Ndayo dzau thoma nwana udzi guda hayani kha vhabebi vhawe na vho makhulu wawe. Nwana a no bva ana mikhwa hayani na midini ha shonisi. A sina mikhwa namusi a tshi swika vhuhadzi ha vuwi nahone u shumela munna wawe fhedzi. Wa mikhwa uya shuma, uya a nakisa a dovha a kona u amba na vhathu nga ndila ya vhulenda. Vhana vha zwino a vha koni u amba. Na u losha a vha tsha losha u fana na kale. Zwidinga nwana a sina mikhwa musi at shi dala mudini hu re na mikhwa o vha a

tshi guda mikhwa a tuwa nayo hayani. Kale nwana o vha a tshi tangana na mukegulu a kotha a tshi khou sumbedzisa thonifho.

**Dzinwe dza dzindila dze vha vha vha tshi dzi shumisa kha u laya vhana ndi dzifhio nga nnda hau amba nae nau muvhidzela vho malume?**

Hai, dzi nwe dza ndila dza kale a dzi tendi. Arali nda ri kha nwana a mone murahu ha ndu u do tenda? Ndi mu vhudzisa hani mme awe na ene a sa zwi divhi?

**Hone hu tshi pfi nwana a mone murahu ha ndu zwo vha zwi tshi itelwa mini?**

Hezwi hu tshi pfi a mone murahu ha ndu zwo vha zwi tshi itelwa uri munna a songo wana hu buli a vho do shavha, zwovha zwi tshi mu fara. Zwi a muunga. Munna a nga dori u a tuwa aya kha munwe.

**Zwino dzinwe ndila dze dza vha dzi tshi shumisiwa kha u laya ndi dzi fhio?**

Musi musidzana a tshi vhingwa, mukegulu ovha a tshi mudzhia a muisa nduni he munna wawe a muimela, a swika ari aa, ro disa muthu wavho. Munna a losha a fhedza a bvela nnda a vha a khou mona mona. Hezwi munna a tshi khadi mona mona vho vha vha tshi vhudza musadzi uri nwananga ni kondelele musi munna anga nthu, musi munna anga nthu ha sukumedziwi u a fa. Ni songo bva ni kondelele. Vhasadzi vha kale vho vha vha tshi pfi mabubuthe ngauri vho vha vha tshi dzhia tshinwe na tshinwe tshe vha vhudziwa vha tshi tevhedza. Namusi hu na mazwale mudini, mafhungo ha vhudziwi mazwale, a vhudziwa muthu we vha sumbedzwa ene musi vha tshi swika henefho, mazwale ha vhudziwi. Hu vhudziwa hoyo muthu.

**Dzinwe ndila dze dza vha dzi tshi shumiswa kha u laya nwana ndi dzi fhio?**

Hovha hu na dzi ngoma dzi no tshiniwa. Ngoma dzi ngaho musevhetho, vhusha, na domba. Ngoma dza hone dzi ya nga mirele. Musidzana a tshi thoma u tunga madamu o vha a tshi ya ngomani ya musevhetho.

**Ngomani ya musevhetho o vha a tshi guda mini?**

Musevhethoni vhasidzana vha guda u thonifha vhahulwane, u losha, u laiwa uri u tea u shuma hayani na ulaiwa uri a songo tamba na vhatukana. U sumbedza uri vho tshina ngoma yeneyo vha dovha vha itiwa na basa kha tshirumbi. Vhasidzana vha a tolwa nga fhasi uri a vho ngo silingana. Vhakegulu vho vha vha tshi vha vha kho tota tswaro,

ho vha hu mulayo wa hone. Musi vha tshi khou tota, vho vha vha tshi khou amba uri ndi pfe. Namusi ndi tshi swika hayani ndi fanela u khotha kha khotsi na mme u sumbedza uri ndi khou bva musevhethoni.

### **Basa ndi mini?**

Basa hu vha hu tshi khou ambiwa u tsheiswa hune ha itiwa musevhethoni u sumbedza uri wo laiwa. I vha I tshi khou iteliwa uri musu muthu a tshi ya kha linwe shango hu na musevheho a kone u dzhena. Ndi basa ya hone.

### **Ngomani ya vhusa hu ya vha fhio?**

Musidzana musu a tshi vho vhona maduvha, muta wa hawe u a dzudzanya uri aye vhanweni. Ndi amba uri uya u imbelwa musanda. Vho- nyamatei vha dzudzanya zwothe na u ramba vhanwe vhane vha do thusana navho kha u laya. Khomba khulwane dza ramba vhusa. Mutei u thoma ngau dzumbiwa nduni masiari othe. Ha ya khomba khulwane nga mathabama vha tshi khou mungudisa. A tuwiwa nae musanda. U bva hafho vha vheiswa vhekati vho fukedziwa dzinguvho hu tshi imbiwa hutshi pfi “nyalulede o xedza nwana, nyaulenge” lu imbiwa ri tshi khou ya musanda. Ri tshi swika musanda hu fungiswa luvhone nahone uvha wo sala u fhedzi wo fukiswa nguvho. Vha thoma u laya vha tshiselisana.

### **Zwino zwivha zwitshi khou itelwa mini uri vha bvule vhasale vha fhedzi?**

Ndi maitete a hone uri hoyu muthu ukho fhiwa mikhwa heyi. Rovha ritshi imbeliwa huna vhatukana. Ho vha hu tshi vha hu tshi khou sedziwa uri a ni thu silinga naa. No vha ni tshi swika na gama mukegulu a tola, ha lidziwa mifhululu ha kona u tevhele munwe. Arali ha vha huna muthu o khakhaho ha nga do vhi aya hangei vhanweni o no vha musadzi.

### **Musi muthu o khakha ovha a tshi itiwa mini?**

Musi muthu o khakha ovha a si tsha tendelwa uya kha vhanwe. Na hone zwo vha zwi tshi shonisa na vhabebi vhawe.

### **Zwino zwa u toleliwa nwedzi munwe na munwe zwo vha zwi tshi thusa naa?**

Nga maanda, ngauri vhasidzana vho vha vha tshi di fara vha tshi shavha uri vha tshinya zwi do divhiwa nga munwe na munwe shango li do ntsea. O vha a tshi nga imbelwa zwino a khakha nga murahu ha minwaha mina mitanu sa muthu.

### **Zwinwe zwe vhasidzana vha vha vha tshilaiwa ngomani ya vhusha ndi zwi fhio?**

Vho vha vha tshilaiwa uri vha songo tamba na vhatukana. Na uri vha tea u di farisa hani musi vhe maduvhani, vha tea u vha na thonifho kha vhathu vha hulwane. Na u tea u shuma mahayani. Rine ro laiwa upfi musi muthu a tshi swika mudini u swika ari aa a kotha, ha swiki ari aa o dzula kana o takuwa. A ri ngo tea u tshimbila vhusiku ngauri vhusiku hu na dada li a luma. U tshina lunya zwo vha zwi tshi gudisa uri ri fanela u kona u kondelela musi ri tshi do tangana na zwi vhavhaho vhutshiloni .

### **Ezwi vha tshi khou bvuliswa vhatukana vho vha vhe hone?**

Ro vha risa vha vhoni. Ro vha ri tshi vha vhona ri tshi ya tshitamboni. Musidzana o vha a tshi tea u laya mutukana, na mutukana o vha a tshi tea u laya musidzana. Ane a laya munwe munwe asi mupfe wo vha u tshi tendelwa u murwa.

### **Vho vha vha tshi laya zwauri mini zwine a sa pfi munwe o vha a tshi rwiwa?**

Mulamboni ho ula muthannga u doda. Muthanga u do fara thanga dza muvhale, u fanela u amba uri musidzana o no lala na muthannga naa kana hathu? Hone ha a wanala ono lala na muthannga a sa ambe ua rwiwa. Musadzi hu tshipfi tshitemba tsho kwashea uvha ono tangana na munna.

### **Ngomani ya domba hu ya vhafhio?**

Domba li lela mirole. Izwi zwi amba uri domba ndi yone ngoma l yothe ine ya tshiniwa nga vhasidzana vho fhambanaho nga minwaha vho imbelwaho na vha songo imbelwaho. Li lindela vhasidzana vha tshi aluwa vha vha khomba vha imbelwa. Hu vha hu na vhasidzana vha kha di bvaho u imbelwa, vha songo imbelwaho, na vhasidzana vho imbelwaho kale vhane vha vha khomba khulwane. Izwo zwi itiswa ngauri domba ali imi nwaha munwe na munwe.

### **Ndayo dze dza vha dzi tshilaiwa dombani ndidzi fhio?**

Vhasidzana vho vha vha tshi laiwa nga vhudzekani na uri vha vhe na vhudele. Ndi hone hu ne vha laiwa na uri vha tea u tamba vha sa thu u ya u edela nahone a vha tei

u edela na munna musi vhe maduvhani . Vho vha vha tshilaiwa na uri vha tea u di farisa hani musi vhe vhaimeane. Ndayo ine vha i wana hafha ndi ya uvha fundedza zwiila ila zwine vha fanela u zwi tevhezela musi vhe vha imane (u vhihfa muvhilini). Vho laiwa uri a vha tei ula zwiliwa zwinwe na zwinwe, u kondelela musi vha tshi pfa vhutungu ngauri vha sa kondelela vha do vhulaha nwana.

Vhasidzana vho dovha vha sumbedzwa uri nwana vha do mubebisa hani. Afha ndi hone hune vhasidzana vha sumbedziwa ndila dzo fhambanaho dza u beba nwana. Tshihuluhulu tshine vha laiwa ndi tsha uri vha fanela u kondelela musi duvha la u beba lo swika ngauri vha sa kondelela vha do vhulaha nwana. Huna tshipida tsha ndayo tshine vhasidzana vha laiwa nga Nyamungozwa, mme wa domba, Nyamuthenga na munwe na munwe o no tshinaho domba.

Ngoma iyi yo vha i tshi fundedza vhasidzana na vhatukana zwine vha tea u tshilisa zwone vho malwa kana vho mala vuhadzi uri vha vhe vhafumakadzi na vhomme vha vhudi. Vhasidzana vha sumbedzwa matano. Matano a vhana na vhafumakadzi vha tshi khou ita zwa vhudzekani..

**Zwinwe zve vha vha vha tshi zwi ita zve zwa vha zwi na ndayo nga ngomu ndi zwifhio ndi mini?**

Ro vha ri tshi tamba mitambo l ngaho sa tshinzerere na mahundwane.

**Tshinzerere ndi mutambo-de?**

Ho vha hu tshi vha vhasidzana na vhatukana vha tshi khou tamba vhothe. Ho vha hu mulenzhe wa musidzana na mutukana hu si na uri vha do khakha na luthihi. Milenzhe yo vha itshi hakana nga vhavhili vhavhili u bva hafho ra ya mahayani. Tsumbo huna munwe musidzana we ri tshi mahayani ene o vha a sayi hayani atshi tuwa na mutukana we av ha a tshi tamba tshinzerere nae. O fhedza o lovha o sia na nwana nga u sa pfa. Muthu kha pfe.

**Ndi dzi fhio ndayo dze vha dzi guda kha tshinzerere?**

Vhatukana vha a tamba na vhasidzana ha savhe na vhudabadaba vhu no nga ha ano maduvha.

**Mahundwane ho vha hu tshi itiwa mini?**

Mahundwane a fhatiwa Shundunthule na Fulwi. Vhakegulu na vhakalaha vha do kana mavhele avho vha fhedza. Rine ri tshi swika ra dzhia matanga ra fhata mudi, ri vha ri vhararu fhethu huthihi. Hu vha hu khotsi, mme na nwana fhedzi ri vha ro laiwa uri a rongo tea u tshinya. Ri nga fhedza nwedzi wa Fulwana nga Thangule hu da vhabebi na mahosi ha lidziwa mifhululu uri a hungo tshinyiwa. Ha pfi mahundwane a vhana a ya fhiswi.

### **Zwavhudi-vhudi vho vha vha tshi khou guda mini kha mahundwane?**

Ni vha ni tshi khou gudiswa uri munna na musadzi na nwana vha dzulisa hani. Hu vha hu tshi khou sumbedzisiwa uri arali a vha vhathu vhangana vhangana hu do tou dzuliswa hani tshitangani tshavho. Vhana vha guda uri vha do farisa hani muta na uri vha do farisa hani munna wavho. Munna uya fhiwa madi na vhuswa wo khotha, a tshi khou itela matshelo a tshiya vhuhadzi. Na nwana u fanela uri baba kha khotsi na uri mma kha musidzana namusi husi zwa vhukuma, zwi tonga tshitori.

### **Ndi ifhio ngoma ine vha vhangana funa nwana wavho a tshi I tshina?**

U imbeliwa.

### **Ndi ngani vha tshi funa a tshi imbeliwa?**

Musi muthu a tshi imbeliwa u vha a khou laiwa ndila dzine a tea u tshilisa zwone. A sa pfi -vho ndi zwawe. Nwana u a imbeliwa a penga zwipengo zwawe a tshi khou divha milayo. A songo laiwa u penga a tshiya phanda ngau sa divha.

### **Zwino dombani vha ngasi mu ise?**

Ehe hai, dombani ndo to shavha. Ndi a zwidivha uri hu itiwa mini. Huna mulagalu.

### **Mulagalu ndi mini?**

Vha vhuya vho khuba madi mulamboni vha a shelela kha tshithu I nga vha nkho kana tshitemba.

### **Kha milayo yothe ya kale ine vhai divha ndi ifhio ine vhangari ri dzhie kha musalauno wa zwino?**

Dzingano, zwidade, na mitambo. Ro guda zwinzhi nga hazwo. Dzi nyimbo dze ra vha ri tshi imba dzo vha dzi na pfunzo kha dzo. Nnode dzo ri gudisa u vhala na u kondelela khathihi na u sa vha isala musi u wo kata.

### **Ndi zwi fhio zwine vha nga vhudza vhabebi vha zwino siani lau laya vhana?**

Vhabebi kha vha laye vhana vhavho vha vha fundedza milayo ya ku tshilele kwo teaho kure na vhuthu. Khari gudise nwana uri a songo vhuya vhusiku huna dada lia luma. Arali a dzhia hayo maipfi avho a uri vhusiku ahu tshimbiliwi, udo vhuya nga tshifhinga tshine vhone vha toda tshone. Vha dovhe vha mu vhudza uri musi a nda asongo levha. Musi muthu atshi mulevhela u fanela uya mudini wa khotsi awe na mme awe u mupota. Zwaralo vha do vhona nwana wavho a tshi khou aluwa zwavhudi.