

A CONTEXTUAL ANALYSIS OF COMPOUND NOUNS IN SHONA LEXICOGRAPHY

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**A Thesis Submitted in Fulfilment of the Requirements for the Award of Doctor of
Philosophy in Applied Linguistics in the Faculty of Arts, University of the Western
Cape**



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May, 2011

A Contextual Analysis of Compound Nouns in Shona Lexicography

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Key Terms

Context

Compound Noun

Shona

Lexicography

Terminology

Prototype Word

Metaphor

Systemic Functional Linguistics

Traditional Descriptive Approach

Cognitive Grammar

Semiotic Remediation

Standardisation

Socio-Cognitive Dimension

Linguistic Dimension



Abstract

A Contextual Analysis of Compound Nouns in Shona Lexicography

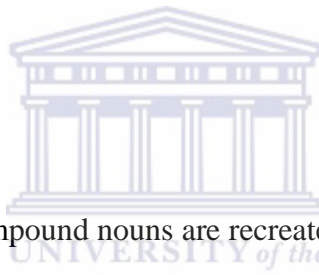
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This research is in the area of lexicography and investigates the relationship between Shona terminology development and the culture of the language community for which the terminology is intended. It is a contextual analysis of compound nouns found in Shona terminological dictionaries. The study specifically explores how lexicographers together with health, music, language and literature specialists make use of their knowledge about Shona cultural contexts in the creation of compound nouns. Thus, this research foregrounds Shona socio-cultural contexts and meaning generation in terminology development.

This study employs a quadruple conceptual framework. The four components of the framework that are utilised are the Traditional Descriptive Approach (TDA), Cognitive Approach (CG), Systemic Functional Approach (SFL), and Semiotic Remediation (SRM). TDA is used in the linguistic categorisation of Shona compound nouns. In addition, it provides the metalanguage with which to describe the constituent parts of Shona compound nouns. As TDA is mainly confined to the linguistic dimension, this research employs CG, SFL, and SRM to explore the cultural and socio-cognitive dimensions of terminology development.

A multi-faceted methodology was employed in the collection and analysis of data used in this research. The bulk of the data comprise compound nouns collected from three Shona terminological dictionaries, namely; *Duramazwi reUrapi neUtano* (2004), a dictionary of health and body terms; *Duramazwi reMimhanzi* (2005), a dictionary of music; and *Duramazwi reDudziramutauro noUvaranomwe* (2007), a dictionary of linguistic and literary terms. Notably, a substantial amount of Shona cultural information that was used in the analysis of Shona compound nouns was harnessed from the interviews that were carried out with subject experts, students and ordinary speaker-hearers of the Shona language in Zimbabwe. More information on Shona cultural contexts was retrieved from the Shona ALLEX corpus and the present researcher's own experiences as a linguist, lexicographer and Shona speaker-hearer.

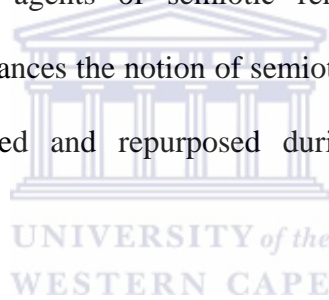


The research finds that Shona compound nouns are recreated and repurposed prototype words drawn from different contexts of the Shona culture. Such prototypes can be categorised into two broad categories of Shona compound nouns, namely, traditional conventionalised compound nouns and specialised neologies.

Additionally, the thesis identifies two broad patterns. First, prototypes are realised and transformed into compound nouns as metaphors. Second, they undergo the same transformation process as reduplicative forms. In the first pattern, it is shown that prototypes are metaphorical because they are rich in specific details that are transferred to new linguistic, literary, musical and medical terminology. In turn, it is argued that such richness is not found in superordinate categories which cannot play the same role played by prototype words that

are basic category words. Due to their unique character of enshrining specific cultural details, prototype words are also shown to be the basis of reduplication, which is proven to be a productive term creation strategy. Prototype words are thus presented as epitomes of the totality of the Shona culture; the source of terminology development and standardisation.

The major contribution of this study is the alternative perspective to Shona terminology development practice. This research advances the argument that terminology development does not entail creation of completely new terms, but is rather a purposeful transformation of prototype words through the use of metaphor and reduplication. Thus, metaphor and reduplication are identified as agents of semiotic remediation. In other words, one contribution is that the thesis advances the notion of semiotic remediation to account for how prototype words are transformed and repurposed during the process of terminology development.



Overall, the research yields a substantial amount of Shona cultural information, which can only be comprehended by the Shona speaker-hearers who are well versed in the cultural contexts from which the Shona compound nouns emanate. It reveals that compound nouns in Shona terminological dictionaries are products of recontextualisation of some aspects of the Shona culture. Hence the need to account for both context of situation and context of culture in terminology development. The study is thus one of the first to use culturally-sensitive Hallidayan linguistic theory, and further argues that the context of culture should be emphasised in terminology development practice to ensure acceptability of terms.

Declaration

I declare that *A Contextual Analysis of Compound Nouns in Shona Lexicography* is my own work, that it has not been submitted before for any degree or examination in any other university, and that the sources I have used or quoted have been indicated and acknowledged as complete references.

Name: Gift Mheta

Date: May, 2011

Signed:.....



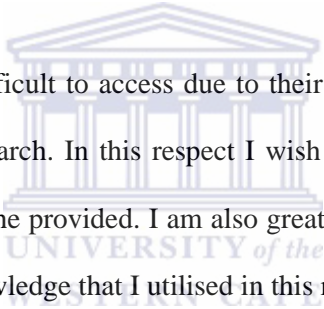
Acknowledgements

I would like to express my sincere gratitude to my supervisor, Professor Felix Banda, the Chairman of the Department of Linguistics at University of the Western Cape, for his excellent guidance, insightful comments and constructive criticism. I will forever cherish his in-depth knowledge of Linguistics that he always demonstrated in our discussions during consultations. Since my thesis uses a Systemic Functional Approach and Semiotic Remediation among other theories, I strongly believe that it could not have taken this shape without Professor Banda's assistance. In fact, I am grateful to Professor Banda for initiating me into these exciting linguistic theories.

I feel greatly indebted to a number of academics who helped shape this research in unique ways. The following researchers took their precious time to read and comment on the earlier versions of the proposal for this thesis: Professor Herbert Chimhundu, Dr Edgar Nhira Mberi, Mr Mukanganwi and Mr Esau Mangoya. For the words of advice on how to pursue Doctoral Studies, I thank you Dr Francis Matambirofa, Dr Emmanuel Chabata and Dr Langa Khumalo. Dr Zannie Bock, Professor Dyers, and Professor Stroud, thank you for the encouragement. My fellow PhD candidates Thoko, Lynn, Amina, Mai, Dion, Dinis, Fiona, Jane, John, Quinton and Kelvin, I salute you for your never say die spirit and fruitful ideas.

Many thanks go to the various Institutions and informants who supported this research in different but complementary ways. The institutions I wish to thank include the University of Oslo (UiO), University of the Western Cape (UWC), University of Zimbabwe (UZ) and Great Zimbabwe University (GZU). I am indebted to UiO for generously funding my Doctoral thesis through the Cross-border Languages Project (CROBOL), a collaborative venture that includes UiO, UZ, GZU and Eduardo Mondlane University (EMU). At UiO, I am particularly thankful to Professor Christian-Emil Ore for facilitating all the financial support and Dr Oddrun Grønvik for giving me ideas on how to

formulate a viable proposal at the nascent stage of this research. At UWC, I thank the Department of Linguistics for being a vibrant department that it is. On the side of non-academic staff, I thank Mrs Avril Grovers for facilitating many administrative matters pertaining to my PhD. At UZ, special thanks go to the Chairman of the Department of African Languages and Literature, Dr Muwati and the Director of the African Languages Research Institute (ALRI), Dr Matambirofa. At GZU, I feel greatly indebted to the Dean of Arts, Dr Makaudze, and the Acting Chairman of African Languages and Literature Mr Ndlovu. To Mr Gondo, I say your magnanimity will never be forgotten. You were selfless and gave me an office to use when I needed it most. To the students and lecturers at these institutions, I say thank you very much for availing yourselves for the interviews. I cannot mention every one by name, but I am eternally grateful for all the support.



Medical practitioners are always difficult to access due to their very busy schedules, but there were some who created time for this research. In this respect I wish to thank Dr. Madzimbamuto for the invaluable medical information that he provided. I am also greatly indebted to Dr. Masara who was a fountain of some of the medical knowledge that I utilised in this research.

To Justice Chikomwe I say, you are one in a million. Your technical assistance will for ever be cherished. I admire your selfless dedication to duty. Without your technical support, this thesis would not have been a success.

I got many ideas from the above-mentioned academics and managed to incorporate most of their helpful suggestions. However, I could not incorporate all of their ideas. I therefore assume full responsibility for any shortcomings that this thesis might prove to have.

Many thanks go to my beloved wife Doreen and children Kudzai, Munenyasha and Tinashe for their love and support. They endured many hours of loneliness during the period I was writing this work. I dedicate this thesis to you all.

Last but not least, I thank my Heavenly Father for blessing me with good health, wisdom, and the energy to soldier on in face of many challenges.



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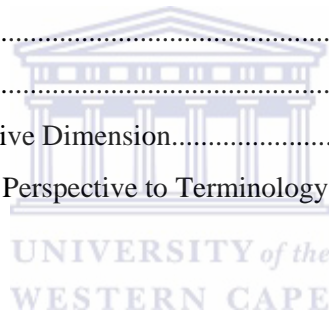


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List of Abbreviations

A	Advanced
AO	Abstract Object
AIDS	Acquired Immune Deficiency Syndrome
ALASA	African Languages Association of Southern Africa
ALLEX (Project)	African Languages Lexical Project
ALRI	African Languages Research Institute
C/AO	Concrete/Abstract Object
CASAS	Centre for Advanced Studies of African Society
CDU	Curriculum Development Unit
CG	Cognitive Grammar
CO	Concrete Object
CROBOL (Project)	Cross Border Languages Project
D	Dzikisa izwi (Low Tone)
DCP	Daniel's Concordance Programme
<i>DDU</i>	<i>Duramazwi reDudziramutauro noUvaranomwe</i> (A dictionary of linguistic and literary terms)
DEO	Data Entry Operator
<i>DM</i>	<i>Duramazwi reMimhanzi</i> (A dictionary of musical terms)
<i>DUU</i>	<i>Duramazwi reUrapi neUtano</i> (A dictionary of health and body terms)
Ed.	Edition/Editor
EMU	Eduardo Mondlane University
EN	English
FAN	Mamwe akafanana (Synonyms)
FIG	Figure
GZU	Great Zimbabwe University

H	High (tone)
HIV	Human Immunodeficiency Virus
ICHE	Institute of Continuing Health Education
K	Kwidza izwi (High Tone)
KWIC	Key Word in Context
L	Low (tone)
LLD	Language of Limited Diffusion
LWC	LWC
LX	Lexicographer
MDA	Multimodal Approach
N	Noun
N cl.	Noun Class
ND	Ndebele
NPr	Noun Prefix
O	Ordinary
OCP	Oxford Concordance Programme
ONA	Onazve (See also)
P.	Person
Plur.	Plural
PTM	Prototype Model
RWG	Reference Working Group
Sing.	Singular
SE	Source Entity
SFL	Systemic Functional Linguistics
SL	Source Language
SLCA	Shona Language and Culture Association
SRM	Semiotic Remediation
SYN	Synonym

TAR	Tarisa (Compare)
TDA	Traditional Descriptive Approach
TE	Text Entity
TL	Target Language
Trans.	Translation
UWC	University of the Western Cape
UZ	University of Zimbabwe
ZIMSEC	Zimbabwe Schools Examinations Council
ZITHA	Zimbabwe Traditional Healers Association



List of Symbols

∅	zero prefix
+	plus
-	minus
±	plus or minus
<	from
>	to; becomes
<>	open tag
</>	close tag
[]	variant
()	cross reference
‘ ’	cognitive attribute
&	and

Small capitals e.g. ANIMAL



Chapter One

General Overview of Study

1.0 Introduction

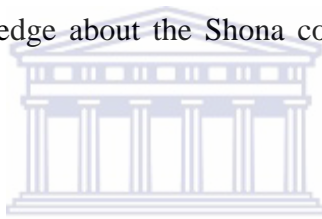
This research is in the area of lexicography. According to Kipfer (1984), lexicography is the study and practice of dictionary-making. A broad definition that transcends the stress placed on dictionary-making to include other related activities is well articulated by Svensen (2009: 2-3) who says:

- (a) LEXICOGRAPHY is an activity which consists in observing, collecting, selecting, analysing and describing, in a dictionary, a number of lexical items (words, word elements and word combinations) belonging to one or more languages. In cases where two or more languages are involved simultaneously, the description takes on the nature of a comparison between the items that have been selected from the vocabularies of the languages in question. This part of the subject, the compilation of dictionaries, is called PRACTICAL LEXICOGRAPHY, or simply DICTIONARY-MAKING.
- (b) Lexicography also includes the examination and development of theories concerning the compilation, characteristics, purposes and uses of dictionaries. This part of the subject is generally called THEORETICAL LEXICOGRAPHY or METALEXICOGRAPHY (= 'lexicography which deals with lexicography'). A handbook of lexicography is a typical metalexigraphic product.

It is important to note from the outset that this research draws from both practical and theoretical lexicography. As is the case with most disciplines, theory and practice are inextricably intertwined to the extent that comprehension of the former enhances understanding of the latter or vice versa. As such, the term lexicography is in this study used to refer to both practical and theoretical aspects of the discipline.

It is a well known fact that lexicography contributes significantly to terminology development in languages. As noted by Chimhundu et al. (1998), one area of linguistic research that is now being recognised internationally as very important for language standardisation and development is lexicography. In an effort to contribute to literature and the development of the Shona language, the present researcher explores how lexicographers

together with health, music, language and literature specialists make use of their environment in the creation of Shona compound nouns. Furthermore, the study explores how external factors such as social and material culture influence terminology development in Shona lexicography. To achieve this goal, the present researcher determines how far the targeted users of Shona terminology, specifically compound nouns in Shona terminological dictionaries, are accepting and/or using the terms. It is the view of the present researcher that the level of success the Shona terminological work has reached can be gauged by eliciting the views of the consumers of the language, that is, the intended end users of the Shona terminological dictionaries and the ordinary speakers-hearers of Shona. The intended end users of the Shona terminological dictionaries and the ordinary speakers-hearers of Shona are assumed to have intrinsic knowledge about the Shona compound nouns and the prototype words enshrined in the former.



The present researcher analyses compound nouns from three Shona terminological dictionaries. These are: *Duramazwi reUrapi neUtano* (2004), a dictionary of health and body terms, *Duramazwi reMimhanzi* (2005), a dictionary of music and *Duramazwi reDudziramutauro noUvaranomwe* (2007), a dictionary of linguistic and literary terms. The present researcher explores the link between language use and terminology development in Shona by analysing compound nouns and the prototype words that they contain.

1.1 Background to the Study

As stated earlier, this research is on the Shona language and it specifically focuses on the development of compound nouns. According to Guthrie (1970), Shona is a Bantu language

that falls under zone S¹. Geographically, it covers the terrain indicated on the following language maps of Africa.

African Language Families 1

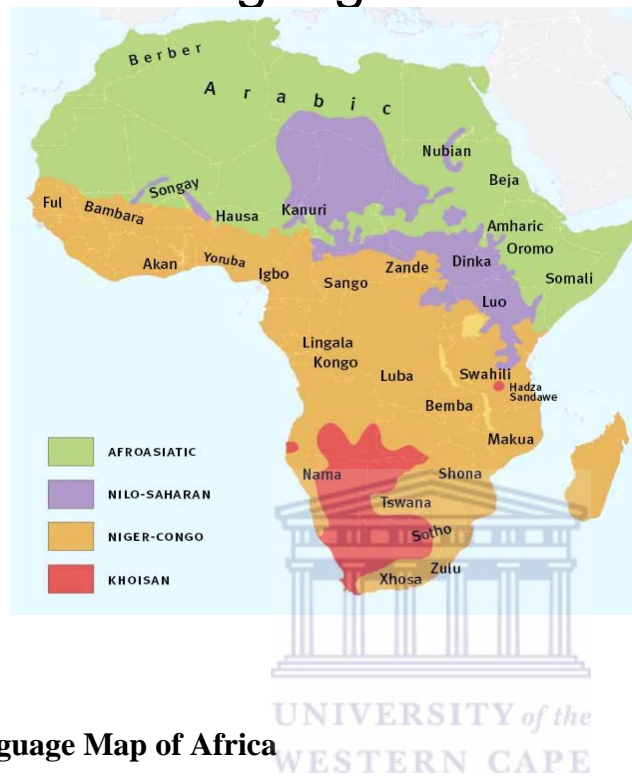


Fig 1.0: Language Map of Africa

Adopted from Chimhundu (2010b: 27)

¹ ZONES are aggregations of languages having uniformity or similarity of linguistic phenomena, but which are not necessarily mutually intelligible. The division into ZONES is largely a geographical one. Zones are subdivided into GROUPS, within which the languages have the salient phonetic and grammatical features in common, and are so similar as to be mutually intelligible to a considerable extent (Cole, 1993: 123).

African Language Families 2



Map of the major African language families and some major African languages

Fig 1.1: Language Map of Africa

Adopted from Chimhundu (2010b: 27)



From the two maps of Africa, it can be noted that Shona is one of the major languages on the African continent. It covers Zimbabwe and some parts of Mozambique, Botswana and South Africa. In Zimbabwe, it covers the areas indicated on the map below.

1. BINDURA
2. SHAMVA
3. MUREWA
4. GOROMONZI
5. SEKE
6. MARONDERA
7. MBERENGWA
8. UMZINGWANE
9. BULAWAYO
10. ZVISHAVANE

0 60 120
kilometres



Source: P. Weiss, *Focus on Geography, Book 4* (1999)

Fig 1.2: The Map on Shona and Ndebele Territorial Coverage in Zimbabwe

Adopted from Chimhundu (2010b: 30)

The map of Zimbabwe above shows the main boundary that was imposed inside Zimbabwe to create the regions of Matabeleland to the west and Mashonaland to the east during the making of Rhodesia, modern day Zimbabwe (Hannan, 1981; Chimhundu, 1992; Chimhundu 2010b). It shows the bold administrative boundary that starts from Lake Kariba right down to Beitbridge. The map illustrates that Shona is spoken mainly in the eastern side and Ndebele to the west of the administrative boundary.

Having presented the geographical distribution of Shona, it is important to briefly look at the linguistic characteristics that justify it as a Bantu language, mainly its noun classification system. Since the present study is based on compound nouns, which are a special type of nouns, it is vital to understand what the Shona noun class system is like as it is constantly referred to in the whole thesis.

Comprehensive presentations on the Shona noun class system are found in Fortune (1955; 1967; 1982), and the same classes are precisely presented as dictionary front matter in Hannan (1959; 1981; 1984), Chimhundu (1996a; 2001) and Chimhundu and Chabata (2007). The presentations on the Shona noun class system can be tabulated as follows:

Person	Class Number	Class Prefix	Shona Example	English Translation
3 rd P. Sing.	1	mu-	mukadzi	woman
Sing.	1a	∅	tezvara	man's father-in-law
3 rd P. Plur.	2	va-	vakadzi	women
Honorific Sing.	2a	Va-	Vasekuru	grandfather/maternal uncle/son of maternal uncle
Plur.	2a	va-	vanasekuru	grandfathers/maternal uncles/sons of maternal uncles
Honorific Sing.	2b	a-	Amai	mother/Mrs
Sing.	3	mu-	muti	tree
Plur.	4	mi-	miti	trees
Sing.	5	ri-	rinda	grave
Plur.	6	ma-	marinda	graves
Sing.	7	chi-	chikoro	school
Plur.	8	zvi-	zvikoro	schools

Sing.	9	i-	imbwa	dog
Plur.	10	dzi-	imbwa	dogs
Sing.	11	ru-	rukadzi	slim and/or despised woman
Sing.	12	ka-	karume	small and/or despised man
Plur.	13	tu-	tukomana	small and/or despised boys
Sing. & Plur.	14	u-	unhu	behaviour
Infinitive & no person	15	ku-	kudya	eating
Locative & no person	16	pa-	pamba	at home
Locative & no person	17	ku-	kuHarare	to Harare
Locative & no person	17a	Ø	seri	behind
Locative & no person	18	mu-	mumba	in the house
Sing.	19	svi-	svisikana	small, thin or despised girl
Sing.	21	Zi	zigomana	big and/despised man

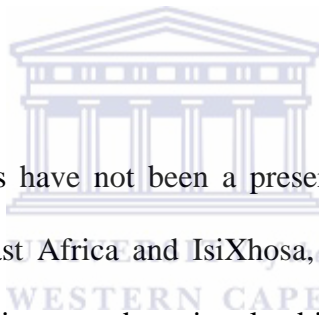
Table 1.0: Shona Noun Classes

Having explored some linguistic details about the Shona language, it now remains to present some sociolinguistic details about the same language. The following paragraphs will trace the history of the name Shona, and how the language has become one of the recognisable literary giants on the African continent.

It was Doke who formally recommended the official use of the collective term Shona for the cluster of Zimbabwean dialects namely Zezuru, Karanga, Korekore, Manyika and Ndau that he identified in his 1929-31 language survey in Zimbabwe, then Southern Rhodesia

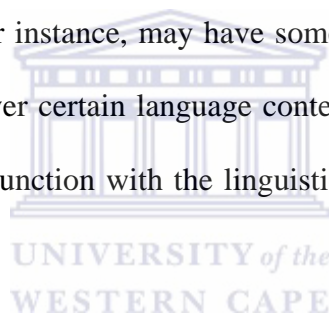
(Chimhundu, 2005). Previously, Karanga and Shona had been used interchangeably by the European writers, grammarians and lexicographers, virtually all of whom were missionaries (Chimhundu, 1992). As further noted by Chimhundu (1992), Doke recommended the use of the term Shona in order to facilitate both the grouping and the use of group-names for the purposes of linguistic classification.

Ever since Doke's formal recommendation for the use of the collective term Shona, the Shona language has developed a respectable literary heritage. Of particular interest in this study are developments in the field of lexicography. Many Shona dictionaries have been compiled in different social contexts. Such lexicographic developments are elaborated on in chapter two.



However, lexicographic activities have not been a preserve of the Shona language. Other languages such as Swahili in East Africa and IsiXhosa, IsiZulu and SeSotho in Southern Africa have for a relatively long time now been involved in dictionary-making. Of particular interest in this study are the lexicographic developments that have been taking place in Nguni and Sotho languages of Southern Africa. It is noteworthy that a wave of computer-generated online dictionaries has dominated lexicographic activities in African languages of Southern Africa. One of the latest developments in this regard has been the Tschwanelex software which is being used in the generation of on-line dictionaries. According to De Schryver & Taljard (2007), this software is being used in the compilation of a Northern Sotho mini-grammar, to be included in a Northern Sotho-English dictionary. As noted by De Schryver & De Pauw (2007), the major advantage of the Tschwanelex software is that it requires a minimum of human effort in the compilation of dictionaries.

It should however be noted that computer-generated dictionaries have not been spared a barrage of criticism. Such criticism is emanating from the way these dictionaries are compiled, that is, they are produced without adequate input of the local speaker-hearers of the languages in Southern Africa. In other words, they are being compiled focussing on language mechanics at the expense of the cultural context. This has culminated in the creation of de-contextualised terminology that does not neatly match with the cultures represented by the African languages of Southern African. Such products, which are not fully in tandem with the cultures of the linguistic communities for which they are intended, are bound to lack impact as tools for communication (Harries, 2007). It is the view of the present researcher that language is too complex a phenomenon to be fully accounted for by computer packages. A fully corpus-based dictionary, for instance, may have some shortfalls because the corpus on which it is based may fail to cover certain language contexts which can be recovered when dictionaries are compiled in conjunction with the linguistic communities for which they are intended.



This research therefore was born out of the realisation that problems that militate against the development of African languages are shared across Africa. The large area of overlap emanates from the fact that most African languages have the same parent language and have been subjected to somewhat similar socio-political factors mainly due to colonialism which affected the entirety of Africa.

1.2 Statement of the Problem

The above background has triggered the question: Are lexicographic activities in Zimbabwean African languages, specifically the Shona language, falling into the same trap of

being detached from the local linguistic communities for which they are intended? It is against this background that compound nouns in Shona terminological dictionaries are analysed. As stated in the introduction, the present researcher investigates if such terminology is created with the adequate assistance from the local speech communities for which it is intended. The study explores the measures that are in place to ensure that terms that are created in Shona dictionaries are creations that the ordinary Shona speakers can identify with. This is ascertained by determining the extent to which Shona compound nouns in terminological dictionaries are accepted and used by the consumers of the Shona language.

Like many indigenous languages in Africa, there are many challenges that are militating against the effective use of Shona in specialised fields and one of these is the absence of standard terminology in technical areas. As noted by Hadebe (2000), one of the factors that deny a language its rightful function among its people is the politics of terminology. Discussing the conundrum of terminology development in Ndebele, Hadebe (2006) states that the language situation in Zimbabwe, where African languages are confined to the unofficial domains, has led to an underdevelopment of terminology in almost all fields. Despite significant strides made, Hadebe's observation is a true reflection of the current status of the Shona language as well and the general situation of indigenous languages in most African countries.

Terminology development is taking place informally in various specialised fields. However, the problem is that most specialised fields in Zimbabwe such as music, health, language and literature are taught in English. Shona language and literature courses, for instance, are taught

in English at the University of Zimbabwe and the main reason for this is the absence of standardised Shona terminology.

This lack of adequate terminology in the Shona language in specialised fields in general has resulted in some term-creation activities in Zimbabwe. As noted by Chimhundu (1990), term creation is a growing phenomenon, particularly in the post-independence era in Zimbabwe. It is proliferating in business, central and local government, commerce, industry, mining, agriculture, broadcasting, telecasting, education and other spheres of life. Chimhundu (1990) however notes that the on-going term-creation in Zimbabwe is largely a spontaneous development. In other words, the term-creation that is taking place is haphazard. It is an unplanned development that has culminated into an undesirable terminological influx. A situation whereby every institution has their own set of terms to refer to exactly the same concepts creates what the present researcher terms linguistic chaos. There should be at least some form of standardisation of terms to avert such a linguistic scenario in specialised fields such as health, language, literature and music.

In response to spontaneous terminology development, lexicographic activities have been intensified mainly by the African Languages Research Institute (ALRI)², which has been and still continues to work with local language bodies such as the Shona Language and Culture

² ALRI is an inter-disciplinary non-faculty unit dedicated to the research and development of African languages in Zimbabwe. Its research agenda focuses mainly on corpus development and maintenance, computational lexicography and language technology applications. The institute was created in 2000 to mark the transformation of the African Languages Lexical Project (ALLEX Project) into a permanent research unit at the University of Zimbabwe. ALLEX started in 1992 as a project in the Department of African Languages and Literature. The main purpose of setting up ALRI was to institutionalise the work that had been done by the ALLEX Project in lexicography, to strengthen the corpus linguistics component in it, and to add terminology and translation as related specialisations (Adopted from the ALRI brochure). More information on ALRI is available on the website: <http://www.uz.ac.zw/alri>

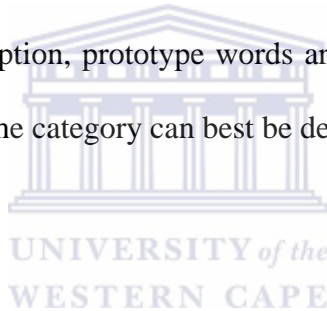
Association (SLCA) and various government ministries. One of the major objectives of the ALRI has been to standardise terminology in the Shona language and other indigenous African languages.

This study reveals how lexicographers together with health, music, language and literature specialists make use of their social and physical environment in the creation of Shona compound nouns. In addition, it explores the role of prototype words in the creation of compound nouns in Shona lexicography and examines the link between terminology development and culture. A prototype is described by Taylor (1990: 529) as a “mental representation (possibly one quite rich in specific detail) of a typical instance of a category, such that entities get assimilated to the category on the basis of perceived similarity to the prototype”. From Taylor’s description, prototype words are the best examples of a category against which other members of the category can best be described or understood.

1.3 Aims and Objectives

The main aim of this study is to analyse the relationship between Shona terminology development and the culture of the language community for which the terminology is intended. The specific objectives are to:

- i. Investigate the extent to which the Shona environment influences lexicographers in the development of Shona terminology.
- ii. Assess the contribution of Shona lexicography to terminology standardisation in the Shona language.
- iii. Establish the extent to which compound nouns in Shona terminological dictionaries are effective vehicles of communication in socio-cultural contexts.



- iv. Explore the role of prototype words in the formation and transformation of compound nouns found in Shona terminological dictionaries.
- v. Investigate the relationship between prototype words and external factors, that is, the Shona people's socio-cultural environment.
- vi. Establish patterns resulting from the use of prototype words in Shona lexicography.
- vii. Determine the implications of prototype words on the standardisation of the Shona language.

1.4 Research Questions

The major research questions for this research are:

- i. How does the Shona socio-cultural environment influence lexicographers in the development of terminology in Shona terminological dictionaries?
- ii. To what extent does Shona lexicography contribute to terminology development in the Shona language?
- iii. To what extent are compound nouns in Shona terminological dictionaries effective vehicles of communication?
- iv. What is the relationship that exists between prototype words and terminology development in Shona lexicography?
- v. How far do prototype words epitomise the Shona culture?
- vi. How do prototype words impact on the standardisation of the Shona language?
- vii. What is the role of prototype words in the formation of compound nouns that are found in Shona terminological dictionaries?
- viii. What are the patterns of term formation that result from the use of prototype words in Shona lexicography?

1.5 Research Assumptions and Rationale

The major research assumptions and the rationale for this study are as follows:

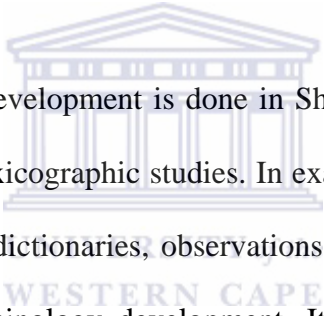
- i. Terminology development in Shona lexicography is determined by the lexicographers' understanding of their socio-cultural environment or context.
- ii. Systematic terminology development is taking place in the Shona lexicography.
- iii. Terminology development in Shona lexicography yields products with noticeable and detectable patterns.
- iv. Prototype words constitute the core of terminology development in Shona.
- v. Compound nouns are examples of a grammatical category formed on the basis of prototype words in Shona lexicography.
- vi. The overall assumption that emanates from assumptions (i-iv) is that, through sense expansion of existing linguistic items, mainly prototype words, it is possible to create a register of terms for all essential aspects of a given discipline, and to get these terms accepted and established in general usage.

1.6 Justifications and Significance

A study that focuses on how compound nouns are created in Shona lexicography is a study that is concerned with terminology development. As such, this study is in line with the growing realisation in Zimbabwe that indigenous languages need to be developed so as to enable them to be used in areas of specialisation such as health, music, linguistics and literature from which most examples in this study are drawn. There is a growing acceptance of the fact that any language, including indigenous African languages such as Shona, can be

developed to the extent that it becomes the medium of communication in all spheres of life. It was out of this realisation that ALRI was set up at UZ. The ALRI agenda is to research, document and develop Zimbabwean indigenous languages in order to promote and expand their use in all spheres of life (The African Languages Research Institute website. [Online], Available: <http://www.uz.ac.zw/alri> [Downloaded 25/04/09 11:48am]).

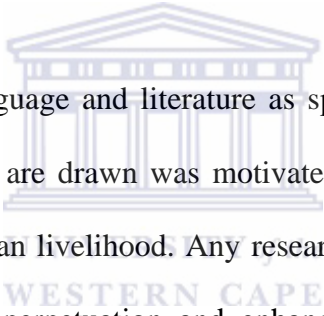
The choice of lexicography, with particular focus on terminology development as an area of study was made for a number of reasons. The main reason is that issues of term-creation are matters of terminology and consequently language development. Shona terminology development is important as it enhances the Shona language's communicative power.



By analysing how terminology development is done in Shona lexicography, it is hoped that this research will contribute to lexicographic studies. In examining how compound nouns are created in Shona terminological dictionaries, observations made might add insights into the already existing theories of terminology development. It is hoped that such insights and discoveries will help in enlightening lexicographers and terminologists on problems that emanate from the creation of Shona terms in specialised fields and how they can be tackled. Solutions and term-creation strategies derived from such experiences may in future be helpful to academic institutions with interest in terminology development, particularly in Africa where there is “need for the rehabilitation” of indigenous languages (Prah, 2002: 1).

The importance of this study cannot be overemphasised especially when considering that in Africa, issues of terminology development are topical. Debates on how terminology development can be improved in African languages through harmonisation of orthographies and technical terms are on-going. Research in one Bantu language on such topical issues will

inevitably benefit the whole Bantu family of languages of which Shona is part. Heine and Nurse (2000) highlight that Bantu languages and other African languages share common ancestry. They argue that these languages have been in place for millennia and this means that there has been interaction for a long period and much transfer of inherited features. As noted by Banda (2003), where possible, coining of terms should be done using Bantu morpho-phonological rules. Such consistency, he observes, can be beneficial in the sense that terms in the Bantu languages become regionally and nationally recognisable and in a good number of cases, recognisable across borders. A research based on compound nouns in Shona terminological dictionaries is therefore a contribution to the on-going academic debates on the development of African languages.



The choice of health, music, language and literature as specialised fields from which most examples for the proposed study are drawn was motivated by a number of factors. Firstly, health matters are central to human livelihood. Any research that documents information on health issues contributes to the perpetuation and enhancement of life. For instance, this research analyses Shona compound nouns that deal with HIV and AIDS.

Secondly, analysing Shona musical terms inevitably involves analysing Shona culture. Music and culture are so interrelated that the study of the former leads to an understanding of the latter. In short, one can argue that music is an integral element of culture. In the same vein, Sidran (1971: xiii) asserts that, “music - its place in the society and its forms and functions – reflects the general character of society”. By extension, the Shona musical terms that are analysed in this study inevitably reflect the underlying Shona cultural patterns and social structures. In other words, they replicate the essence of the Shona culture. The importance of

studies that deal with cultural issues is apparent especially in an era that is punctuated with cultural renaissance.

Thirdly, the language field was selected because it is language that distinguishes the human being from other primates. According to Pearson (1977: 4),

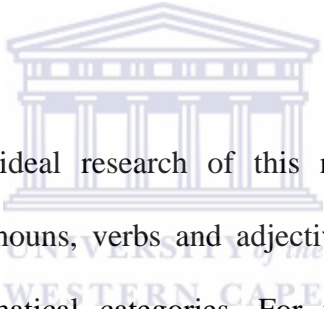
Nothing sets human beings apart from other creatures with whom they share the earth as decisively as does language. Language is a uniquely human activity, a defining characteristic of Homo sapiens. Other animals have fairly elaborate communication systems, but in their complexity or flexibility, these systems do not approach human language.

To do research on Shona linguistic terms is contributing to the growing of literature on that which makes us humans. It is to contribute to humanity. In addition, to study a language is to study a culture. Hence Sapir (1956) asserts that language is a guide to social reality. In the same vein, Lotman (1978: 11) firmly declares that “No language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its centre, the structure of natural language”. The inextricable link between language and culture has continued to fascinate linguists in this day and age to the extent that Nyati-Ramahobo (2008: 49) has termed language “the DNA of culture”. However, it does not necessarily mean that language is equal to culture. Language is only one of the most conspicuous and salient components of culture. It is an integral element of culture. Therefore, to study a language is to study a phenomenon that helps in the understanding of the culture to which the language is part and the importance of undertaking studies that deal with cultural issues cannot be overemphasised.

Fourthly, the literature field was selected because it has human life at its centre. Going by its generally accepted definition, literature is a reflection and criticism of life. Shona literary terms to be analysed in this study therefore mirror the various facets of Shona life, that is, the socio-cultural fabric of the Shona people.

Finally, there are so many aspects of life that have not been documented in the Shona language. It is therefore hoped that the study contributes to the literary heritage of the Shona language. The importance of documenting African languages is emphasised by Heine and Nurse (2000) who state that the quality and quantity of African languages ranges from fairly high to nil and as such has to be improved. The two scholars use the term fairly high because to the best of their knowledge no African language has been documented or analysed to the extent of the better researched European or Asian languages. They correctly observe that for most African languages, documentation is far from being satisfactory. With such a background, the importance of this study cannot be overemphasised.

1.7 Scope and Limits



This study recognises that an ideal research of this nature should include all major grammatical categories such as nouns, verbs and adjectives. This is because terminology development cuts across grammatical categories. For the purpose of this study only compound nouns are analysed. They were selected on the strength of their complexity, that is, they include other grammatical categories such as verbs, nouns and adjectives as their constituent parts. It is the working assumption of this study that their complexity comes with it prototype words, which this study views as the backbone of terminology development.

To investigate the relationship between prototype words and terminology development in Shona lexicography, this research limits itself to three Shona terminological dictionaries, namely, *Duramazwi reUrapi neUtano* (2004), a dictionary of health and body terms, *Duramazwi reMimhanzi* (2005), a dictionary of music and *Duramazwi reDudziramutauro noUvaranomwe* (2007), a dictionary of linguistic and literary terms. The three dictionaries

have been selected because they were compiled by trained lexicographers who worked in conjunction with experts in the different specialised fields of health, music, language and literature. The three terminological dictionaries are sources of detectable patterns of terminology development.

1.8 Definition of key concepts

Lexicography has already been defined in the introduction and for this reason no further characterisation will be attempted in this section. What shall be defined below are other terms that are closely related to lexicographic activities.

This section explains working definitions of the key terms and concepts that are used in this study. Most of the terms and concepts that will be explained are problematic in the sense that they are both popular and scientific. In other words, they are used in everyday life and as technical terms in different subject areas. As a result, the terms and concepts are understood differently by different people. It is, therefore, necessary to clear the misconceptions surrounding these terms by defining how they are used in this study.

The terms that carry key concepts in this study, mainly relate to language planning activities.

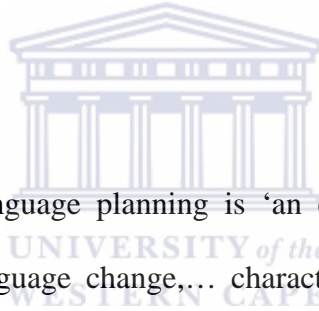
They fall into three categories namely:

- (a) status planning activities;
- (b) corpus planning activities;
- (c) general terms on terminology development.

Language planning, status planning, corpus planning and the terms that fall under these main categories are discussed below. The terms are discussed in terms of how they relate to Shona terminology development.

1.8.1 Language Planning

Language planning (terminology development included) is a macro-sociolinguistic activity which focuses on the conscious formulation of ideas that help address language-related problems at a national level. Like many sociolinguistic concepts, language planning is described differently by different scholars. Some of the terms that are used to describe the same sociolinguistic notion are 'linguistic reform', 'language reform', 'deliberate language change', 'planned language change', 'language treatment', and 'language engineering' (Pauwels, 1998: 2). However, in this dissertation the term 'language planning' is preferred to the other terms mentioned above because it is the one that is commonly used and readily acceptable in sociolinguistic studies. In addition, it is a clear term that is easy to comprehend as it is free of connotations.



According to Fasold (1984), language planning is 'an explicit choice among [language] varieties'. It is 'a deliberate language change,... characterised by the formulation of and evaluation of alternatives for solving language problems to find the best [or optimal, most efficient] decision' (Rubbin & Jernudd, 1971). Jernudd & Das Gupta (1972:211) define language planning as "an orderly decision-making about language on a national level".

Despite the differences in the ways in which language planning is described, there are activities that constitute the core of language planning. These activities are aptly summed up by Hartmann and James (1998: 81) as follows:

The totality of activities aimed at regulating the use of a language, often linked to national policies. Such control is usually imposed centrally by governmental or quasi-governmental agencies, such as ACADEMIES or language policy bureaux. Measures may include banning FOREIGNISMS, coining neologisms and technical TERMINOLOGY, controlling the media and redirecting education policies.

From the given definitions, it can be noted that language planning is a very broad activity that involves both political and linguistic decisions. Hadebe (2006) notes that the more political aspects of language planning seem to be those relating to status planning while the linguistic ones are corpus planning activities. From this observation, he concludes that language planning includes all the activities ranging from selection and delegation of functions to each variety to codification, fixing grammar and pronunciation rules as well as elaborating the various features of a language and implementation of these plans. Of particular interest in this study is the interplay between socio-political and linguistic activities such as elaboration and how this affects terminology development in Shona lexicography.

1.8.2 Status Planning

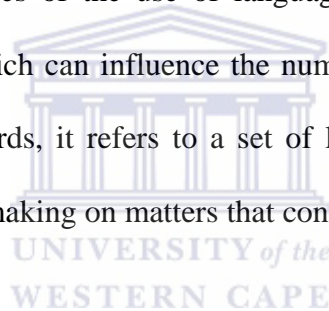
Status planning deals with the standing of one language in relation to others. It refers to the selection of “a language code for a specific purpose for [or] allocating functions to specific language(s) and on regulating the use of languages in a community” (Pauwels, 1998: 2). The same point is elaborated by Crystal (1997: 95), who states that it is more concerned with the social and political implications of choosing a language, and with such matters as language attitudes, national identity, international use, and minority rights. For example, the relative standing of Shona and English in Zimbabwe, and such matters as the statutory instruments governing their use in official domains, is a matter of status planning.

Status planning (Kloss, 1969) is also referred to as the policy approach (Neustupny, 1968) or language determination (Jernudd, 1971). In that way, status planning is that part of language planning that specifically focuses on policy issues (Hadebe, 2006: 32). The power dynamics behind status planning make Spolsky’s (1998: 69) assertion that “a language-status policy is

by its very nature a political activity” even more credible. This leads to yet another elusive term, that is, “language policy”. Bamgbose (1991: 111), cited in Hadebe (2006: 32), states that, ‘language policy is used... to refer largely to any planning on language status’. For this reason, Hadebe (2006: 32) correctly concludes that status planning and language policy may refer to the same activities. The following definitions of language policy in section 1.8.3 bear testimony to this fact.

1.8.3 Language Policy

According to Hartmann and James (1998), language policy alludes to a set of government decisions on the relative priorities of the use of languages in a state, for the purpose of employment, education, etc., which can influence the number and types of reference works produced and used. In other words, it refers to a set of laid down principles or course of action chosen to guide decision-making on matters that concern languages in a country.



It should, however, be noted from the outset that language policy is not as straight-forward a notion as suggested by the above definitions. It is just as elusive as many other sociolinguistic concepts. As presented by Mkanganwi (1995: 213), a typology of language policies has been proposed at the theoretical level. However, the various types of language policies are beyond the scope of this thesis. Nonetheless, it is important to note that in most cases, policy and practice do not coincide. Such discrepancies are explored in the analysis of Shona compound nouns in chapters six and seven.

The notion of language policy is presented in the thesis as described by Hartmann and James (1998). This is an important notion in this thesis as terminology development has to be done

within the framework of the language policy. Having discussed status planning, language policy and the inextricable relationship between the two, what remains is to define corpus planning and other terms closely related to it.

1.8.4 Corpus Planning

The term ‘corpus planning’ refers to one of the major types of language planning. It deals with the way language norms are chosen and codified, as when a variety is selected to be a national language, a spelling system is reformed, campaigns for plain or non-sexist language are launched, and literacy programmes are introduced (Crystal, 1997). Some of the activities related to corpus planning include terminology development, which is the core of this study, lexicographic work and the production of grammar or language manuals. Thus, corpus planning relates to the various activities done on a language in order to empower it so that it becomes an effective tool for communication in diverse areas of life that include specialised fields such as health, language, literature and music, on which this study is based. Hadebe (2006: 33), summarises the whole language planning activity by referring to ideas presented by several scholars as follows: corpus planning is language cultivation (Neustupny, 1968) and language development (Jernudd, 1971), which involves the regulation of aspects of an existing language or language variety (Pauwels, 1998). As already stated above, it is carried out on a language or language variety in order to ensure that the body of the language itself, the corpus, conforms to the “demands made on it by its functions” (Bamgbose, 1991: 110).

From the given definitions, it is clear that corpus planning involves a number of language planning activities. With various activities all under corpus planning, it becomes very difficult or next to impossible to come up with one comprehensive model of how corpus

planning is done. Hence Hadede (2006: 33), states that it is not easy to specify who should do what in corpus planning as maybe one can do with status planning. He correctly notes that government departments, academies, publishing houses, missionaries, individuals and professional linguists in Zimbabwe have been involved in one way or the other in the various activities related to corpus planning. The fact that corpus planning has been done and is still being done in various circles by both lay-men and professionals, should not mislead us into thinking that such activities have yielded very positive developments in terminology development. If anything, corpus planning in Zimbabwe is lagging behind.

Zimbabwean woes in indigenous languages that are emanating from corpus planning are best explained by Hadede (2006: 33-34), who discusses them in the broad context of African languages. He states that the rather skewed corpus planning development in African languages in general stems from the official government neglect, which has so far relegated these languages (Shona, Ndebele and other community languages) to the informal domestic space. Such a scenario is also deplored by Chimhundu (1993: 345) who says:

Officially, not much attention, if any, is paid to this multi-lingual and multi-cultural situation because language, translation activities and communication for development are generally neglected issues...Even after independence, Zimbabwe seems to have maintained a no-policy language policy and English continues to dominate, not only as the language of business, administration, politics and the media, but also as the language of instruction in the whole education system at primary, secondary and tertiary levels, while African languages continue to be downgraded in the schools and vernacularised in the wider community.

Commenting on the official neglect of indigenous languages in Zimbabwe, Hadebe (2006: 34) asserts that unless a language is used as a medium of instruction there is no motivation for some aspects of corpus planning like terminology development, which basically refers to both the creation and use of the created terms. One of the most vital aspects of corpus planning is language standardisation.

1.8.4.1 Language Standardisation

According to Hartman and James (1998: 131), standardisation is a collective term for those processes that bring about uniformity in language by reducing diversity of usage. In other words, standardisation concerns itself with improving communicative capacity of a language by emphasising exactness of terms and removing ambiguity especially in areas of specialisation.

However, standardisation is not a straight-forward term as suggested by the Hartman and James' definition. It is another elusive socio-linguistic term that is shrouded in controversial socio-linguistic debates. The definition of the term brings to the fore contentious questions such as: 1) What is a standard language?

- 2) On which variety is the standard language based?
- 3) What is the impact of using one variety as the basis of standardisation on other language varieties?
- 4) How can the marginalisation of other language varieties be avoided or reduced during the standardisation process?
- 5) Is the whole process of standardisation in tandem with the widely accepted notion of richness in diversity³?

These questions are answered in chapters six and seven as they give insights on the role of lexicography in standardisation of terminology and explore the socio-linguistic complexities that the Shona language is faced with. However, what is important to note at this point are not the debates on language standardisation but the various language planning activities that constitute the process of standardisation.

³ As stated by Hartman and James (1998), standardisation entails bringing uniformity in language by reducing diversity of usage. However, this contradicts the widely accepted view that there is richness in linguistic diversity. Such contradictions are dealt with in chapter 5.

The activities involved in language planning are elaborated by Hadebe (2006: 34) who states that standardisation as an activity goes beyond mere selection or allocation of function to a variety or varieties, but it also entails the actual fixing of the norm by elaborating and prescribing correct usage. Given below, are language planning activities that are an integral part of language standardisation.

1.8.4.2 Language Elaboration

Language elaboration (Haugen, 1970), also called cultivation (Nestupny, 1968) or modernisation, is a language planning procedure that is of particular interest to this study in as far as it concerns itself with terminology development. It is a process of joining the world community of increasingly inter-translatable languages as appropriate vehicles of modern forms of discourse Mkanganwi (1975). From this definition, Mkanganwi emphasises two processes, namely, the expansion of the lexicon or the development of terminology, and the development of new styles and forms of discourse for instruction and other formal processes. Language elaboration is a process that is of particular interest to this study as it directly deals with term-creation, which contributes to lexical expansion of languages. It should, however, be noted that the terms elaboration, modernisation and cultivation are used in a purely technical sense. The way they are used in this thesis does not imply superiority of “languages of wider communication” (LWCs) to “languages of limited diffusion” (LLDs) (Chimhundu, 1996b: 448-9). Much the same thing can be said for the acronyms LWCs and LLDs. The fact that English, which is an example of an LWC and Shona, an example of an LLD, respectively communicate with wider and limited populations globally, should not suggest that the former is superior to the latter. This view is also shared by Crystal (2000: 30) who asserts that “there is no such thing as a primitive language, and every language is capable of great beauty and

power of expression”. This study demonstrates that like any other language, Shona is capable of expanding its lexicon through various terminology development activities.

1.8.5 Vocabulary and Terminology

The two terms, vocabulary and terminology are often used interchangeably yet they mean different things. While vocabulary is the sum total of the words used in a language, terminology refers to words, phrases, alphanumeric symbols used by the practitioners of specialised technical fields to designate concepts (Hartman & James, 1998: 131). The distinction between the two seemingly similar terms is described by Sager (1990: 19) in the following manner:

The items which are characterised by special reference within a discipline are the ‘terms’ of that discipline, and collectively they form its ‘terminology’; those which function in general reference over a variety of sublanguages are simply called ‘words’ and their totality the ‘vocabulary’.

From the quotation it can be noted that vocabulary is for general usage and terminology is for specialised areas. Since this study is based on terms that are used in health, language, literature and music, it should be noted from the outset that the terms that are provided as examples in this study constitute terminology of a special type called compound nouns.

1.8.6 Compound Nouns

According to Crystal (1997), a compound refers to a linguistic unit which is composed of elements that function independently in other circumstances. In other words, a compound is a result of combining two or more existing words. The method that results in the formation of a compound is known as compounding. In compounding, similar or different lexical categories such as nouns, adjectives and verbs are joined to come up with new terms. When words are combined, the resultant term is a complex construction that takes on a new meaning which

may not necessarily be predictable from the meanings of the combined words as is discussed in chapters five, six and seven, where data is analysed. The resultant terms are also known as complex nominal constructions⁴ (Fortune, 1955). This is a very productive method that has resulted in the creation of many health, language, literature and music terms in the three terminological dictionaries used as sources of data in this thesis. In other words, compounding has a very high functional load or yield.⁵

1.9 Organisation of Study

In terms of organisation, the first chapter gives a general overview of the whole research. The chapter defines the general field of lexicography and identifies Shona compound nouns as the focus of the research. It gives background information on the Shona language, both linguistic and sociolinguistic, states the problem that has necessitated this research, and outlines the aim and objectives of the study. In addition, it highlights the major research questions and assumptions underlying the study. Furthermore, the chapter explores the significance of the study, defines the scope and limits and explains the key concepts. It concludes by outlining the organisation of the thesis.

The second chapter reviews the literature on the sociolinguistic situation and terminology development in Zimbabwe. It examines the name 'Shona', how it came into being and projects its future in view of current names such as Nyai and Shona-Nyai. Furthermore, the chapter reviews literature on the early attempts at Shona orthography design by missionaries. It traces the missionaries' attempts from as early as 1900 to 1928 when they failed to come

⁴ The term complex nominal construction that was coined by Fortune (1955) aptly captures the structural and functional complexity of compound nouns. However, the term compound noun is preferred in this study as it has gained more currency than the former. It is a term that is widely accepted in linguistic studies.

⁵ The use made of a linguistic contrast in a system is sometimes referred to as its functional load or yield. A system can either have low or high functional load or yield (Crystal, 1997).

up with a unified Shona orthography and surrendered the case to the government that eventually hired Clement Doke to carry a research and submit a report with recommendations on the general language on languages in Zimbabwe, then Southern Rhodesia. As such, the chapter highlights Doke's contribution to Shona from 1929 to 1931 and subsequent writings in Shona, mainly dictionaries. It reviews literature on general linguistic bilingual dictionaries by missionaries and general synchronic monolingual dictionaries by ALRI. In addition, the chapter chronicles the paradigm shift from the production of general synchronic monolingual dictionaries to the compilation of Shona terminological dictionaries by the same Institute.

The third chapter reviews the theoretical framework for the study. It focuses on the quadruple nature of the conceptual framework. The four components of the framework that are presented are the Traditional Descriptive Approach (TDA), Cognitive Approach (CG), Systemic Functional Approach (SFL), and Semiotic Remediation (SRM). In this chapter, TDA is presented as the foundation upon which all the other theoretical approaches have built on as it provides metalanguage. As a result, works by a prominent traditional grammarian Fortune (1955, 1967, 1982) are reviewed. George Fortune is recognised as one of the prominent traditional grammarians. With regard to SFL, its key tenets namely texts, systems, metafunctions, and contexts are characterised. However, context is emphasised as the most important SFL tenet for this research. As for CG, its history is chronicled and key tenets which include the symbolic nature of language and the centrality of meaning are all highlighted. However, the Prototype Model (PTM) is singled out as the major CG framework that is used in this study because of its emphasis on prototypicality. In the same chapter, SRM is presented and related to other notions such as Iedema's (2000, 2001, 2003, 2007, 2010) resemiotisation. Its tenet of displacement is shown to be relevant to the current study as

everyday meanings of words are displaced by precise ones in Shona compound nouns found in terminological dictionaries.

The fourth chapter describes the qualitative design and its application to the analysis of compound nouns. It analyses the different but complementary methods and techniques of data-gathering. The chapter examines research instruments that include structured interviews, written sources and the Shona corpus. The methods and techniques are examined in terms of their usefulness to the analysis of Shona compound nouns.

The fifth chapter is a contextual and morphological analysis of compound nouns that are found in Shona terminological dictionaries. Both linguistic and socio-cultural aspects of Shona compound nouns are explored. However, using SFL and its theoretical extension SRM, this chapter goes beyond TDA to consider how texts (i.e. compound nouns) are recreated in the contexts of Shona culture in Shona terminological dictionaries. The chapter thus highlights the extent to which Shona compound nouns in Shona terminological dictionaries are meaning-making resources. It emphasises the relationship between Shona compound nouns and the Shona cultural contexts from which they emanate.

The sixth chapter explores the patterns and strategies of remediation in terminology development that are detectable from analysing Shona compound nouns found in Shona terminological dictionaries. Using SFL, it reveals how the compound nouns are created using Shona contexts of culture. In addition, CG, in particular PTM, and TDA and SRM are utilised in the analysis of Shona compound nouns. In this chapter, examples of compound nouns are drawn from Shona terminological dictionaries, the Shona corpus, and the researcher's

intuition and experiences as a linguist, lexicographer and native⁶ speaker-hearer of the Shona language.

The seventh chapter offers an alternative approach to Shona terminology development practice. It recognises the importance of linguistic rules and strategies of terminology development evident in Shona compound nouns, namely, the role of prototype words, metaphor and reduplication in term creation. However, and more importantly, the chapter emphasises the fact that Shona compound nouns in their varying configurations are given meaning by Shona socio-cultural knowledge and contexts. It further advances the argument that terminology development does not entail creation of completely new terms, but is rather a purposeful transformation of prototype words. It argues that strategies such as metaphor and reduplication semiotically remediate prototype words. Thus, it is argued that terminological development should be viewed as repurposing existing terminology in reconfigured Shona socio-cultural contexts. It is noteworthy that this research is, to the knowledge of the present researcher, the first one to use SRM to account for the displacement of meaning that results from technicalisation of terminology.

Chapter eight is a summary of the investigation on compound nouns in Shona terminological dictionaries. It highlights the central issues raised in relation to compound nouns in Shona lexicography. In this chapter, the research aim and objectives for this study are reviewed first and these are followed by a summary of research findings. This is followed by what the present researcher considers to be the contribution of the current research to Lexicography as

⁶ The term native is used in a purely technical sense without any connotations attached. The present researcher is aware that this term is resented in some circles as it has acquired some derogatory innuendos. However, it is used in this research because of its prevalence in linguistic literature where it is used without any negative insinuations.

a field of study and terminology development theory and practice. Limitations of this study are also be explored before closing with suggestions for future research endeavours.

1.10 Summary of Chapter

This chapter has presented the general overview of this study. It has identified the research area as lexicography, which is the study and practice of dictionary-making. In this chapter, it has been noted that this research explores how lexicographers together with health, music, language and literature specialists make use of their socio-cultural contexts in the creation of Shona compound nouns. Furthermore, it has been emphasised that the study reveals how external factors such as social and material culture influence terminology development in Shona lexicography. In addition, it has been highlighted that this research investigates how far the targeted users of Shona terminology, specifically compound nouns in Shona terminological dictionaries, are accepting and/or using the terms. Furthermore, this chapter has revealed background information, mainly that which deals with the Shona linguistic and geographic classification. It has highlighted the research problem which can be summed up by the interrogative: Are lexicographic activities in Zimbabwean African languages, specifically the Shona language, falling into the trap of being detached from the local linguistic communities for which they are intended? In the same chapter, the scope and key concepts for the study are defined, and the chapter layout and summary of chapter are presented.

Chapter Two

The Sociolinguistic Situation and Terminology Development in Zimbabwe

2.0 Introduction

This chapter reviews literature on the sociolinguistic situation and terminology development in Zimbabwe. It focuses on how the term Shona was coined by Doke in 1931 and notes its unifying effect. In addition, the chapter reviews literature on other competing terms such as Nyai and Shona-Nyai. Furthermore, literature on the contribution of missionaries to Shona lexicography is explored. Emphasis is on how missionaries contributed to the compilation of Shona-English and English-Shona bilingual dictionaries and the shortcomings thereof that necessitated the compilation of Shona monolingual dictionaries. In this chapter, the contribution of ALRI in the compilation of general linguistic and terminological dictionaries is also emphasised. Furthermore, the chapter reviews literature on Shona terminological development in the health, language, literature and music fields. Finally, it focuses on the literature that contains theoretical information on Shona lexicographic practice.

2.1 State of the Art

Not much research has been done on the sociolinguistic situation in Zimbabwe. Nonetheless, there are some works that are relevant to this study. Hachipola (1998) reports on the general language situation in Zimbabwe. Although his main focus is on community⁷ languages, he gives a general overview of the Zimbabwean languages and the socio-political environment they are subjected to. Such sociolinguistic information will inform this study especially in the

⁷ Community language is a sociolinguistic term that is a generally acceptable substitute for the term minority language. It is important to note that the mother-tongue speakers of the community languages are opposed to the term minority languages, which they argue justifies their continued marginalisation (Chimhundu et. al 1998, Chabata 2007).

analysis of Shona compound nouns in their socio-cultural contexts. At this point it is important to look at how the term Shona emerged.

2.1.1 The Term Shona

According to Chimhundu (2005, 2010a), before Doke's *Report on the Unification of the Shona Dialects* (1931), Karanga had been used by some writers as a collective term since the days of contact between the Shona-speaking people and the Portuguese. However, as early as 1893, a pioneer grammarian named Hartmann had pointed out that the Shona speakers did not use any particular name when they referred to themselves collectively and that, when they were asked about this repeatedly, they simply explained "*Tiri vanhu*" ('we are people') (Chimhundu, 1992: 91). History actually reveals that the Shona-speaking people did not refer to themselves as Shonas as they did not have a collective term to refer to themselves, preferring to identify themselves by their clans (*madzinza*), totem groups (*mitupo*) and chiefdoms (*ushe*), which existed in loose and perpetually expanding confederacies that nevertheless clearly belonged to a common ancestry, language and culture (Doke, 1931; Chimhundu, 1992, 2010a). The language varieties that were identified by the missionaries and Doke as dialect clusters and sub-dialects did not actually belong to any political entities or chiefdoms as such and, although there were describable patterns of distribution, there were no strict geographical boundaries between them (Doke, 1931; Chimhundu, 1992, 2010a).

Chimhundu (2005, 2010a) rightly notes that it was Doke who formally recommended the official use of the collective term Shona for the clusters of sub-dialects that he had identified in his comprehensive survey and had grouped under the terms Zezuru, Karanga, Korekore, Manyika and Ndau. In so doing, Doke was acting on the recommendation of the Language Committee that was composed of the missionaries who had been appointed by the

government to assist him. In his third recommendation, Doke (1931) suggested that Shona be used as a common term with reference to the unified language that was spoken by the vast majority of the Africans in the country. According to Chimhundu (1992, 2005, 2010a), the etymology of the word Shona is unclear and could have started as a derogatory term coined by outsiders but, after Doke's *Report*, it was readily accepted and today its unifying effect is well appreciated. In actual fact, a significant percentage of the Shona people today assume that the term Shona has always been in use from time immemorial, which goes to show that it has been fully accepted and integrated.

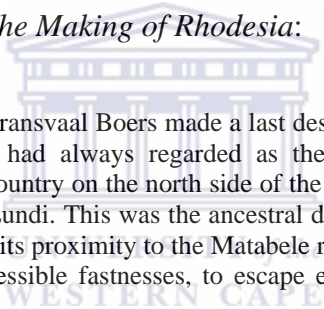
Decades of publishing in Shona under the name Shona, as well as its use officially, in education and in the media, have led to the general acceptance of the term (Chimhundu, 2005). This relatively long history of acceptance of the term is, as further noted by Chimhundu (2005), the main reason why attempts after 1980 by oral historians Aeneas Chigwedere and Solomon Mutswairo to promote the term Mbire as a possible substitute for Shona were unsuccessful. However, current debates on the Shona language have brought to the fore, a new term Nyai, which scholars including Chimhundu (2010a) are advocating should be used together with the term Shona to come up with Shona-Nyai in reference to all Shona speakers.

2.1.2 The Terms Shona, Nyai and Shona-Nyai

According to Chimhundu (2010a), very little is known or documented on the term Nyai. He however points out that the term has generated much interest lately because it is believed to be more authentic historically and might actually turn out to be more acceptable to more speakers of the varieties that constitute the cluster that is targeted for harmonisation by

CASAS and CROBOL. He reckons that because most of the research and documentation has been done under the name Shona over a long period of time, it is neither easy nor prudent to completely discard the term Shona; hence the emergence of the new term Shona-Nyai as a compromise proposal arising from recent research.

Chimhundu (2010a) traces the history of the term Nyai. He states that one gets a clear indication of who the Nyai people were from the writings of the white people during the early period of the occupation of Southern Rhodesia by the pioneers of Cecil John Rhodes, who were in competition with the Afrikaners, who were also trekking into Banyailand. A vivid description of Banyailand or the land of Banyai (current spelling *vaNyai*), he notes, is made by Hole (1967: 266) in his book *The Making of Rhodesia*:



In the same year – 1891 – the Transvaal Boers made a last desperate effort to filch a portion of the rich province which they had always regarded as their hinterland. The attempt was concentrated on upon the low country on the north side of the Limpopo River, between its two tributaries of the Sabi and the Lundi. This was the ancestral demense of a Holi tribe known as the a-Banyai, which, in spite of its proximity to the Matabele raiders had contrived, by planting its villages in rocky and inaccessible fastnesses, to escape extinction, and even to a certain extent, to hold its own.

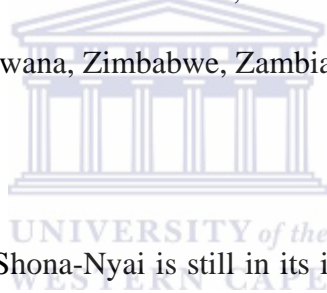
Similarly, Tamarkin (1996: 19) gives an Afrikaner point of view on how Rhodes used “his Charter” to advance to the north “to exploit the resources of Zambesia”, describing Rhodes as a greedy aggressor:

If in the case of the diamond fields Rhodes performed the role of the arch-capitalist, in the Banyailand drama he was presented also as the epitome of aggressive imperialism.

In these quotations, as in many other writings from and on that period, the land referred as Banyailand covers but is not confined to modern day Zimbabwe. This, according to Chimhundu (2010a) is what makes the term Nyai both interesting and plausible as a

collective term to refer to the people who since the publication of the Dokean Report have been referred as the Shona people.

Furthermore, Chimhundu (2010a) states that oral traditions from several Shona-related ethnolinguistic groups in Botswana, Zimbabwe and Mozambique refer to Banyai/Vanyai. Many of the older people from these groups, he notes, are aware of the Nyai ancestry although they may now also have strong attachment to other identities. However, he admits that what is not clear and needs more formal investigation is who exactly the Nyai people were, where they lived and what language(s) they spoke before the Europeans came in and before the partitioning of their land to create Bechuanaland, Southern and Northern Rhodesia, and Portuguese East Africa, now Botswana, Zimbabwe, Zambia and Mozambique, respectively.



Since the advocacy for the term Shona-Nyai is still in its infancy, the present researcher has opted for the term Shona that has been extensively used in most writings. Only time will tell if the new proposal to substitute Shona with Shona-Nyai will gain currency. It is the prediction of the present researcher that the term Shona is likely to survive and remain in use for many generations to come as it has become more like a natural name to Shona speakers in Zimbabwe. This full acceptance of the term has led some speakers of the language to have the misconception that Shona is an exclusive property of the Zimbabwean community and this has galvanised some researchers into researching more on the territorial coverage of the language in Africa. In this regard, recent studies and activities on the harmonisation of cross-border languages in Zimbabwe that are being spearheaded by the Centre for Advanced

Studies of African Society (CASAS)⁸ in conjunction with the African Languages Research Institute (ALRI) and Eduardo Mondlane University (EMU) and Great Zimbabwe University (GZU) have emphasised the need to recognise five more dialects of the Shona language, in addition to Zezuru, Karanga, Manyika, Korekore and Ndau, initially emphasised by Doke. The additions are Kalanga, Nambya, Hwesa, Barwe and Ute. These can be diagrammatically represented as follows:

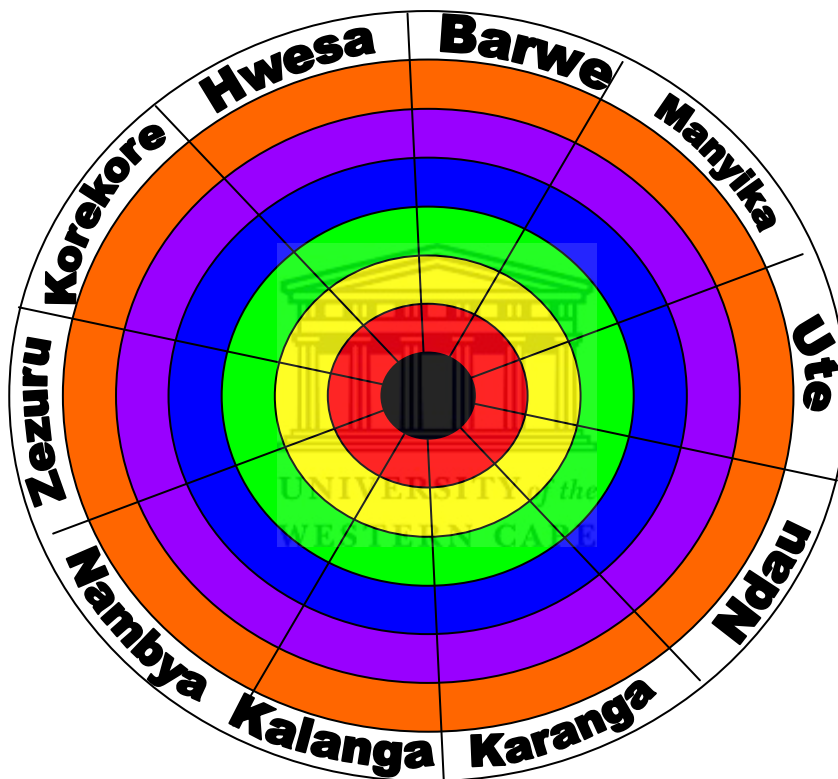


Fig 2.0: The Shona Language and its Dialects

Adopted from Chimhundu, Magwa and Chebanne (2010)⁹

⁸ CASAS was established in 1997 as a centre for creating research networks in Africa and its Diaspora. The centre undertakes the supervision, coordination and management of research work focusing on the economic, social, historical, political and cultural aspects of development in Africa. More information on CASAS is available on the website: <http://www.casas.co.za/index.html>

⁹ The diagram was adopted from the cover design for the *Harmonisation of Shona-Nyai Varieties* book. The concept of a rainbow through segments was originally brought forth by Herbert Chimhundu, a language guru in Zimbabwe and the graphics were done by Justice Chikomwe, an ICT expert in Zimbabwe.

From fig (2.0) it can be noted that Shona is a language with at least 10 dialects. As Hachipola (1998) rightly points out, each of the Shona dialect groups stated above comprises several clusters of sub-dialects. However, the sub-dialects will not be shown or referred to as they are beyond the scope of the current study.

Shona is a language that is spoken by at least 75 % of the country's total population, which was 11 631 657 at the time of the 2002 census in Zimbabwe (Machirovi, 2004: 3) but is now estimated to be 13 500 000. It is clearly the dominant indigenous language in Zimbabwe. In addition, it is one of the two national languages¹⁰ in Zimbabwe, with Ndebele as the other one.

Shona is one of the major regional literary languages and this can be attributed to two factors namely (a) orthography design by a language expert Clemence Doke in 1931 and (b) subsequent writings in the language that include Shona grammatical descriptions, spelling guides, educational books at primary, secondary, high school and tertiary levels; bibles, novels, newspapers, magazines, pamphlets and dictionaries¹¹ upon which this study is based.

Doke's 1931 *Report on the Unification of Shona Dialects* is the foundation upon which all the other developments in the Shona language rest. It has become the major reference work to the extent that no characterisation of the development of the Shona language can be said to be

¹⁰ While Shona and Ndebele are the recognised national languages, English is the official language. That Shona and Ndebele are the two national languages in Zimbabwe is mainly a consequence of Doke's first recommendation which reads "That there be two official native languages recognized in Southern Rhodesia, one for the main Shona speaking area, and one for the Ndebele-speaking area" (Doke, 1931: 76).

¹¹ In his fifth recommendation, Doke (1931) recommended that a dictionary of Shona be compiled. He suggested that the dictionary be inclusive as possible of words from Zezuru, Karanga, Manyika and Ndau. He added that Korekore words be admitted sparingly, and that the use of colloquial words from Dialects such as Budya, Tavara, Karombe, Danda and Teve be discouraged.

complete without referring to it. That the Dokean report is the cornerstone of the Shona language is aptly summed up by Chimhundu (2005: 8) who emphatically states:

...the impact of Doke's work was immense and his influence is still evident in virtually all the developments that have taken place in Shona since 1932. Whether one looks at the writing system itself, or one looks at Shona phonetics, grammar, vocabulary or literature, Doke's report has remained the major reference point.

It is an indisputable fact that Doke managed to come up with a common writing system for all the Shona dialects of Zimbabwe that are spoken outside the administrative provinces of Matebeleland. Despite slight amendments in 1955 and 1967, the Dokean orthography based on the principle of distinctiveness of symbols used in the alphabet and the rejection of the disjunctive system of writing in favour of the conjunctive system for an agglutinative Shona language, has been maintained up to the present. As further noted by Chimhundu (2005), this standard orthography plus the other recommendations that Doke made on the writing up of the grammar, the pooling of vocabulary and compiling of dictionaries, the development of a written literature and the creation of a standing committee to advise on language and the promotion of writing and literacy, have moulded Shona into a recognisable literary giant in the region.

As already explained, one of the consequences of the Dokean report was the production of Shona works that included Shona dictionaries. Since this study is based on dictionaries, mainly terminological ones, it is important to give a brief background on Shona lexicography.

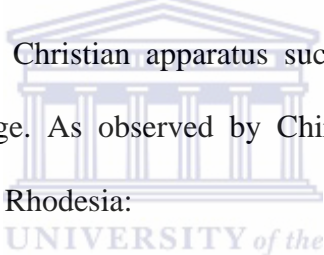
2.2 Shona Lexicographic History

According to Fortune (1979), the Shona language has a lexicographic history of nearly one and half centuries. He states that one can go back to the period preceding the arrival of the Pioneer Column and the creation of Southern Rhodesia by the British South Africa Company

to find writings on the Shona language in English and compilations of Shona vocabulary, such as the list of Shona words that was compiled in 1856 by Bleek, a pioneer Bantu comparativist. However, the history of Shona lexicography and Shona terminology development will never be complete without reference to the contribution of missionaries.

2.2.1 The Contribution of Missionaries to Shona Lexicography

Like in most African countries, the missionaries played a pivotal role in the compilation of early Shona reference and literary works. According to Viriri (2004: 350), “Missionaries were the pathfinders and wayfarers of a literary tradition in Zimbabwe.” Their contribution to the Shona literary heritage cannot be overemphasised. It was imperative for them to be actively involved in the development of African languages as the success of the gospel was dependant on the availability of Christian apparatus such as the bible, hymn-books and catechisms in the Shona language. As observed by Chirgwin (1932: 327), a missionary secretary visiting Zimbabwe, then Rhodesia:



The books that are in greatest demand are Bibles, hymn-books and catechisms. These are regarded by the people as so clearly a part of the necessary apparatus of a Christian that they purchase them without demur. *The Pilgrim's Progress* enjoys a steady sale in almost every African vernacular into which it has been translated.

The missionaries' motives were thus primarily evangelical, the overt intension being the conversion of Africans and becoming the “shepherds while Africans were the sheep” (Chiwome, 1996: 11). As noted by Viriri (2004), while this did not give impetus to creative writing, previously unwritten languages such as Shona at that time were reduced to writing in order to facilitate the smooth spreading of the gospel.

In order to exert and spread their influence, missionaries set up stations at geographically strategic positions in Shona-speaking areas, tabulated by Chimhundu (1992: 80) as follows:

Dialect	Denomination (Missionary Society)	Mission(s)/Headquarters (Year Established)	Nearest Town (New Name)
Ndau	American Board Mission (American Methodist)	Mount Selinda Chikore (1893)	Chipinge Melsetter (Chimanimani)
Manyika	1. Anglican Church	Penhalonga (St Augustine's) (1898)	Umtali (Mutare)
	2. Methodist Episcopal (United Methodist)	Old Umtali (1892)	Umtali (Mutare)
	3. Roman Catholic Church	Triashill (1896)	Rusape
Zezuru	1. Roman Catholic Church	Chishawasha (1892)	Salisbury (Harare)
	2. Methodist Church (Wesleyan)	Waddilove (1892) Epworth (1892)	Marandellas (Marondera) Salisbury (Harare)
Karanga	Dutch Reformed Church	Morgenster (1891)	Fort Victoria (Masvingo)
Kalanga Ndebele) (and	London Missionary Society	Inyati; Hope Fountain (1859; 1870)	Bulawayo

Table 2.0: Distribution of Missionary Stations in Rhodesia now Zimbabwe

The settling of different missionaries in different stations was inevitably followed by the emergence of divergent approaches to the making of Shona dictionaries. However, the present researcher does not focus on such problems as they are beyond the scope of the current study. Rather, emphasis is on how the missionaries were actively involved in the compilation of bilingual dictionaries and the problems that ensued and necessitated the

compilation of Shona monolingual general dictionaries, and subsequently Shona terminological dictionaries, on which this study is premised.

2.2.2 The Missionaries and the Compilation of Bilingual Dictionaries in Zimbabwe

Chimhundu (1992), Viriri (2004) and Mheta (2007) chronicle the history of the missionaries' involvement in the compilation of bilingual dictionaries. They trace this history from 1894 when Reverend Hartmann, a chaplain of the pioneer column, compiled the *English-Mashona Dictionary* in the Zezuru dialect. This was followed by Elliot's *Dictionary of the Tebele and Shona Languages* in 1897. The next dictionary was published by Springer of Old Umtali under the title *A Handbook of Chikaranga* in 1905. Father Beihler followed with his 1906 publication of the *English-ChiSwina Dictionary with an Outline of ChiSwina¹² Grammar*, which in subsequent editions dropped the derogatory term ChiSwina in favour of Mashona. Father Buck at St Augustine's was next with the publication of a small *English-Chikaranga Dictionary* in 1926.

There was a temporal lull in dictionary-making from 1927 to 1950, possibly because of the availability of the above-mentioned dictionaries that had been published. According to Chimhundu (1992) and Viriri (2004), in 1951, a first vocabulary of the Ndau dialect that came into use was entitled *ChiNdau-English and English-ChiNdau Vocabulary* and the compiler was anonymous. Viriri (2004) however purports that it is believed to be Reverend Wielder's work.

¹² Maswina is a derogatory term that is used interchangeably with Masvina mostly by the Ndebele to refer to the Shona people. The Shona people resent this term and that possibly explains why Father Beihler had to drop it.

The most popular of these dictionaries is Father Hannan's *Standard Shona Dictionary* that was published in 1959 and subsequently revised in 1981 and 1984. The contribution of missionaries to Shona lexicography can therefore be summed up as follows:

Editor (s)	Year	Title	Place of Publication and Name of Publisher
Hartmann, A.M.	1894	<i>English-Mashona Dictionary</i>	Cape Town: Juta
Elliot, W.E	1897	<i>Dictionary of the Ndebele and Shona Languages</i>	London: David Nutt
Springer, H.E	1905	<i>A Handbook of Chikaranga</i>	Mutare: Methodist Episcopal Mission.
Beihler, E.	1906	<i>English-Chiswina Dictionary with an Outline on Chiswina Grammar</i>	Chishawasha: S.J. Chishawasha Jesuit Mission
Buck, H.	1926	<i>English-Chikaranga Dictionary</i>	Penhalonga: St Augustine's Mission
Anonymous	1951	<i>Chindau-English and English-ChiNdau Vocabulary.</i>	Chipinge: Mount Selinda
Hannan, M.	1959	<i>Standard Shona Dictionary</i>	London: McMillan
Hannan, M.	1981	<i>Standard Shona Dictionary (Second Edition)</i>	Harare: College Press
Hannan, M.	1984	<i>Standard Shona Dictionary (Revised Edition, Reprint with Addendum)</i>	Harare: College Press

Table 2.1: Table on the Contribution of Missionaries to Shona Lexicography

From the given brief history, it can be concluded that the missionaries played a vital role in the production of Shona-English or English-Shona dictionaries. It is an indisputable fact that such reference works laid the foundation for the, relatively speaking, great Shona literary heritage. However, the bilingual dictionaries, mainly compiled by missionaries, had their own problems.

2.2.3 Translation Problems in Bilingual Dictionaries

Viriri (2004) discusses translation problems in bilingual dictionaries. He notes that the various challenges that the missionaries faced in compiling bilingual dictionaries were mainly

related to translation and such challenges emanate from the natural differences between languages. He uses Hannan's dictionary as an example and observes:

In his effort to translate, Hannan was faced with the major problem of whether to find equivalents that are one-to-one correspondences or single words replacing word groups or compounds and the reverse, hence the creation of collocations or single words or word groups (Viriri, 2004: 354).

Kumbirai (1979: 61) also reported Hannan's comments on his difficulties in translating the New Testament into the Shona language:

The Shona people spoke many dialects and he had, therefore, to take cognizance of this fact in his translation; that about half of the translation was entirely by himself and might therefore be discounted by native Shona speakers as "Chibaba" (which can be freely translated as the Shona spoken by missionaries); and that some missionaries who knew Greek, Hebrew and Aramaic maintained that some of his translation did not do justice to the original, and, therefore, did not measure up to the world's standard of translation (and for this reason some Catholic Missionaries even preferred to use the Dutch Reformed Church (Morgenster) translation).

This is evidence enough to show that Hannan's translations were not up to international standards. His translation problems were obviously compounded by the fact that he was not a native speaker of the Shona language. It is not surprising therefore that some of the translations in his bilingual dictionary are not correct. One such example given by Viriri (2004: 354) is that Hannan explains *njuzu* as a "water sprite" while sprite is a "fairy". He correctly notes that in the Shona cultural context, people should, however, know that if a *njuzu* takes a person, relatives are not supposed to mourn if that person is to be returned alive. Also on his/her return he/she would be possessed with great divination and healing powers as is indicated in Chumhundu (2001). The cultural range in translation should thus have been considered.

It is the view of the present researcher that most of the translation problems in bilingual dictionaries emanate from the cultural differences between the languages in which the translations are taking place, which in this case are Shona and English. The cultural factor renders translation in bilingual dictionaries an insurmountable task especially to those with

limited knowledge of the cultural differences between languages. This fact is aptly supported by Bassnett-Mcguire (1980: 13) who quotes Edward Sapir as follows:

No languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached.

In other words, all languages reflect different social realities and such diverse realities are the source of the challenges that translators face. Much the same thing can be said about Shona and English, which represent social realities that are miles apart. With such challenges of lacking large areas of overlap in social realities, it was inevitable that dictionaries compiled by missionaries in Zimbabwe, including the prominent Father Hannan, were bound to have shortcomings as they failed to adequately represent all the facets of Shona experiences and material culture.

It is such deficiencies of bilingual dictionaries as exemplified above that necessitated the production of monolingual dictionaries in Shona. Furthermore, the evolving material culture and modernity are also exponents in the development of terminologies and in the problem that bilingual dictionaries seem to operate outside the context of real speakers.

2.2.4 Shona Monolingual Dictionaries

In 1996 the African Languages Lexical (ALLEX) Project, then housed in the Department of African Languages and Literature at the University of Zimbabwe, produced the first ever monolingual Shona dictionary, *Duramazwi reChiShona*. This was followed by *Duramazwi Guru reChiShona*, the advanced Shona monolingual dictionary in 2001. Ever since the publication of this dictionary, there has been a paradigm shift in Shona lexicography, from the production of general linguistic dictionaries to the compilation of specialised dictionaries. Examples of Shona specialised dictionaries are *Duramazwi reUrapi neUtano*, a dictionary of

health and body terms that was published in 2004, *Duramazwi reMimhanzi*, a dictionary of musical terms that was edited by the present researcher and published in 2005 and *Duramazwi reDudziramutauo noUvaranomwe*, which is a Shona linguistic and literary terms dictionary that was published in 2007. The history of Shona monolingual dictionaries, both general and terminological, can be summed up as follows:

Editor (s)	Year	Title	Place of Publication and name of Publisher
Chimhundu, H.	1996	<i>Duramazwi reChiShona</i>	Harare: College Press
Chimhundu, H.	2001	<i>Duramazwi Guru reChiShona</i>	Harare: College Press
Mpofu, N. et. al	2004	<i>Duramazwi reUrapi neUtano</i>	Gweru: Mambo Press
Mheta, G.	2005	<i>Duramazwi reMimhanzi</i>	Gweru: Mambo Press
Chimhundu, H. & E. Chabata	2007	<i>Duramazwi reDudziramutauo noUvaranomwe</i>	Gweru: Mambo Press

Table 2.2: The History of Shona Monolingual and Terminological Dictionaries

It is within the context of this lexicographic history that the present researcher investigates Shona terminology development with emphasis on compound nouns, how they are created and how they have been received by the linguistic community for which they are intended. Research in such language development activities inevitably contributes more literature which will help the Shona language to develop into a more effective tool for communication.

2.2.5 The History of Shona Terminological Dictionaries

Duramazwi reUrapi neUtano, henceforth *DUU*, is the first Shona terminological dictionary that was compiled by ALRI and published in 2004. Lexicographers at ALRI worked closely with health professionals mainly from the Institute of Continuing Health Education (ICHE)

and members of the Zimbabwe Traditional Healers Association (ZITHA) in the compilation of the first Shona terminological dictionary. The aim of the dictionary is to provide a tool for communication between caregivers, namely, doctors, pharmacists, nurses, nurse-aides and patients. The importance of the dictionary is underscored by Mpofu et al. (2004) who state:

The present scenario that has acted as a barrier to communication between the doctor and patient is that doctors train in English while the majority of the people they will be dealing with use indigenous languages. There is thus automatically a communication problem because of the different languages and levels at which the two people in contact use language. Quite often, there is also a generation gap between the doctor and the patient. There are cultural nuances that are loaded in the language that are usually missed by the younger generation of doctors.

The dictionary begins with a users' guide that is followed by the Aa-Zz dictionary section under which we find Shona headwords that are followed by English equivalents, the Shona definitions and synonyms for the headwords. The dictionary section is followed by a section under which we find human body parts that are labelled in Shona. The dictionary ends with a reverse index in English.



Duramazwi reMimhanzi (DM) is the second Shona terminological dictionary that was compiled by ALRI and published in 2005. The lexicographic team worked in conjunction with music performers, teachers, lecturers and music experts from schools, colleges and universities in Zimbabwe in the compilation of the first terminological dictionary of Shona musical terms. The purpose of the dictionary is summed up by Mheta (2005: 160) who introduces the English – Shona index by the following remarks:

This dictionary is the first one of its kind in the Shona language. It aims at preserving knowledge that has to do with music in our culture. There are so many aspects of our culture that have disappeared because they have not been recorded. We hope it will help preserve the Zimbabwean music culture. It is a known fact that everywhere in the world, music not only mirrors a people's culture but also preserves it. Because this dictionary touches on important facets of our culture, we look forward to seeing it being used in schools, colleges and universities. We also hope that it will be used by anyone who has some interest in music.

It has a front matter that guides the reader on how to effectively use the dictionary. This is followed by the Aa-Zz dictionary section under which we find Shona headwords that are followed by grammatical information, specifically Shona variant(s), tone markings, Ndebele equivalents, English equivalent(s), word classes and etymological information. The grammatical information is followed by Shona definitions. At the end of the definition section there are synonyms, antonyms and comparisons. The dictionary section is followed by a section for illustrations that are labelled in Shona. The dictionary ends with two reverse indices in Ndebele and English.

Duramazwi reDudziramutauro neUvaranomwe (DDU) is the third Shona terminological dictionary that was compiled by ALRI and published in 2007. Researchers at ALRI worked closely with language experts from the Zimbabwe Schools Examinations Council (ZIMSEC), Curriculum Development Unit (CDU), Shona Language and Culture Association (SLCA), high schools, teachers' colleges and universities, in the compilation of the first terminological dictionary of Shona linguistic and literary terms. It is a dictionary mainly targeted at both students and teachers in high schools and tertiary institutions that offer Shona as a subject or course. The compilation of this dictionary was mainly necessitated by the situation in which Shona, both language and literature is still being taught in English mainly in tertiary institutions.

It has a front matter that guides the reader on how to effectively use the dictionary. This is followed by the Aa-Zz dictionary section under which we find Shona headwords that are followed by grammatical information, specifically Shona variant(s), tone markings, English equivalent(s), word classes and constructional patterns. The grammatical information is

followed by Shona definitions. The dictionary section is followed by a reverse index in English. The dictionary has a back matter that comprises a diagram on articulatory phonetics that is labelled in Shona, orthographic rules of Shona and a brief description of Shona grammar.

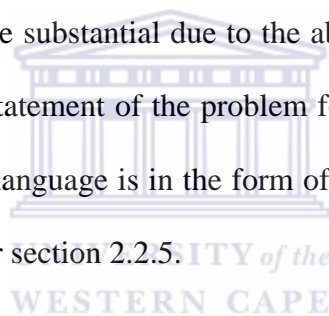
The three terminological dictionaries thus provide Shona compound nouns that are analysed in this study. These are analysed using the theoretical framework that is discussed in chapter three.

2.3 Theoretical Grounding of Shona Lexicographic Practice

Hadebe (2006) assesses the contribution of dictionary-making in Ndebele on the standardisation of the language. He discusses how the production of the monolingual Ndebele dictionary, *Isichazamazwi SesiNdebele*, has raised a number of issues that have implications on the standardisation of Ndebele. Areas of standardisation investigated in his thesis include terminology. He examines terminology development principles with emphasis on the Ndebele language. His focus is on term development in linguistics, literature, law and in the natural sciences. Although Hadebe's focus is on the Ndebele language, his thesis is helpful to this study because it gives invaluable information on the general position of indigenous languages in Zimbabwe. Issues raised on the position of the Ndebele language and the problems that it is facing as it expands its lexicon are comparable to the Shona language situation. In fact, the two languages are subjected to similar social, political and economic factors as they belong to the same country. As such, information on the sociolinguistic situation and terminology development that Hadebe provides informs this study.

Chimhundu (1996b) explores how pragmatic or technical translations lead to terminology development. The term-creation processes and strategies that he discusses include borrowing, blending, coining, compounding, clipping, derivation and paraphrasing. Mheta (2007) also analyses such strategies. Of particular interest in this study is the compounding strategy that yields compound nouns.

As is the case with most African languages, not much has been written using the Shona language in fields of health, language, literature and music. These are technical areas which have for a long time now been depending on literature in English for dissemination of information. Even assuming that the will to propagate technical knowledge is there, Shona literature in such fields can not be substantial due to the absence of technical terminology, a fact earlier on alluded to in the statement of the problem for this research. Notable literature for technical fields in the Shona language is in the form of terminological dictionaries which are reviewed in this chapter under section 2.2.5.



2.4 Summary of Chapter

This chapter has reviewed literature on the sociolinguistic situation and terminology development in Zimbabwe. It specifically focussed on how the term Shona was coined by Doke in 1931 and noted its unifying effect. In addition, the chapter reviewed literature on other competing terms such as Nyai and Shona-Nyai. Furthermore, literature on the contribution of missionaries to Shona lexicography was explored. Emphasis was on how missionaries contributed to the compilation of Shona-English and English-Shona bilingual dictionaries and the shortcomings thereof that necessitated the compilation of Shona monolingual dictionaries. In this chapter, the contribution of ALRI in the compilation of

general linguistic and terminological dictionaries was also emphasised. Furthermore, the chapter reviewed literature on Shona terminological development in the health, language, literature and music fields. Finally, it focussed on the literature that contains theoretical information on Shona lexicographic practice.



Chapter Three

A Quad-pronged Conceptual Framework

3.0 Introduction

This chapter reviews the theoretical framework for the study. It focuses on the quadruple nature of the conceptual framework. The four components of the framework that are presented are the Traditional Descriptive Approach, Cognitive Approach, Systemic Functional Approach, and Semiotic Remediation. The need for such a multi-faceted theoretical grounding in language studies is emphasised by Corder (1973: 19), who asserts that:

Language is a very complex thing, and it cannot yet be fully accounted for by anyone within one wholly consistent and comprehensive theory because people seem to hold at one and the same time incompatible views about its nature.

Chafe (1992) expresses the same sentiments when he argues that the universe is not organised in such a way that any single tie to reality provides a sure path to the truth. Each option provides its own insights, and each suffers from its own limitations. Since language is a complex phenomenon that cannot be fully explained by one theory, this chapter explores the above-mentioned theoretical approaches.

3.1 The Traditional Descriptive Approach

As mentioned in the introduction of this chapter, this research utilises the Traditional Descriptive Approach (TDA), mainly in the categorisation of compound nouns found in Shona terminological dictionaries. It is the present researcher's view that TDA is the bedrock of linguistic research. It is the foundation on which most linguistic theories are standing. Evidence to support this position is that it is next to impossible to avoid linguistic description

when doing a linguistic analysis of any text using any available linguistic theory. The foundational position of TDA is diagrammatically represented as follows:

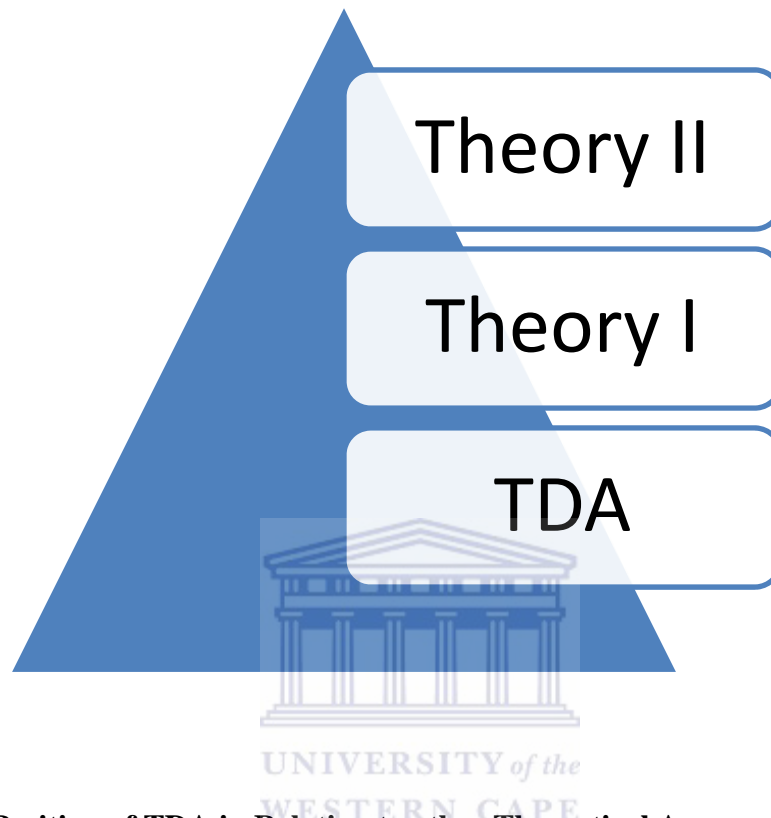


Fig 3.0: The Position of TDA in Relation to other Theoretical Approaches

Having noted the position of TDA in relation to other theories, a laconic presentation of its history is in order.

3.1.1 Background to TDA

According to Crystal (1971: 40), “it is particularly important for people to have some historical perspective in linguistics”. He contends that historical knowledge on linguistics

helps the researcher or teacher to avoid unreal generalisations or silly claims about modern developments and “innovations”. It can also provide a source of salutary examples, suggesting which lines of investigation are likely to be profitable, which fruitless.

For these reasons, this section gives a brief history of TDA. It focuses on linguistic scholars who were interested in the analysis and description of the grammars of particular languages.

The emergence of TDA can be attributed to the early works of Greek philosophers who came onto the academic scene about 2000 years ago with the argument that instead of philosophising about language, academics should channel their efforts to its (language) description (Simpson, 1979; Fromkin, Rodman & Hyams, 2007). The most prominent of these scholars was Dionysius Thrax who wrote a book entitled *Techne Grammatike*, which consisted of only 25 paragraphs in which grammar was defined as the “technical knowledge of the language generally employed by poets and writers” (Simpson, 1979: 8). He identified the eight major categories of grammatical description, namely, noun, verb, conjunction, article, adverb, particle, pronoun and preposition. In addition to these parts of speech, he recognised case, gender, number, person, tense, voice and mood. The fact that many modern linguistic theories still depend on Thrax’s terminology of linguistic categorisation shows that *Techne Grammatike*, was and is still a powerful and authoritative foundation of linguistic research on which many linguistic scholars have built.

In this research, reference to Thrax’s technical knowledge or terms that allow us to speak about language is inevitable. The noun category will feature most since compounds are complex nouns. The other linguistic terms such as the verb, conjunction, article, adverb, particle, pronoun, preposition, case, gender, number, person, tense, voice and mood are obviously going to be referred to in the contextual analysis of the compound nouns found in Shona terminological dictionaries. TDA is thus part of this research’s conceptual framework.

As such, it is important to look at how Shona compound nouns have been described by one prominent descriptivist, George Fortune.

3.1.2 Compound Nouns in Fortune's Descriptive Grammars

According to Fortune (1955, 1967, 1982), there are various types of Shona compound nouns, what he terms complex nominal constructions. These include:

- 1) compound nouns consisting of a prefix + a noun made up of a prefix or prefixes + stem;
- 2) compound nouns comprising a prefix + a complex stem made up of a combination of substantive stems;
- 3) compound nouns consisting of a combination of nouns;
- 4) compound nouns comprising a prefix + a substantival construction;
- 5) compound nouns involving combinations of prefixal morphemes + a noun;
- 6) compound nouns made up of prefix + a stem;
- 7) compound nouns based on verb radicals;
- 8) compound nouns involving combinations of a verb + noun; and
- 9) compound nouns involving inflected verb phrases.

This research thus explores the linguistic patterns that emerge from the compound nouns found in Shona terminological dictionaries. For example, one category of Shona compound nouns may consist of a prefix and a noun made up of a prefix or prefixes + stem, and another category may comprise a verb + noun. The Shona compound nouns are thus categorised according to Fortune's (1955, 1967, 1982) linguistic description. Such a categorisation has helped in the identification and analysis of prototype words which are hypothesised as the basis of terminology development in this research.

3.2 The Cognitive Approach

As stated in the introduction of this chapter, cognitive grammar (CG) is one of the theoretical approaches employed in the analysis of Shona compound nouns in this study. As such, this section briefly chronicles the development of CG and explores some of its tenets. However, it is important to note from the outset that CG is a very broad theory that attempts to cover a wide range of linguistic issues. As such, an exhaustive study or its summary is beyond the scope of the current study, which only focuses on a small part of the Shona language, namely, compound nouns. Therefore, this section focuses on CG tenets deemed relevant to Shona terminology development.

3.2.1 Background to CG

CG was born out of academic conflagrations that took place in the field of Linguistics during the 1960s and 1970s between Chomsky and his associates and the dissident generative semanticists (Langacker, 1982; Lakoff, 1989; Taylor, 2002; Hilferty, 2004; Goldberg, 2006; Khumalo, 2007). The disintegration of the once homogeneous group of generative semanticists resulted in the realisation by key figures that included George Lakoff and Ronald Langacker that linguistic outlook required radical changes from the Chomskyan approach that tended to relegate meaning to the periphery. The new views that gave birth to cognitive grammar are aptly summarised by Khumalo (2007: 163) as follows:

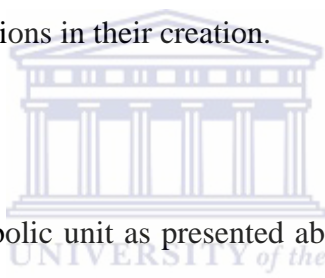
These linguists felt that linguistics was lacking a semantically based approach to grammar that took generative cognitive abilities into account. This clearly was contrary to the Chomskyan position. Lackoff and Langacker believed that only through this semantically based approach to grammar could a linguistic paradigm capture significant generalisations with any sort of credible claim to psychological plausibility.

From such a realisation, emerged the movement of cognitive linguistics. As a movement, Cognitive Linguistics has grown to include a number of sub-theories that may differ in their

epistemological orientation, methodological expression and emphasis. However, it should be noted that despite such cosmetic differences, all cognitive theories embrace the idea that meaning should be viewed as a conceptual phenomenon. The centrality of meaning is evident in Fillmore's (1982) Frame Semantics, Langacker's (1987) Cognitive Grammar (CG), Goldberg's (1995, 2006) Construction Grammar, Halliday's (1975, 1977, 1985, 1994) Systemic Functional Linguistics (SFL), Prior and Hengst's (2010) Semiotic Remediation (SRM), and many other works from such like conceptualists. According to Chabata (2007: 183), "despite differences in terminological use and a few points of emphasis, these frameworks are fundamentally similar". It is the same view held by the present researcher.

Despite the somewhat divergent approaches, proponents of CG are generally agreed that language forms an integral part of human cognitive abilities. They all aim to give a cognitively plausible account of what it means to know a language; its acquisition and use in the society. Contrary to the Chomskyan generative grammar, where language is viewed as an independent part of the human mind, cognitivists treat language as an integral part of cognition; hence it should be studied in light of what is known about the mind, whether this is from experimentation, introspection or observation (Taylor, 2002; Chabata, 2007). The proponents of CG thus emphasise the centrality of people's daily experiences. According to Ungerer and Schmid (1996), cognitive linguists believe that our shared experience of the world is also stored in our everyday language and can thus be gleaned from the way we express our ideas. This makes CG readily applicable to this research that focuses on how compound nouns in Shona terminological dictionaries are created using the Shona people's socio-cultural contexts and daily experiences.

One integral assumption of CG is that language is inherently symbolic in nature and all linguistic expressions are symbolic units that stand for conceptualisations (Langacker, 1987, 1990, 1991, 2000; Taylor, 2002; Chabata, 2007; Khumalo, 2007). All symbolic units are thus said to be bipolar in that they consist of a phonological unit at one pole and an associated semantic unit at the other. Therefore, a text, which in this research mainly comprises compound nouns found in Shona terminological dictionaries, consists of three inextricably intertwined elements, namely, a phonological structure, the semantic structure and a symbolic relation between the phonological and semantic structure. Thus according to CG, form (phonological unit) and meaning (semantic unit) have an inherent interdependence. Such interdependence has a bearing on terminology development especially Shona compound nouns that draw on symbolic relations in their creation.



Taylor (2002) describes the symbolic unit as presented above and subsequent scholars have embraced his description. These scholars include Gao (2005), Chabata (2007) and Khumalo (2007). Chabata (2007: 184), for example, diagrammatically represents the same CG element as follows:

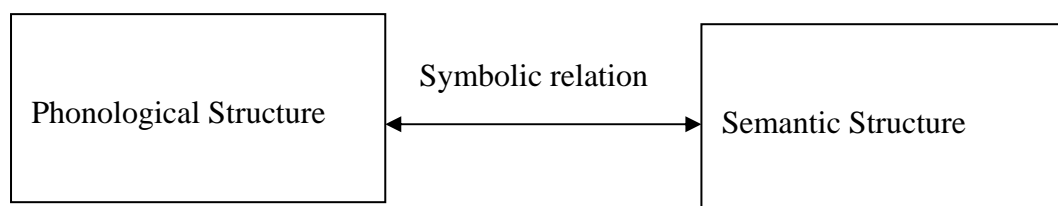


Fig 3.1: Symbolic unit

Khumalo (2007: 168) diagrammatically represents the same idea as follows:

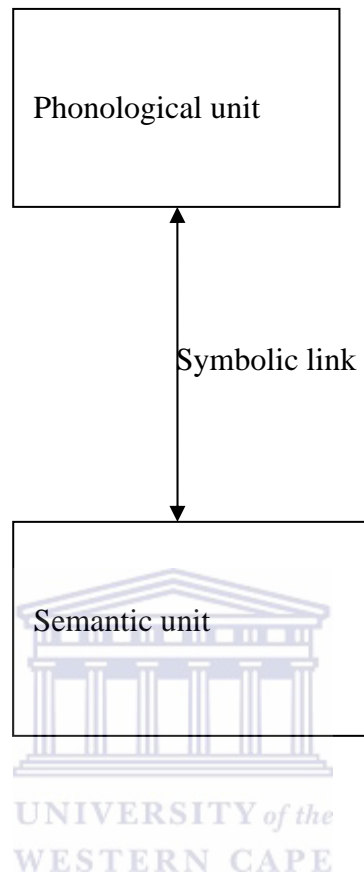


Fig 3.2: Symbolic Unit

It is important to note that the three diagrams represent the same idea in different forms. The bottom line is that every linguistic unit comprises the phonological unit and the semantic unit, and these two units have a symbolic link or relation.

The present researcher agrees with the above scholars, namely, Taylor (2002), the proponent of the existence of the symbolic unit in CG, and subsequent developers of the proposition who include Gao (2005), Chabata (2007) and Khumalo (2007), in as far as the argument that a linguistic expression consists of a phonological and semantic unit is concerned. However, the present researcher differs from the above researchers on the existence of a symbolic link.

The idea of a symbolic link as represented by the single arrows in figs 3.1 and 3.2 tends to oversimplify the relationship between the phonological unit and the semantic unit. These scholars seem to suggest that one phonological unit equals one semantic unit. In other words, there seems to be an inference that every phonological relation has one symbolic relation or link. It should however be noted that one phonological unit may have more than one symbolic relation or link because the semantic unit is open to numerous diverse interpretations. Meaning varies depending on experience. No one lexical item is understood in the same way because of divergent experiences. According to Ungerer and Schmid (1996), there is no one-to-one relation between concepts and words. Furthermore, the culture or epistemological base on which the semantic unit draws, is very complex to be represented by one arrow. As such, the present researcher proposes more than one arrow to represent the complexity of symbolic relations or links. On the whole, the phonological unit can be diagrammatically represented as follows:

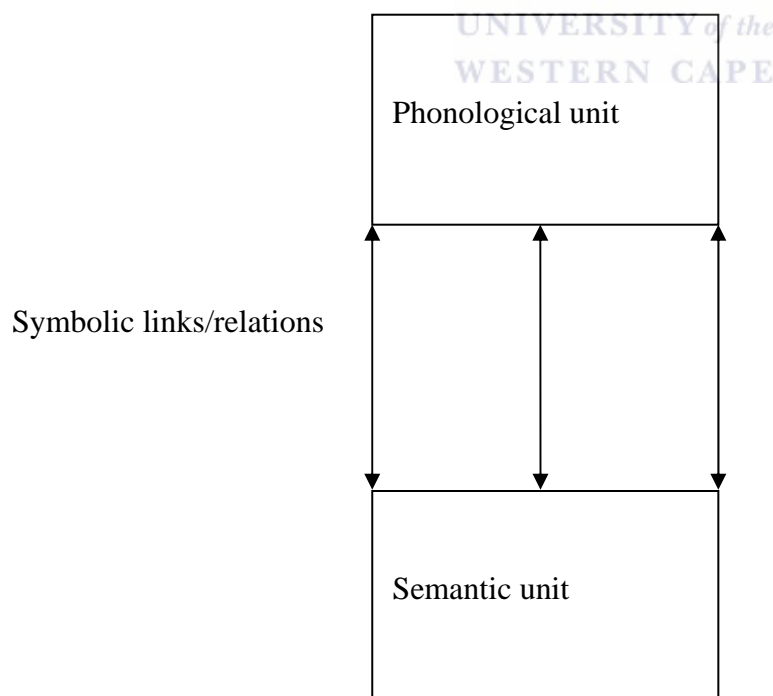


Fig 3.3: Symbolic unit

The symbolic element of CG is closely related to metaphor. According to O'Grady et al. (1987), metaphor is an analogy where there is understanding of one concept in terms of another. It is an implicit comparison based upon the obvious similarities between the meanings of words (Hudson, 2000). That is, one can use a given item to refer to some new meaning by implicitly or explicitly claiming a semantic relationship or similarity between its established and intended new meaning. In other words, in a metaphor, an object is described in terms of another object.

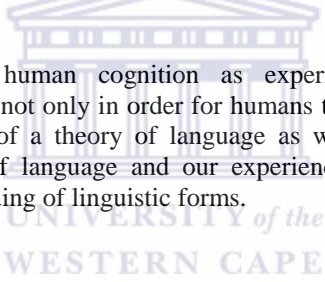
Traditionally, metaphors were not considered as suitable entities for linguistic enquiry. They were regarded as “figures of speech, i.e. as more or less ornamental devices used in rhetorical style” (Ungerer & Schmid, 1996: 114). The earliest discussions of metaphor from a linguistic perspective that are well-documented are Ullman (1957), Weinrich (1958) and Leech (1969). More recent studies include Lakoff and Johnson (1980), Lipka (1988), Lakoff and Turner (1989), Goatly (1997), Chabata (2007) and Khumalo (2007). From these studies, it has emerged that metaphors are not just forms of speech embellishment, but more importantly; they are tools for conceptualisation of abstract categories.

As is shown in Chapter six, a number of compound nouns in Shona terminological dictionaries were created using metaphors. In fact, they were created using imagery drawn from the Shona socio-cultural contexts. Thus, metaphor is a vital element of CG that is used in the analysis of Shona terminology development. It is a vehicle through which experience of well-known objects and events is transferred to abstract categories like medical, linguistic, literary, and musical concepts which are analysed in this study.

Having noted the vastness of CG and what it propounds in general, the next section focuses on the main CG sub-theory that is utilised in this study.

3.2.2 The Prototype Model

This study employs the Prototype Model (PTM) of Cognitive Grammar (CG) in the analysis of compound nouns in Shona terminological dictionaries. The main advantage of using the PTM is that it is part of CG, which recognises the centrality of meaning and how it is embedded in the human mind. According to Sager (1990), any study related to terminology development is semantically-based and as such can be studied from the cognitive perspective. Elaborating on the inextricable link between language and the human mind, Svorou (1994: 3) argues that language is embedded in human cognition. He goes on to state that,



Such manifestations of human cognition as experience, understanding and imagination are necessary not only in order for humans to understand language, but also in the development of a theory of language as well. Linguistic meaning is embodied in the forms of language and our experience of the world, which is required for the understanding of linguistic forms.

It is this cognitive dimension that relates the linguistic forms to their conceptual contents, that is, the referents in the real world that is of great importance in this research. Through this theory, this research explores how compound nouns are created using prototype words, which signify the real world of the Shona people.

PTM is a means for category organisation that is described by Tsohatzidis (1990: 1) as;

(...) a principle whereby elements are assigned to a category not because they exemplify properties that are absolutely required of each one of its members, but because they exhibit to a greater or lesser extent certain types of similarity with a particular category member that has been naturally or culturally established as the 'best example' (or prototype) of its kind.

From the description, we observe that PTM is a way of explaining concepts by referring to the similarities that exist between them. There has to be the best example of the concept category, which according to Taylor (1990: 529) should be “quite rich in specific detail”. The exercise of identifying lexical items as prototypes leads to definitions like ‘best example of a category’, ‘salient examples’, ‘clearest cases of category membership’, ‘most representative of things included in a class’ or ‘central and typical members’ (Rosch, 1978; Lakoff, 1986; Brown, 1990; Tversky, 1990; Ungerer & Schmid, 1996). By way of illustration, *chivaramhanzi* is a newly created compound noun found in *DM* that means a musical note. This compound noun is made up of *chi-*, a class 7 noun prefix that is followed by *vara*, a class 5 noun that means a spot or mark or letter of the alphabet, and *mhanzi* a class 9 noun that means music. Using PTM, it can be argued that the word *vara* that is found in various contexts today could have originally been used to refer to spots or marks on the human body. In this case, *mavara*, the human marks or body spots such as *nyora* (tattoo) become the prototype or ‘best example’ of the category of marks or spots. With the introduction of Western education in Zimbabwe, a writing system was also introduced and letters of the alphabet were compared to *mavara* and letters of the alphabet are today known by the same word. Through sense expansion, lexicographers at ALRI together with music experts coined the term *chivaramhanzi* to refer to a musical note. While a transcribed musical note is not the ‘best example’ of a mark or spot, there is no doubt that any musical note looks like a mark or a spot. It is interesting to note that the prototype word *vara* yielded a number of musical terms such as *chivaramhanzi* (musical note), *chivaramhanzi chakapomhodzwa* (blue note), *chivaramhanzi chakazara* (whole note), *chivaramhanzi chepamusorosoro* (high note) and *chivaramhanzi chepasipasi* (low note). Through the analysis of such examples, this research demonstrates how prototype words are utilised in the creation of Shona compound nouns in

specialised fields. It reveals the role played by prototype words in the standardisation of terminology in specialised fields.

3.3 The Systemic Functional Approach

Shona compound nouns categorised according to Fortune in Chapter five are further analysed using the Systemic Functional Approach (SFL) in the same chapter and chapters six and seven. This is done to determine the various socio-cultural contexts in which Shona compound nouns or their constituent parts are used in the Shona society.

3.3.1 Background to SFL

As noted in the introduction of this chapter, SFL is one of the conceptual frameworks within which the data presented in this thesis is analysed. The SFL approach emerged out of the proposal that the grammatical organisation of all natural languages reflect the function for which language has evolved in the human species. It advances the view that any language use serves to construct some aspects of experience, to negotiate relationships and to realise a satisfactory message (Martin, 1992; Halliday, 1994; Christie, 2005). The approach is thus concerned with language in its entirety. As noted by Capra (1996), the traditional compositional thinking about language needs to be, if not replaced, complemented by a 'systems' thinking whereby we seek to understand the nature and dynamic of a semiotic system as a whole.

3.3.2 Key tenets of SFL

It is the view of the present researcher that SFL can be better understood by looking at the following interrelated aspects: texts, systems, metafunctions and contexts. The four concepts form the core of SFL.

3.3.2.1 Text

The term ‘text’ refers to any instance of language in any medium that makes sense to someone who knows the language (Halliday & Hasan, 1976). To grammarians, a ‘text’ is a multi-faceted phenomenon that can be explored from different stand points. However, Halliday and Mathiessen (2004) distinguish two main angles of vision. From the first angle of vision, the text is viewed as an object in its own right, and from the second, the text is viewed as an instrument for investigating language issues. However, SFL embraces the two seemingly antagonistic points of view by emphasising their complementarity. The fact that the two perspectives are complementary is emphasised by Halliday and Mathiessen (2004) who state that we cannot explain why a text means what it does except by relating it to the linguistic system as a whole; and equally, we cannot use it as a window on the system unless we understand what it means and why. It is this holistic approach that has made the present researcher to adopt SFL as one of the theoretical perspectives for the analysis of compound nouns in Shona terminological dictionaries.

3.3.2.2 Text and Systems

As noted in preceding chapters, this research is based on compound nouns in Shona terminological dictionaries. As such, the texts to be analysed are clauses at the level of wording. According to Eggins (1994), the clause is generally recognised to be the pivotal unit of grammatical meaning. In SFL terminology, therefore, an analysis of Shona compound nouns is at the level of lexicogrammar. In this regard, compound nouns in Shona terminological dictionaries are products of selections in a very large network of systems. For example, Shona compound nouns are clauses that involve systemic patterns of choices. The same compound or its constituent part, for instance, may carry different meanings depending on the context in which it is used. In this research, therefore, language is viewed as a

meaning-making resource and meaning resides in systemic patterns of choice (Halliday, 1994). In other words, the grammar of a language is a network of interrelated meaningful choices. It is noteworthy that this research explores how such systems *network* in the creation of Shona terminology, specifically compound nouns in terminological dictionaries.

3.3.2.3 Metafunctions

In addition, this research lays bare how the interpersonal and textual metafunctions help in the illumination of the various aspects of Shona ideology. Emphasis is mainly on interpersonal meanings carried by Shona compound nouns. It is the view of the present researcher that whatever use the Shona compound nouns are put to, they are always expressing an attitude and taking a role. Thus the analysis of the Shona compound nouns inevitably involves functional labelling, that is, “classifying an item in terms of its role, what it does in relation to the whole” (Eggins, 1994: 138). The analysis is done with a view of having a better understanding of the various aspects of Shona culture. The extent to which the various aspects of Shona cultural contexts are captured by the lexicographers in the Shona compound nouns determine the degree of acceptability of the terms by the target users and ordinary speaker-hearers of the Shona language.

3.3.2.4 Context

Context is one of the key tenets of SFL that is used in analysing Shona compound nouns in this study. Halliday (1975: iv) posits that context is a social system; a system of meanings. He emphasises the concept of a ‘social semiotic’, a concept which systematises our own intuition that each man’s relationship to his human environment is not empty, but full of meaning for him, and that this meaning has been learnt through his interaction with others in that environment.

Language and context are closely intertwined. According to Eggins (1994), our ability to deduce context from text or text from context is evidence of the interrelatedness of the two linguistic concepts. Put differently, language is dependent on context and context dependent on text. This explains why if a text is taken out of context it is difficult to determine its meaning. In SFL terms, when a text is taken out of context it is experientially ambiguous as it is difficult to ascertain the dimensions of reality being referred to, or interpersonally ambiguous as it is not easy to determine the relationship between interactants (Eggins, 1994; Halliday & Matthiessen, 2004). Therefore, meaning resides in context, and this fact has necessitated a contextual analysis of compound nouns in Shona terminological dictionaries in this research. The fact that context is an umbrella concept that covers all aspects of meaning at all levels is diagrammatically represented by Halliday and Matthiessen (2004: 25) as follows:

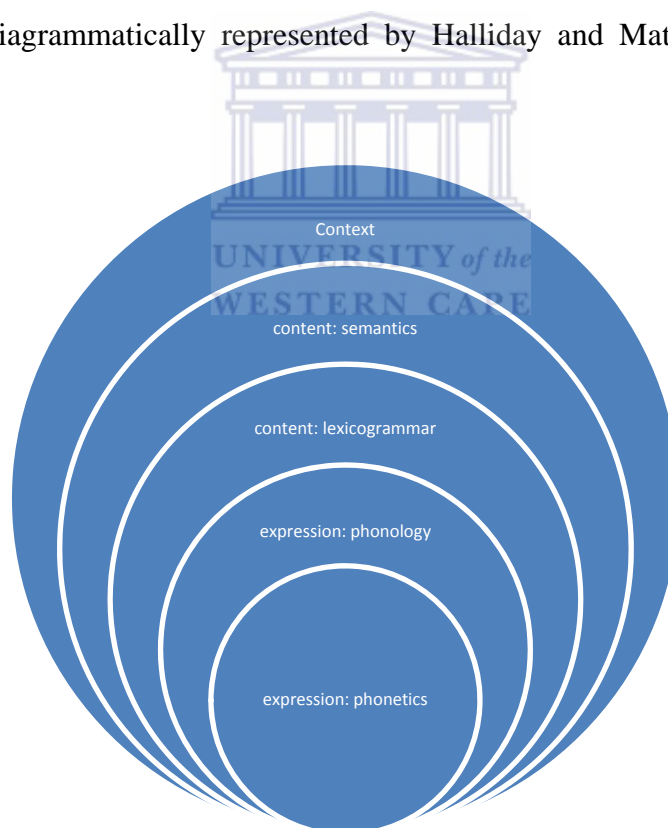


Fig 3.4: Language and Context

In fig 3.4 above it is clear that context covers every level of language, ranging from phonetic, phonological, lexicogrammatical, to semantic level. It is noteworthy that the expression layers of phonetics and phonology are not covered in this thesis, as they are beyond the scope of this study. However, the lexicogrammar and semantic layers are covered in chapters five, six and seven. What is emphasised in all these chapters is that meaning resides in context.

Thus, no text can be free of context. Therefore, to use a text is to use a particular context as there are many socio-cultural contexts in which a text may be used. To use a text is thus to encode particular positions, beliefs, biases, norms, fears, hopes, aspirations, etc. It is to enact a specific cultural standpoint. However, for reasons that are themselves cultural, language users have not been educated to identify cultural elements in text, but rather “to read texts as natural, inevitable representations of reality” (Eggins, 1994: 10). The implication of identifying cultural elements in texts is that as readers of texts we need to develop skills to be able to explain the cultural and ideological positions encoded, perhaps in order to accept, perpetuate, amend, resist, or challenge them (Martin, 1992; Eggins, 1994; Halliday & Matthiessen, 2004; Christie, 2005). Taken this way, a text read in context is therefore not just representational but also constructional in the sense that it is actively involved in the construction of people’s worldviews.

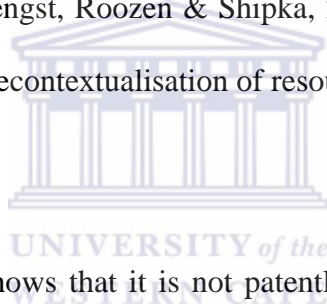
3.4 Semiotic Remediation

As stated in the introduction of this chapter, Semiotic Remediation (SRM) is one of the theoretical approaches employed in the analysis of Shona compound nouns in this study. As such, this section briefly chronicles the development of SRM and explores some of its tenets. It is noteworthy from the outset that SRM is a recent notion that was coined by Prior and

Hengst (2010). However, a closer examination in the next section will show that its links with other notions such as Iedema's (2000, 2001, 2003, 2007, 2010) resemiotisation. In actual fact, SRM is an extension of SFL.

3.4.1 Background to SRM

According to Prior and Hengst (2010), remediation points to ways that an activity is (re)mediated, and not mediated anew in each act, through utilising the resources at hand, putting them to present use, and thereby producing altered conditions for future action. As a practice, it draws attention to "the diverse ways that humans' and non humans' semiotic performances (historical or imagined) are re-represented and reused across modes, media, and chains of activity" (Prior, Hengst, Roozen & Shipka, 2006: 734). It therefore highlights the re-cycling, re-purposing and recontextualisation of resources across different modes.



A closer examination of SRM shows that it is not patently different from Iedema's (2003) notion of resemiotisation. Resemiotisation (Iedema, 2000, 2001, 2003, 2007, 2010) was promulgated as a notion to address the ways that practices transition meanings (the content plane) across structural phenomena (the expression plane). According to Iedema (2003: 41), "Resemiotisation is about how meaning making shifts from context to context, from practice to practice, or from one stage of a practice to the next". This notion can be traced back to Jakobson's (1971a) intersemioticity and Eco's (1976: 55) concern with "semiotics" whose expression plane is another semiotics". Thus, resemiotisation highlights how practices capitalise on making meanings traverse across semiotic modes, which is an aspect that is emphasised in SRM.

SRM can be summarised as how we routinely report and re-voice other's words in talk. It is also about how people, producers/directors and/or actors in movies and advertisements routinely re-perform others' gestures and actions, repurpose objects, re-present ideas in different media/modes, and re-make their world and themselves in the process (Prior & Hengst, 2010). This involves intertextuality and recontextualisation of different discourses and semiosis (signs), as well as blending of discourses and semiosis (multimodality).

3.4.2 Advantages of SRM

SRM as an approach is advantageous because it is informed by multiple lines of scholarship that emphasise chains of media and chains of mediation in social practices and contexts. Such social practices and contexts are highlighted in this research as Shona cultural contexts. In addition, the SRM approach includes Bolter and Grusin's (1999) notion of remediation (transformation across media); Latour's (1999, 2005) exploration of technical mediation in actor-networking theory; and recent accounts of mediated discourse analysis (Norris & Jones, 2005; Scollon, 2001; Scollon & Scollon, 2003, 2004).

Furthermore, SRM incorporates Linnell's (1998) notion of recontextualisation; Iedema's (2000; 2001; 2003; 2007; 2010) analyses of resemiotisation; Hutchins' (1995: 118) characterisation of distinguished cognition as 'propagation of representation across representational media'; Fairclough's description of intertextual and interdiscursive chains; and studies of mediated activity (Cole, 1996; Valsiner & Rosa, 2007).

Thus SRM as practice is fundamental to understanding the work of culture as well as the transference of meanings across different modes. In the words of Prior and Hengst (2010: 6-7),

semiotic remediation argues for an approach that is grounded in a dialogic understanding of semiotics, that focuses on the situated and mediated character of activity, and that recognises the deep integration of semiotic mediation with the practices of everyday socio-cultural life.

SRM is therefore rooted in the understanding of texts in relation to everyday socio-cultural contexts. This makes it relevant to this study, which is mainly a contextual analysis of Shona compound nouns.

Furthermore, SRM emphasises that displacement takes place when texts are remediated. In other words, both form and meaning may be displaced when a text is recontextualised. This is a very important tenet as Shona compound nouns are repurposed and transformed from ordinary vocabulary to specialised terminology in terminological dictionaries in the fields of health, language, literature and music.

3.5 Summary of Chapter

This chapter has reviewed the theoretical framework for the study. It focused on the quadruple nature of the conceptual framework. The four components of the framework that the chapter presented are TDA, CG, SFL and SRM, which is an extension of SFL. The chapter traced the history of TDA and noted its relevance to this study; that of providing the basic technical terms with which to describe language. In addition, it explained the importance of the CG approach and emphasised how it puts a premium on meaning as it relates to daily experiences and the environment, thereby rendering it relevant to this study

that has as one of its objectives the investigation of the influence of socio-cultural factors on the development of compound nouns in Shona lexicography. The chapter chronicled the history of SFL and emphasised how the approach is utilised in the contextual analysis of Shona compound in Shona lexicography. Finally, the chapter presented SRM, which has been shown to be an approach that highlights the reuse of existing resources across different modes.



Chapter Four

Research Design and Methodology

4.0 Introduction

This chapter focuses on the methodological considerations for the study. Methodology is described by Haralambos and Holborn (2000: 965) as an important aspect of research design. They state that,

Any academic subject requires a methodology to research its conclusion. It must have ways of analysing data so that theories can be tested, accepted or rejected. Without a systematic way of producing knowledge, the findings of a subject can be dismissed as guess work or even as common sense made to sound complicated.

Methodology is thus an important tool of research in that it determines how the conclusions and findings of a study are reached. It is the means with which data is collected and it gives the precise stages, guidelines and parameters through which objectivity can be achieved in a research. Consequently, the credibility of any research findings is grounded on the strength of the methodologies employed.

This chapter highlights that this research is largely qualitative. However, within the qualitative research design, a number of methods are identified as relevant to this research, mainly the computational research resource called the corpus. The other research methods employed in this research are structured interviews and written sources; mainly Shona terminological dictionaries.

4.1 Qualitative Research

According to Cohen and Manion (1994), qualitative research is an approach in terms of which the researcher participates in a social context for an extended period of time, collecting

available data in order to shed light on the research topic on human life. In the same vein, McMillan and Schumacher (2001) purport that the purpose of qualitative research is to give a detailed understanding of social phenomena from the participants' perspectives. It is a continual process of developing a research design and of collecting and analysing data and assumes interactive roles in which observations are recorded and participants are interviewed within a range of contexts.

4.2 Triangulation

As stated in chapter one, this research is in the area of lexicography, which is a discipline that revolves around a number of practices that include observing, collecting, selecting, analysing and describing, in a dictionary; a number of lexical items (words, word elements and word combinations) belonging to one or more languages (Svensen, 2009). From the definition, it can be deciphered that lexicography involves a plethora of activities that obviously draw from other disciplines such as linguistics, sociolinguistics, translation and terminology. In other words, lexicography is interdisciplinary in nature. Any attempt to carry out a study in lexicography therefore inevitably requires the use of a number of informative methods. As such, the researcher used a multi-faceted methodology in the collection of data. In other words, triangulation was the methodological expression for this study.

Triangulation is the employment of two or more methods of data collection in the study of aspects of human behaviour (Cohen & Manion, 1994). Denzin and Lincoln (1998) define triangulation as a research tool that assists the researcher to get to the finding by seeing or hearing multiple instances of it from different sources, using different methods, and by squaring the finding with which it should coincide. They posit that the triangulation method

carries the assumption that there is a fixed point that can be triangulated. Thus, any point of research can be viewed from different angles and such different methods of exploring it are required. In view of the above, any one method of data collection is insufficient (Cohen & Manion, 1994), hence the need for triangulation for this study that is largely qualitative.

This chapter discusses different but complementary methods and techniques, which were used by the present researcher in the collection of linguistic evidence for this study. The following methods will be discussed:

- a) Structured interviews;
- b) Written sources;
- c) Shona corpus.

4.2.1 Structured Interviews

For the purposes of collecting information on how Shona compound nouns were created and determining the extent to which terms were created in Shona socio-cultural contexts, the present researcher carried out interviews in the months of June and July 2010 in Zimbabwe. The researcher interviewed lexicographers; health, language, literature and music experts that the lexicographers had worked with in the compilation of the three Shona terminological dictionaries under investigation in this study; students at schools, colleges and universities; and ordinary speaker-hearers of Shona. A total of nine lexicographers were interviewed. These comprised four editors of *DUU*, three editors of *DM* and two editors of *DDU*. These were selected because of their experience in lexicography, the discipline under which this study falls. In addition, they have experience in linguistics and as such provided invaluable technical information on how they have created compound nouns in Shona terminological dictionaries.

The researcher also interviewed (20) subject specialists. These consisted of four members of the 12-member panel of health professionals who assisted in the compilation of *DUU*, six members of the 19-member panel of music specialists who were central in the compilation of *DM* and (10) members of the 31-member panel of Shona language and literature lecturers and teachers who were consulted at various levels of compiling *DDU*. These were selected because they were the experts on whom the lexicographers relied upon for the collection, selection and defining of terms including compound nouns that we find in the three Shona terminological dictionaries. As such, they provided information on what influenced their decisions in the development of compound nouns.

It is also important to note that in as much as the present researcher would have liked to interview all the subject specialists who worked in conjunction with lexicographers in the compilation of Shona terminological dictionaries, it was not practically possible due to the fact that in recent years, Zimbabwe has witnessed a massive exodus of professionals in different fields due to the prevailing economic hardships. The present researcher's estimation, based on daily news reports is that only a third of the health, music, language and literature professionals are still in Zimbabwe. However, the case of lexicographers is different. Despite being subjected to the same harsh economic environment, more than 90 percent of them are still in Zimbabwe. The very few who are no longer involved with lexicographic work are still in Zimbabwe and were contacted for interviews. As such, all the lexicographers who compiled the three Shona terminological dictionaries were interviewed.

To determine the efficacy of Shona compound nouns in the linguistic community for which they are intended, a total of (10) medical students were meant to be interviewed at the University of Zimbabwe's School of Medicine. Only final year students had been earmarked

for this study because of their relatively long experience with using Shona medical terminology. One of the requirements for Zimbabwean medical students is that apart from proficiency in English they are expected to be fluent in either Shona or/ and Ndebele, the recognised indigenous national languages in Zimbabwe. In addition, a considerable number of them use *DUU* as a source of reference when dealing with patients who exclusively speak Shona. Therefore, medical students were expected to help the present researcher in assessing the effectiveness of Shona medical terminology, in particular compound nouns, as vehicles of communication.

However, medical students could not be interviewed for this research because of bureaucratic delays in acquiring the clearance letters from the UZ Medical School. Be that as it may, the efficacy of the medical terms was tested using ordinary speaker-hearers of Shona as the emphasis was on the relationship between medical terms and the Shona cultural contexts from which they emanate. A total of 10 ordinary speaker-hearers of the Shona language were interviewed. The effectiveness of Shona compound nouns on expressing medical concepts, for example *shuramatongo/mukondombera* (AIDS), *chiomesamutezo* (stroke), *chiomesashaya* (tetanus) and *mashangaropa* (pus mixed with blood) were thus explored through interviews with ordinary speaker-hearers of Shona and some medical practitioners who participated in the interviews for this research. These interviewees gave objective opinions since they were not involved in the creation of the medical terminology in *DUU*. They offered honest opinions on the appropriateness of the Shona compound nouns in *DUU* vis a vis the context of the Shona culture.

Ten students of music at Great Zimbabwe University (GZU) in Masvingo were interviewed because they use Shona musical terms in their lectures, studies and research work. GZU

teaches music in Shona and uses *DM* as a source of reference. Only final year students majoring in music were interviewed for they were assumed to have worked with Shona musical terminology, which includes Shona compound nouns, for a relatively long period. It was also the assumption of the present researcher that those majoring in music had a better grasp of the subject than those who study it as a minor subject. With such grounding in the subject, the students provided invaluable information on the relationship between Shona compound nouns and the Shona social and physical environment as they constitute part of it. More information on the relationship between Shona compound nouns in *DM* and the Shona culture was solicited from 10 interviewees from the ordinary speaker-hearers of Shona in Zimbabwe.

The present researcher also interviewed 10 final year students majoring in Shona at the GZU. GZU was selected because it is the only university in Zimbabwe that is teaching Shona language and literature in Shona. Their policy on Shona language teaching has resulted in students using Shona terminology to refer to all Shona linguistic and literary concepts in lectures, tutorials, seminars, assignments and examinations. With such varied experience in Shona linguistic and literary terms, students gave objective opinions on the effectiveness of compound nouns that are found in *DDU*. More information on the relationship between Shona compound nouns in *DDU* and the Shona culture was obtained from 10 ordinary speaker-hearers of Shona who were interviewed in Masvingo in Zimbabwe.

The researcher carried out structured interviews. This type of interviewing had the advantage of soliciting varied responses in abundance. A digital sound recorder was used in the recording of the interviews. McMillan and Schumacher (2001) identify the use of sound recorders as an important way of ensuring trustworthiness and credibility of a research.

Where necessary, the researcher supplemented structured questions with follow-up questions. This helped in tapping more information from the interviewees. On soliciting information on how compound nouns were created interviewees were asked structured questions based on compound nouns found in Shona terminological dictionaries. For example, Shona language and literature students were asked questions based on a list of Shona compound nouns that we find in *DDU*:

Shona Compound Noun	English Equivalent
<i>bazinyana</i>	sub-dialect
<i>bedzanyaya</i>	resolution of conflict
<i>bvunzokaururo</i>	supplementary examination
<i>bvunzonyana</i>	mock examination
<i>chiitobatsiri, chiitogasva</i>	auxiliary verb
<i>chiitogama</i>	defective verb
<i>chiitondeva</i>	verb phrase
<i>chiitosingwi</i>	true verb
<i>chirungamutauro</i>	figure of speech
<i>chiumbwamupfungwa</i>	mental picture
<i>chizitasimboti</i>	nuclear substantive
<i>dongoreragotsi</i>	flashback
<i>dudzirachombo</i>	adverb, adverbial
<i>dyorashaya</i>	tongue twister
<i>fananidzobonga</i>	metaphor
<i>gokoraenda</i>	becomes
<i>gokoradzoka</i>	from
<i>gudziramugumbeze</i>	hyperbole, exaggeration for effect
<i>mudzinyukira</i>	derived radical
<i>zimunzwamundove</i>	verbal irony

Table: 4.0: Shona Linguistic and Literary Terms

Below is a sample of questions that were asked in the structured interviews.

- i. In your view, how effective are the given compound nouns in expressing the linguistic or literary concepts that they denote?
- ii. Are you familiar with the words or morphemes that make up the given compound nouns?
- iii. Do the words or morphemes that make up the compound nouns have other meanings that you are familiar with? If so, state them.
- iv. Do you find any relationship in meaning between the existing morphemes or words that you know and the newly created compound nouns? If so, explain the relationship.
- v. Can you detect any influence of the Shona socio-cultural environment in the newly created Shona compound nouns?
- vi. In your view, are the newly created compound nouns user friendly?
- vii. From which Shona dialect/s are the words that combine to form compound nouns mainly drawn from?
- viii. In your view, are the Shona dialects fairly represented in the newly created Shona compound nouns.

From such questions, the interviews yielded information on how existing linguistic items and the cultural contexts they are drawn from can be utilised in the creation of new terminology in the health, music, language and literature fields. The recorded interviews were transcribed from the sound recorders to notebooks.

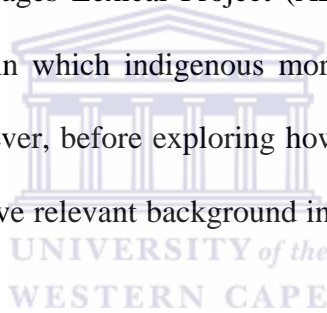
4.2.2 Written Sources and Document Analysis

The study involved extensive reading of written sources on lexicography and terminology development. It also utilised written sources on TDA, CG, SFL and SRM, the theoretical

frameworks for this study. As already stated, the present researcher made use of Shona terminological dictionaries, namely, *DUU*, *DM* and *DDU*. These are the principal sources that were analysed in this study. The present researcher thus did a linguistic and textual analysis of *DUU*, *DM* and *DDU* with the objective of exploring the role of prototype words in the formation of compound nouns found in Shona terminological dictionaries. The linguistic and textual analysis was also done with the objective of establishing the resultant patterns from the use of prototype words.

4.2.3 Shona Corpus

In this study, the African Languages Lexical Project (ALLEX) Shona corpus was used to search for the various contexts in which indigenous morphemes or words that we find in compound nouns are used. However, before exploring how the Shona corpus was utilised in this research, it is important to give relevant background information that will help illuminate the meaning of the term *corpus*.



4.2.3.1 Corpus

Scholars around the world have defined the term *corpus* in various ways. According to McEnery and Wilson (1996), *corpus* is a Latin term that means *body*. In linguistic studies, the term has been extended to indicate any body of text. Crystal (1997) defines the term as a collection of linguistic data, either written texts or a transcription of recorded speech, which can be used as the starting point of linguistic description or as a means of verifying hypotheses about a language. A similar definition is given by Kennedy (1998: 1) who defines a corpus as a “body of written text or transcribed speech which can serve as a basis for

linguistic analysis and description.” From the given definitions, it can be inferred that a corpus is a collection of texts combined as a databank for linguistic research.

From the outset, it is important to note that traditionally, the term corpus could be defined without reference to computational linguistics, but in this technological age it is becoming increasingly difficult to define the former without reference to the latter. However, it is important to outline how this important tool of linguistic research emerged before looking at its modern manifestation. The history of the corpus can be explored by giving a brief background of corpus linguistics.

4.2.3.2 A Brief History of Corpus Linguistics

Relatively speaking, corpus linguistics is a fairly new approach to language studies. According to Teubert and Cermacova (2004), corpus linguistics emerged in the 1960s, at the same time Noam Chomsky made his impact on language studies. They point out that while language theory became increasingly interested in language as a universal phenomenon, other linguists had become more and more dissatisfied with the descriptions they found for the various languages they dealt with. Some of the grammar rules in these descriptions were so obviously violated in all texts that they could not be adequate. Certain features of the languages were insufficiently described. For example, there had always been a distinction between transitive verbs and intransitive verbs. The two scholars contend that this is not enough to describe the number and quality of objects or complements that can depend on a verb. These objects include the direct object, various kinds of indirect objects, among others. Teubert and Cermacova (2004) conclude that it is details such as these that raised empirical questions which could not be answered by introspection alone. Real language data were needed for linguistic research and this need gave rise to corpus linguistics.

The chronicling of the history of corpus linguistics would not be complete without reference to the famous Brown Corpus that was compiled in the 1960s. It has become common knowledge in corpus linguistics that this corpus was named after Brown University in Providence, Rhode Island, where it was compiled by Nelson Francis and Henry Kucera. According to Richards (2004), the Brown Corpus consists of one million words, taken in samples of 2000 words from 500 American texts belonging to 15 categories as defined by the Library of Congress. He describes it as a carefully organised corpus that was thoroughly proofread until it was almost free of mistakes.

Another important early corpus project was the English Lexical Studies, begun in Edinburgh in 1963 and completed in Birmingham. The principal investigator was John Sinclair. It was he who first used corpus for lexical investigation. His work led to the boom of corpus linguistics and the compilation of large corpora in the 1970s and 1980s (Biber et al., 1991).

From the 1990s to date, there has been a paradigm shift in corpus linguistics. Prominent linguists have become aware of the essence of the corpus as a source for language context (Biber et al., 1998; Sinclair, 1991; Stubbs, 2001). Language, in corpus linguistics is almost universally viewed as a social phenomenon. The reasons for the new paradigm shift can best be explained by exploring the advantages of the corpus approach.

4.2.3.3 Advantages of the Corpus Approach

A corpus-aided approach was opted for over other approaches such as the generative approach because of the advantages that it offers to research in language studies. The most significant strength that the approach has emanates from the emphasis it puts on meaning. According to

Teubert and Cermakova (2004), if researchers want to find out what words, sentences and texts mean, they should opt for corpus linguistics. They rightly note that language is a social phenomenon. It is this emphasis that it lays on the real situations and live conversations that makes it very relevant to the current study which is basically a contextual study of Shona compound nouns that are found in Shona terminological dictionaries.

The emphasis of meaning as emanating from social context is not shared in other linguistic circles. For instance, the perspective of Chomskyan and generative linguistics represents a different view of language. In this perspective, language is reduced to structural interactions in the human mind. While this view is legitimate, it is important to note that it does not help expose the inextricably intertwined relationship between language and society, which is the bed rock on which this study is premised. The emphasis on innate language rules does not help illuminate the social dynamics of language. On the contrary, the corpus can reveal more about the meaning of words than standard or Chomskyan linguistics as it utilises live discourses for linguistic analysis (Stubbs, 2001). Having noted why the corpus approach was opted for in this study over other approaches, it is important to explore the exact type of corpus utilised in this research.

4.2.3.4 Corpus Typology

There are various types of corpora. These include the monitor corpus, reference corpus, opportunistic corpus also known as cannibalistic corpus, parallel or translation corpus and internet corpus. It is the first type of corpus that is used in this study and as such it is the only one that is defined in this section.

4.2.3.5 The Monitor Corpus

According to Kennedy (1998: 22), “a monitor corpus is an open-ended language bank which is only limited by financial resources and technology needed to maintain.” It is an example of “huge, changing bodies of no finite size, flowing across a set of filters which extract linguistic evidence” (Sinclair, 1992: 382). Its relevance to this study is clearly articulated by Teubert and Cermakova (2004:71-72) who define it as an open-ended corpus that is, in principle, regularly updated. Its purpose, they concur, is to monitor language change. The two scholars point out that this particular corpus is useful as it provides information such as:

- the change of frequency of words or other units of meaning (compounds, multi-word units, collocations, set phrases), which is often indicative of a change in meaning or a change in domains in which words are used;
- the occurrence of new words;
- the occurrence of new larger units of meaning;
- changing context profiles, i.e. changes in the frequencies of words occurring in the contexts of words or other units of meaning.

The four bullets can be summarised as follows: A monitor corpus provides various contextual meanings of words to the extent that both old and new contextual meanings can be deciphered from it. For corpus linguistics, therefore, language is a meaning-making resource that is inextricably linked to the society to which it belongs in the sense that it is the members of the language community who negotiate what units of meaning mean. Thus corpus linguistics puts researchers into a position where they can inform themselves about how other speaker-hearers of the language have made use of the same language in varying contexts. Such knowledge, as Teubert and Cermakova (2004) note, empowers researchers to contribute successfully to the discourse of which they are members. As such, the importance of a corpus on this study that is

context-based cannot be over-emphasised. However, it is crucial to clearly outline from the outset how the corpus was utilised as an empirical basis for this study.

4.2.3.6 Corpus-based, corpus-driven or corpus-aided?

Tognini-Bonelli (2001) distinguishes between the corpus-based and corpus-driven approaches. She explains that an approach is corpus-based if every aspect of the study or research is premised on empirical evidence extracted from the corpus. By implication, a research is corpus-based if it is validated by corpus evidence. She points out that findings are corpus-driven if they are extracted from the corpus or corpora. However, her distinction is not satisfactory in the sense that it is not very clear what amount of findings constitute corpus-based and corpus-driven. For this reason, the present researcher opted for the term corpus-aided, which aptly sums how the corpus was harnessed in this research.

The term corpus-aided, suggests that the corpus is not the only empirical source used in a study, which was the case in this study that was dependent on a multi-faceted methodology. It implies that the Shona corpus is one of the sources that helped illuminate the study of compound nouns that are found in Shona terminological dictionaries.

4.2.3.7 The Shona ALLEX Corpus

The Shona Alex Corpus is a systematic, well-designed and selective collection of written texts and transcribed speech that is in electronic form. In corpus linguistics terms, it is a monitor corpus because it is an open-ended machine readable corpus.

4.2.3.8 Background Information on the Shona Alex Corpus

The Shona ALLEX Corpus was named after the acronym ALLEX, which stands for the African Languages Lexical Project. Tokens for the corpus were collected by members of the ALLEX Project when they compiled the first corpus-aided Shona monolingual dictionary, *Duramazwi reChiShona* (1996). The collection of the data for the corpus started in 1993 and has continued right up to the present day primarily for the purposes of carrying out more lexicographic projects at ALRI.

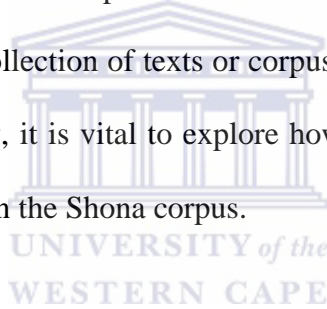
Apart from the primary objective of providing lexical items and the various contexts in which they would appear, there were other secondary objectives that the compilers of the Shona corpus had. One of the secondary objectives was to compile a corpus that would correlate the Shona language with sociolinguistic factors such as age, gender, social class and geography. As noted by Hadebe (2006), the corpus would also yield vital information on registers, code switching and other speech styles that would interest scholars from as broad a field as dialectology to pragmatics. The type of language to be collected had to ensure that various groups in society are represented in terms of age, gender, level of education, occupation and even place of residence whether in the countryside or in cities.

However, it is important to assess its usefulness in terms of the type of information it contains. It is essential to look at the extent to which it represents the various contexts in which the Shona language is used.

4.2.3.9 Issues of Representativeness and Credibility

Ever since linguists started using corpora in language studies, the issue of how corpora should be composed and the extent to which they can be regarded as credible tools for linguistic research have taken centre stage. These conundrums have drawn a lot of research interest. Any characterisation of a corpus will thus be incomplete if it does not cover the issues of representativeness and credibility.

A corpus is a “collection of naturally occurring language text, chosen to characterize a state or variety of a language” (Teubert & Cermakova, 2004: 62). The question that linguists have been grappling with and failed to come up with a consensus is how to choose the samples of texts that constitute a balanced collection of texts or corpus. In order to assess the importance of the Shona corpus to this study, it is vital to explore how the various cross-sections of the Shona discourse are represented in the Shona corpus.



The Shona corpus, which has 2 962 412 tokens or running words, is a composition of both written and oral materials from various genres collected from all the Shona speaking districts of Zimbabwe. It comprises both oral and written Shona texts. As noted by Mberi (2002) recording of oral materials was done in the following contexts: (a) Padare (Traditional court sessions);

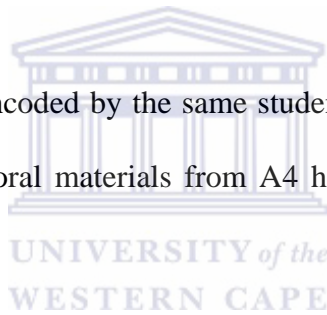
- (b) Classroom (Shona lessons at schools and colleges);
- (c) Social occasions such as weddings;
- (d) Daily conversations at home;
- (e) Radio and television recordings.

The genres covered within these contexts included:

- (a) Narratives;
- (b) Myths;
- (c) Legends;
- (d) Folktales;
- (e) Songs.

Recorded oral interviews were transcribed by trained Data Entry Operators (DEOs) who comprised Final year students who were pursuing the Bachelor of Arts Degree in Shona, Honours students in Shona and students in the Masters Degree Programme in African Languages and Literature. These students did their transcriptions under the supervision of lecturers in the Department of the African Languages and Literature at UZ.

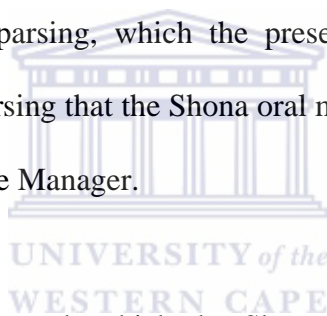
The transcribed data would be encoded by the same students. The encoding process entailed transference of recorded Shona oral materials from A4 hard-covered exercise books to the computers for electronic storage.



The encoded Shona oral material would then be tagged. According to Mangoya (2009), tagging is the marking of texts for the purposes of retrieval in the corpus. For example, a foreign word would be marked as presented in the example that follows: *Mukomana uyu anoridza* <foreign> drum </foreign> (This boy plays the drum). This marking of texts in the corpus is a way of categorising data. When it comes to research, a researcher interested in code switching or code mixing in the Shona language, for instance, may just command the selection of all contexts in which foreign words are used. The fact that the Shona corpus is tagged is testimony to the fact that the source of data for this research is a systematic one.

The transcription, encoding and tagging processes were all done in the data processing rooms in the African Languages and Literature Department at UZ. However, since the institutionalisation of the ALLEX Project into the African Languages Research Institute (ALRI) in 2000, these processes are now done at the Institute.

The transcribed, encoded and tagged data would then be parsed by the Data-base Manager. Mangoya (2009) defines parsing as the application of the electronic proofreading programme to check for consistency of the tagging process. It is an electronic process of ensuring that the tagging process, which has already been discussed as an integral part of corpus building, is done in the procedural way. All the Shona texts that are found in the Shona corpus today passed through the process of parsing, which the present researcher views as a quality insurance process. It was after parsing that the Shona oral materials would then be exported to the Shona corpus by the Data-base Manager.



On the overall, the processes through which the Shona oral materials underwent can be summed up as follows:

Recording -> Transcription -> Encoding -> Tagging -> Parsing -> Exportation

Having noted the systematic way in which the Shona oral materials underwent, it goes without saying that the data provided by the ALLEX Shona Corpus are authentic, credible and trustworthy. The system of data quality assurance is enough evidence which shows that the data drawn from the ALLEX Shona corpus can be trusted and as such suitable for linguistic research. To establish trustworthiness of the qualitative data, Shenton (2004) suggested the concepts of credibility, confirmability, and dependability as essential decisive factors for

quality in qualitative research. From the above discussion on how the Shona oral materials were collected, transcribed, encoded, tagged, parsed and exported, it can be concluded that the Shona corpus, passes the three test factors.

As already pointed out, the ALLEX Shona corpus also comprises written Shona texts. The written texts include the following:

- (a) Kwayedza (Weekly national newspaper);
- (b) Shona dissertations from teachers' colleges and universities;
- (c) Shona novels;
- (d) The Shona bible;
- (e) Unpublished documents.

It includes Shona terms and how they are used by the Shona speakers in various socio-cultural contexts. Below are excerpts from the Shona corpus, but before looking at these it is essential to explore the few shortcomings of the corpus.

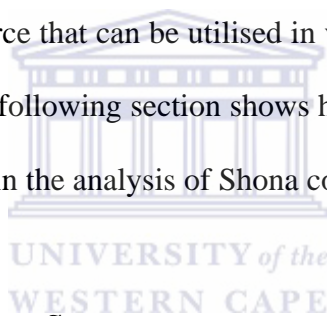
4.2.3.10 Limitations

The excerpts from the ALLEX Shona Corpus contain a few typographical errors. However, a clean-up exercise is currently underway. This, however, is a challenge that faces all corpora. No known corpus can be said to be error free.

The other limitation of the ALLEX Shona Corpus is that it lacks certain lexical items. For example, the word *betepeswa* (butterfly) is not part of the Shona corpus yet it is not a rare word among Shona speaker-hearers. This, however, is a common feature of every known

corpus that no matter how big a corpus might be, some expressions and words will always be missing. However, Hadebe (2006) offers a solution by emphatically stating that whoever uses a corpus should know that such gaps may be filled by introspection. Furthermore, such gaps demonstrate the fact that some lexemes are rarely used in a language and that explains their absence in a general-purpose corpus. With a strong resentment against the use of taboo words in the Shona speech community, it is not surprising to note that any such offensive words are very rare or almost non-existent in the ALLEX Shona Corpus.

However, the value of the corpus to this study and other research activities far outweighs its shortcomings. The ALLEX Shona corpus, like any other corpus, has some weaknesses, but nonetheless remains a vital resource that can be utilised in various research endeavours on the Shona language and culture. The following section shows how the corpus, mainly through the concordance system was utilised in the analysis of Shona compound nouns.



4.2.3.11 The Context Concordance System

In a corpus, any word can be searched using the corpus query programme or the context concordance system. Kennedy (1998: 247) defines a concordance as, “a formatted version or display of all the occurrences or tokens of a particular type in a corpus.” According to Hartmann and James (1998: 27),

The keyword in context concordances can display the words preceding (left of) or following (right of) the keyword in either frequency or alphabetical order, producing evidence on such aspects of usage as collocation, compounding and lemmatisation.

In short, the target or search item appears in the middle of a line of text with its contexts of use on its left and right sides. Biber et. al. (1998) refer to such kinds of displays as KWIC

(Key Word in Context) displays. The importance of the context concordance system to this study that focuses on a contextual analysis of Shona needs not be overemphasised.

The concordance programme used for this research to search for various word contexts in the Shona ALLEX Corpus was developed by Daniel Ridings, who is a renowned corpus linguist who was part of the ALLEX Project. As noted by Mberi (2002), this programme has become known as Daniel's Concordance Programme (DCP) by its users, mainly members of the ALLEX Project. He further observes that it was a modification of the Oxford Concordance Programme (OCP). Mberi (2002) and Chabata (2007) attribute this modification to the realisation that the OCP could not be used productively in languages such as Shona, Ndebele, Nambya, Kalanga and others that use the conjunctive or agglutinative writing system. In the Shona language, for example, the constituent elements of the compound nouns such as nouns, verbs, adjectives, prefixes, affixes and affixes are written together in one word form. The OCP, which was designed for disjunctive languages, was deemed less effective in searching for such kinds of grammatical information. The DCP was, therefore, selected for this research that deals with numerous constituent parts that are written conjunctively as compound nouns.

Below are corpus search results for the Shona words *nera* (ladder) and *mhanzi* (music), which are pre-existing Shona nouns, which respectively belong to classes 5 and 9, that combine to form a Shona noun compound *neramhanzi* (music scale).

ALLEX -- Shona Corpus (2,962,412 words)

Search for ".*mhanzi" in SHONA

118 hits (1000 maximum)

The limit of 1000 hits has been added again. If your work would be helped by having it removed please get in touch with [some help](#). We can set up two different access points in that case, one for limited and one for unlimited results.

angu , imimi vananyakutumbura **manera** . Kuronga dhende rokusiisa mwana
muchiruka chikoro

iya mota paainge audzwa **manera** akananga kurisepisheni . Akawana
ndokubva akwira paine

iya mota paainge audzwa **manera** akananga kurisepisheni . Akawana
ndokubva akwira paine

vakanaka . Ivo vanoramba vachiti **manera** akasimba , vangangodonha
hapana vakakuvara .

okwira kana awakambokwira , iwe **Manera** ako ndiMashumba , chikomba chako
Suzan . chaunoti

vhi yamateneti gore negore . " " **manera** aunokwira kana awakambokwira ,
Hapana iwe Suzan

nyamisa kumeso . Vakafamba , **manera** eHarare Central Police Station
ndokudzika vonanga

nyamisa kumeso . Vakafamba , **manera** eHarare Central Police Station
ndokudzika vonanga

aedza dzimwe mhindupindu **manera** kushamwari ,Ndozokwira nekudzaka
,Ndichatsvanga nyore

atani kana ndamuona . Wototanga **manera** nekumudzimai . Tave kutoparara ,
kukwira handidi

The African Languages Research Institute website. [Online], Available:
<http://www.uz.ac.zw/alri> [Downloaded 28/04/09 10:25am].

The above information was extracted from the ALLEX Shona Corpus without modifications.

The above hits and the contexts in which they appear in written texts are only 10 out of a possible 118 hits for the word *nera* (ladder). In the same corpus, the word *mhanzi* (music) is presented as follows:

ALLEX -- Shona Corpus (2 962 412 words)

Search for ".*mhanzi" in SHONA

554 hits (1000 maximum)

The limit of 1000 hits has been added again. If your work would be helped by having it removed please get in touch with [some help](#). We can set up two different access points in that case, one for limited and one for unlimited results.

wachipempera wari mumusha maMangate (**Mumhanzi** wokuvhara). PfupisoUchishandisa mazwi inogona kutibetsera pakunyora chinyorwa **chezvemimhanzi** chatiri kuda kunyora . Takapihwawo mamwe buka mupfure ave kuenda kuFort Victoria **chirimhanzi** oti ndinonzi weMhanzimupandira. Kuti weMha ani?mafutaNdiye wazobereka nenguwo one **chirimhanzi** two , mhikiti three uyu ari kuMazoe, ne rwa kwadzo , kuridzwa kwadzo , nedzimbo **dzacho.Mumhanzi** wembira mumhanzi wevadzimu . Panoitwa otova nechibvumirano chokutsikisa ndiro **dzemhanzi** nekambani yokuGermany inonzi Piranha Muz ererano nokuda kwaaiita Dorothy nokuda **kwemimhanzi** yaairidza iyi.Mumeso make nomupfungwa chi.Mazwi anodzika pasi 4 . Chinoridzwa **mhanzi** , chine tambo . 7 . Rinonwiwa , rinodhaka sechibage nezviyo . 25 . Dzinoridzwa **mhanzi** , dzine twusimbi . 26 . Inyaya dzinotaura zidziswa vakomana nozvemadzinza avo e.g **mhanzi** . Akatanga nedzinza ainzi chirimuhazu mu

The African Languages Research Institute website. [Online], Available: <http://www.uz.ac.zw/alri> [Downloaded 28/04/09 10:25am].

The various contexts in which *nera* and *mhanzi* appear, show that these words are frequently used in Shona. The present researcher harnessed information needed in the analysis of Shona compounds in terminological dictionaries from such like contexts provided by the Shona corpus. Emphasis was on the interpersonal dimensions, the attitudes, different moods, and themes revealed in such contexts.

From the foregoing discussion, it is clear that the Shona corpus is one of the key methodologies for this research. The justification for such a computational approach is aptly summed by Kennedy (1998: 8) who categorically states that:

The use of a corpus as a source of evidence however is not incompatible with any linguistic theory, and progress in language sciences as a whole is likely to benefit from a judicious use of evidence from various sources: texts, introspection, elicitation or other types of experimentation as appropriate.

Kennedy's view, which the present researcher subscribes to, is reiterated by McEnery and Wilson (2001) who observe that the corpus is a vital methodological resource that can be used in almost any area of linguistics or other areas of research. Having presented the

methodology for this research, the following section presents the ethical considerations for the study.

4.3 Ethical Considerations

A number of clearance letters were obtained at different stages of this research. First, permission to conduct this study was granted by the Senate Research and Study Grant Committee at University of the Western Cape (UWC) (See Appendix D (i)). Second, an introductory letter was acquired from the Supervisor and the Postgraduate Coordinator in the Linguistics Department at UWC (See Appendix D (iii)). Third, permission to interview lexicographers and students on attachment at ALRI, UZ, was granted by the Director of the Institute (See Appendix D (v)). Fourth, a clearance letter was obtained from the Chairman of African Languages and Literature at UZ to conduct interviews with final year ethnomusicology students; honors and masters students in African Languages and Literature; and lecturers in the same study areas (See Appendix D (vi)). Fifth, a clearance letter was acquired from the Chairman of the African Languages and Literature Department at GZU with final year music students, honors and masters students in African Languages and Literature, and lecturers in the same study areas (See Appendix D (vii)).

Sixth, a number of ethical considerations guided the interviews for this research. Before conducting the interviews, the aim of the study was explained to both the relevant authorities in the above-mentioned institutions and the willing participants. Consent forms (See Appendix D (ii)) were given to all participants for them to read, understand and sign. All participants were given the opportunity to ask questions about the consent forms and the interviews for this study.

Finally, signed informed written consents were requested from each participant (See Appendix D (ii)). All participants were assured of respect, confidentiality and anonymity. Consequently, participants willingly agreed to participate in the audio-taped interviews, and signed the participant consent form (See Appendix D (ii)). Participation in the study was voluntary, and the participants were free to withdraw from the study at any time.

In line with the ethical standards for research, the final version of the study results will be made available to the staff of the above-mentioned institutions.

4.4 Summary of Chapter

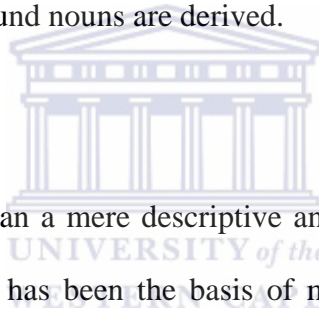
This chapter has presented the research design and methodological considerations for this study. It highlighted that this research is largely qualitative. However, within the qualitative research design, a number of methods were identified as relevant to this research. These include structured interviews, written sources; mainly Shona terminological dictionaries and the ALLEX Shona corpus. Having noted the methodology, it remains to see how these research tools are utilised in Chapter five, which focuses on data analysis.

CHAPTER FIVE

THE CONTEXTUAL AND LINGUISTIC KNOWLEDGE THAT THE LEXICOGRAPHER NEEDS IN THE DEVELOPMENT OF SHONA COMPOUND NOUNS

5.0 Introduction

This chapter is a contextual and morphological analysis of compound nouns that are found in Shona terminological dictionaries. Meaningful terminology development is premised on the lexicographer's contextual knowledge of terms and the basic linguistic underpinnings. More critically and as a departure from other studies such as Fortune (1955, 1967, 1982), the present researcher argues that the lexicographer needs to be knowledgeable about the contexts of culture from which Shona compound nouns are derived.



This chapter is therefore more than a mere descriptive analysis of Shona compound nouns. As noted in chapter three, TDA has been the basis of most linguistic researches, and the foundation on which other theories have built on and continued to build on. However, using SFL, this chapter goes beyond TDA to consider how texts (i.e. compound nouns) are recreated in contexts of Shona culture in Shona terminological dictionaries.

5.1 Text and Context in Shona Terminological Dictionaries

In this chapter, Shona compound nouns that are found in Shona terminological dictionaries are categorised according to Fortune (1955, 1967, 1982), but an SFL approach supplements contextual information for the Shona compound nouns. All this is done with a view of having a better understanding of the various aspects of Shona cultural contexts. The extent to which the various aspects of Shona contexts of culture are captured by the lexicographers in the

Shona compound nouns determine the degree of acceptability of the terms. As such, it is vital to re-emphasise the importance of analysing compound nouns in the context of Shona culture.

As noted in chapter three, context is integral to SFL analysis. It refers to that which surrounds text. Text and context are two SFL concepts that are inextricably intertwined. Christie (2005) argues that a context is known because of text that gives it life. Reversibly, a text is known only because of the context that makes it relevant (Christie, 2005). SFL theory is concerned with complete 'text' (i.e. meaningful passage of language) as a basis of linguistic study. This means that SFL is concerned with the analysis of authentic products of social interaction called 'texts' (Christie, 2005) considered in relation to the cultural and social contexts in which they are negotiated (Eggins, 2004: 1) rather than a decontextualised sentence or utterance. SFL describes the linguistic options or choices that are available in constructing meanings in particular contexts. This is important in understanding the link between social contexts and language use. Thus, SFL provides methodological apparatus for examining the link between language use and the social contexts in which it occurs, that is, the interconnectedness of the linguistic and the social.

In order to account for the meaning of compound nouns, the present researcher uses a text-based design to interpret these personal names as social discourse because the resulting nouns are essentially nouns or texts in context. This approach traces origins of texts and discourses as basic units and social practices in text-context dependency of meanings (Wodak & Meyer, 2001: 7). It stresses "relationship between grammatical system, social and personal needs that require services of language using meta-functions" (Wodak & Meyer, 2001: 8). This means lexico-grammar will be used with Clause-text-culture paradigm (Martin & Rose, 2007) to

control the analysis. The texts that constitute the compound noun are used to interpret and come out with the aspects of culture they manifest. It is the present researcher's assumption that lexico-grammar provides for creative potential which is enacted in messages through the use of particular words and clause units or constituents as graphological conventions (Eggins, 2004: 117-135). Thus, in analysing the meanings of compound nouns, one can trace back and forward (and vice versa). That is, the clause can be used to account for context of culture, but the context of culture can also be used to project the texts and clauses (cf. Martin & Rose 2007: 1). Martin and Rose (2007: 1) summarise the relationship between clauses as texts and the global social structures and culture as follows:

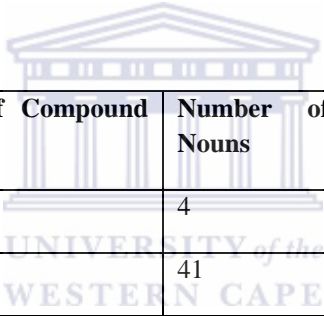
Social discourse rarely consists of just single clauses, rather social contexts develop as sequences of meanings comprising texts. Since each text is produced interactively between speakers, and between writers and potential readers, we can use it to interpret the interaction it manifests. And since each interaction is an instance of the speakers' culture, we can also use the text to interpret aspects of the culture it manifests.

A text is therefore not just a graphological representation, but an epitome of interactions in specified spaces; a window through which a people's culture can be viewed. The noun *culture* is derived from the Latin verb *colere*, which means to inhabit, to cultivate or to honour. There are many definitions of culture that are premised on different theories for understanding patterns of human activity and/or how it is valued. Therefore, the culture of a society is "whatever it is one has to know or believe in order to operate in a manner acceptable to its members" (Bloomfield 1957, in Hudson 1980). It is heritage that members of the society have to learn, as distinct from their biological heritage (Chimhundu, 2010a). In other words, it is philosophy that is lived and celebrated in a society; philosophy that informs all the institutions of that society (P' Bitek, 1986). In short, it is the sum total of knowledge, behaviour patterns, thought, objectives and technical skills of a society. Thus, the term culture includes beliefs, values, norms, sensibilities, fears, hopes, aspirations, etc, that shape and regulate a people's livelihood. Having noted the importance of cultural contexts in

linguistic research, it now remains to do a linguistic categorisation of Shona compound nouns and then do more than a linguistic description by undertaking an SFL contextual analysis of the same. However, before doing the linguistic and contextual analysis, a brief presentation on the distribution of compound nouns in one of the Shona terminological dictionaries is in order as it gives background information on the position of compound nouns in Shona lexicography.

5.2 The Distribution of Compound Nouns in Terminological Dictionaries

A cursory look at *DUU*, *DM* and *DDU* shows that there are a substantial number of compound nouns in Shona terminological dictionaries. For example, in *DUU* the following statistics obtain.



Letter of the Alphabet	Number of Compound Nouns	Number of Simplex Nouns	Number of Verbs
Aa ¹³	1	4	0
Bb	8	41	32
Cc	49	111	8
Dd	4	38	24
Ee	1	2	3
Ff	0	9	18
Gg	8	25	5
Hi	4	20	4
Ii	1	3	1
Jj	6	9	2
Kk ¹⁴	17	28	9

¹³ The letters of the alphabet are written in bold using both the capital letters and small letters in accordance with the standard lexicographic practice.

¹⁴ The letter **Ll** is not represented after the letter **Kk**, and similarly the letter **Xx** is not represented after the letter **Ww** because the current Shona orthography does not recognise the two orthographic symbols. The researcher is aware of the joint efforts by ALRI, SLCA and CASAS that have resulted in the 2006 publication of *A Unified*

Mm	60	170	6
Nn	10	55	5
Oo	0	3	11
Pp	2	18	36
Rr	7	43	35
Ss	4	36	42
Tt	9	15	25
Uu	5	35	3
Vv	1	3	13
Ww	2	3	4
Yy	1	1	4
Zz	10	19	26
Total	210	691	316

Table 5.0: Distribution of Compound Nouns in *DUU*

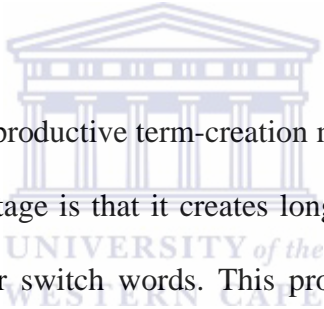
The quantification of compound nouns in relation to other grammatical categories shows that Shona compound nouns constitute 16% of the total number of head words found in *DUU*. This percentage indicates that compounding, a term creation strategy responsible for the development of compound nouns, is central in Shona terminology development. The significant numbers of Shona compound nouns demonstrate that compounding plays an integral role in the elaboration of the Shona language. In other words, it is clear that compounding has a high functional load or yield¹⁵. The use of the compounding strategy and the resultant compound nouns is not confined to Shona, but is prevalent in most languages, in

Standard Orthography for Shona Language Varieties (Botswana, Mozambique and Zimbabwe) that now recognises the two orthographic symbols. However, these orthographic changes are yet to be incorporated into the Zimbabwean Educational Policy due to bureaucratic delays.

¹⁵ The use made of linguistic contrast in a system is sometimes referred to as its functional load or yield. A system can either have a low or high functional load or yield (Crystal, 1997).

particular African languages, most of which are in the process of elaborating their terminologies.

The prevalence of compound nouns in Shona and other African languages is attributable to the compounding strategy's ability to utilise the language's resources. As shall be exemplified in this chapter and chapters six and seven, the use of compound nouns is widespread because the morphemes and/or words that are joined to form compounds are fairly transparent. In other words, they are used in everyday life and can easily be comprehended.



Although compounding is a very productive term-creation method, it nevertheless has its own shortcomings. Its major disadvantage is that it creates long terms which speakers in the TL usually shun in favour of shorter words. This problem is also noted by Chiwome (1992) in his analysis of Shona literary terminology. He notes that coining has the problem of heavy lexical loading. In other words, some terms that are created through compounding end up being undesirably long to the extent of being user-unfriendly. This operational inefficiency by some compounds is also observed by Chimhundu (2002) who attributes it to the fact that they (compounds and other coinages) are sometimes known to be artificial and vague. Chimhundu (2002) further points out that such compounds are difficult to promote because they are usually arrived at by indirect means and consequently tend to be less specific in reference than labels given to new things in the language of the inventors. For example, the examples *chitosingwi* (true verb) and *chisazitasimboti* (nuclear substantive) are compound nouns that have a low operational efficiency as explained in chapter seven. Having

noted the advantages and disadvantages of Shona compound nouns, it now remains to do a linguistic categorisation and contextual analysis of the same. Emphasis will be on how TDA can be augmented by SFL's contextual analysis. This will be done with a view of reducing vagueness in the creation of Shona compound nouns.

5.3 Linguistic Categorisation and Contextual Analysis of Shona Compound Nouns

The data analysed in this study indicates that there are various types of Shona compound nouns found in Shona terminological dictionaries. These include 1) compound nouns consisting of a prefix and a noun made up of a prefix or prefixes + stem; 2) compound nouns comprising a prefix and a complex stem made up of a combination of substantive stems; 3) compound nouns consisting of a combination of nouns; 4) Compound nouns comprising a prefix and a substantival construction; 5) Compound nouns involving combinations of prefixal morphemes + a noun; 6) Compound nouns made up of prefix and a stem; 7) compound nouns based on verb radicals; 8) compound nouns involving combinations of a verb + noun; 9) compound nouns involving inflected verb phrases (Fortune, 1955, 1967, 1982). It is demonstrated below that how all these compound nouns are configured and reshaped in Shona terminological dictionaries is dependent not only on the linguistic, but also on the Shona socio-cultural knowledge and capital, that is, various situational and cultural contexts of use.

5.3.1 Nominal Compounds

It has emerged that there is a category of compound nouns that consists of nouns. Such compound nouns are in this thesis categorised as nominal compounds as they culminate from the merging of two nominals. However, two sub-categories can be noted under this category,

namely: (a) Shona nominal compounds with zero prefixes; (b) Shona nominal compounds with a prefix or prefixes.

5.3.1.1 Shona Nominal Compounds with Zero Prefixes

Shona nominal compounds with zero prefixes (\emptyset for zero prefix), are compounds that comprise prefixless nouns in apposition. This sub-category of nominal compounds contains nouns that lack prefixes and is generated by the following constructional pattern: - prefix + noun - prefix + noun. Examples of such compound nouns are tabulated as follows:

Shona nominal compound noun	English gloss	Source
<i>bazinyana</i>	sub-dialect	DDU
<i>bedzanyaya</i>	resolution of conflict	DDU
<i>bvunzodzokororo</i>	supplementary examination	DDU
<i>bvunzonhauro</i>	oral examination	DDU
<i>bvunzonyana</i>	mock examination	DDU
<i>guvhudende</i>	umbilical hernia	DDU
<i>gwaronhau</i>	newsletter	DDU
<i>pepanhau [bepanhau]</i>	newspaper	DDU
<i>Neramhanzi</i>	scale	DM

Table 5.1: Shona Nominal Compounds with Zero Prefixes

Table 5.1 contains nominal compounds that are a result of the constructional pattern stated above. In line with this constructional pattern, the nominal compound *bazinyana* is made up of *bazi* which is a zero prefix class 5 noun that means ‘branch’ and *nyana* which is another zero prefix class 5 noun which refers to ‘the young one of a bird’. It is interesting to note how the whole notion of language is configured through the image of a tree with branches and

sub-branches as represented by *nyana*. In essence, language is equated to a tree with branches that further divide into sub-branches. Its dialects and sub-dialects are likened to the branches and sub-branches of a tree. Thus, the fact that sub-branches are smaller than branches captures the reality that a sub-dialect has fewer speakers than a dialect and likewise a dialect has fewer speakers than a language.

The example *bedzanyaya* is a combination of a zero prefix class 5 noun *bedza*, which means ‘that which finishes’ and another zero prefix class 9>10 noun *nyaya* that refers to a ‘story’. It is important to note that the first noun *bedza* is derived from the verb radical *-pedz-*, which means ‘finish’. Thus, the derivative *bedza* is merged with *nyaya* to describe ‘resolution of conflict’. The same constructional pattern: - prefix + noun - prefix + noun is followed in the development of the terms *bvunzodzokororo*, *bvunzonhauro*, *bvunzonyana*, *guvhudende*, *gwaronhau*, *pepanhau* [bepanhau] and *neramhanzi*. For instance, the Shona compound noun *bvunzodzokororo* (supplementary examination) is made up of a class 9>10 prefixless noun *bvunzo* (test or examination) and another zero prefix class 9>10 noun *dzokororo* (repeat), which is derived from the verb radical *-dzok-* (going/coming back). The example *bvunzonhauro* (oral examination) consists of a class 9>10 prefixless noun *bvunzo* (test or examination) and another zero prefix class 9>10 noun *nhauro* (speech), which is derived from the verb radical *-taur-* (speak/talk/converse/mean).

The Shona compound noun *bvunzonyana* (mock examination) is a conglomeration of a class 9>10 prefixless noun *bvunzo* (test or examination) and another zero prefix class 5 noun *nyana*, which refers to ‘the young one of a bird’. The attributes of a young one of a bird, are

thus transformed to literally mean the young one of an examination, a mock examination. The young one of a bird, for instance, is yet to grow into a fully fledged bird that can fly by itself, search for its food and even defend itself from predators. In the eyes of bird hunters for example, it is not even a target because it is not yet a bird. Similarly, a mock examination is not the real examination and as such students and teachers alike value it but not in the same manner as they do with the actual examination.

The example *guvhudende* (umbilical hernia) is a result of two prefixless nouns that are combined. The class 5 noun *guvhu* (navel) combines with another class 5 noun *dende*, which refers to a gourd or calabash that is originally a fruit of *mupudzi* (plant runner of squash) that is hollowed out and dried to remain with a container used for fetching and storage of liquids such as water and beer, and solids such as dried vegetables and groundnuts. Notably, the bowl structure of a *dende* is equated to the spherical structure of a *guvhu* (navel) that is described in medical terms as umbilical hernia.

The Shona compound noun *gwaronhau* (newsletter) is a product of two nouns with zero prefixes that come together. The class 5 noun *gwaro* refers to a sheet of written matter or printed matter. It is combined with a class 9>10 noun *nhau* which means news. Therefore, two pre-existing words undergo a transformation process that yields a new linguistic term *gwaronhau* (newsletter) that is found in *DDU*.

In the example *neramhanzi* (music scale), it can be noted that this Shona compound noun is made up of a class 5 prefixless noun (ladder) and another prefixless class 9>10 noun *mhanzi*

(music). Familiar terms are therefore put together in a process that transforms ordinary vocabulary to technical terminology, specifically a musical term *neramhanzi* (music scale) that is found in *DM*.

The Shona compound noun *pepanhau* (newspaper), whose variant is [*bepanhau*] (newspaper), comprises a zero prefix class 5 noun *bepa/pepa* (paper) and another zero prefix class 9>10 *nhau* (news). It is noteworthy that two divergent signs, *pepa* (paper) a word borrowed from English that signifies a physical object on which words are written or printed, and *nhau* (news) which is a sign that signifies an abstract concept of news, are combined to describe a physical object, a ‘newspaper’ that literally means a paper that contains news.

5.3.1.2 Simplex Prefixal Nominal Compounds

The other sub-category of nominal compounds comprises nouns with a single prefix. The constructional pattern for such compound nouns can be represented as follows: + prefix + noun + noun. Examples of such compound nouns with one prefix are given in table 5.2 below.

Shona compound noun	English gloss	Source
<i>chikotsikotsi</i>	spot between occiput and nape of neck	<i>DUU</i>
<i>chimotashungu</i>	small boil	<i>DUU</i>
<i>chiitogasva</i>	auxiliary verb	<i>DDU</i>
<i>chiitondevo</i>	verb phrase	<i>DDU</i>
<i>chisazitasingwi</i>	absolute pronoun	<i>DDU</i>
<i>chivaramhanzi</i>	musical note	<i>DM</i>
<i>chizitandevo</i>	substantive phrase	<i>DDU</i>
<i>kasoronhema</i>	headache	<i>DUU</i>
<i>mashangaropa</i>	pus mixed with blood	<i>DUU</i>

<i>mubvunzosiri</i>	rhetorical question	<i>DDU</i>
<i>mutinhiroyina</i>	overtone	<i>DM</i>

Table 5.2: Shona Simplex Prefixal Nominal Compounds

Table 5.2 above contains simplex prefixal nominal compound nouns that are a result of the given constructional pattern. Selected examples that are used to show how compound nouns follow the given constructional pattern are *chivaramhanzi* (musical note), *mubvunzosiri* (rhetorical question) and *mutinhiroyina* (overtone).

The Shona compound noun *chivaramhanzi* (musical note) comprises a class 7 noun *chivara* (a small spot) and a class 9>10 noun *mhanzi* (music). The first noun *chivara* is made up of the diminutive class 7 prefix *chi-* and noun stem *-vara*, which means a small spot. The musical notes are thus likened to small spots through the use of the compound noun *chivaramhanzi*.

The example *mubvunzosiri* (rhetorical question) comprises two nouns, namely *mubvunzo* (question) and *siri* (an object different from others or serving a peculiar purpose). The noun *mubvunzo* is made up of a class 3 prefix *mu-* and a noun stem *-bvunzo* (question). It is combined with *siri*, a class 9>10 noun to capture the meaning of a rhetorical question, which is a type of question that differs from others in the sense that it has the structure of a question, but never meant to be answered. In other words, it captures the declarative element of a rhetorical question.

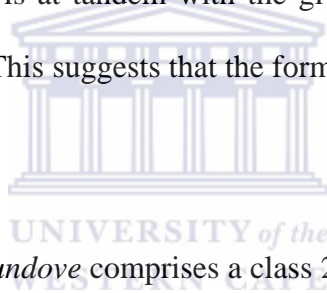
The compound noun *mutinhiroyina* (overtone) is made up of a class 3 noun *mutinhiro* (sound) and *-nyina*, which means junior or a female human or animal that is suckling. The first noun *mutinhiro* comprises a noun prefix *mu-* and a noun stem *-tinhiro* (sound). It refers to sound in general; sound that is original and not dependent on other sounds for its existence. The second word *nyina* is an adjective when it is used in the sense of referring to a junior or a noun when used to denote a female animal that is suckling.

However, both senses of *nyina* allude to the dependency element of an ‘overtone’ which is a sound that cannot exist on its own and is less audible than the sound that it complements. This type of sound is comparable to a junior wife in a polygamous setting. The Shona culture tolerates polygamy but the junior wife is in most cases accorded little respect, hence the saying *uri chigamba mukadzi wepiri* (a second wife is like a patch to a cloth). The given description of a second wife matches with the Shona noun *mukadzinyina* (second or other wives that come after the first wife). *Nyina*, in *mukadzinyina*, denotes inferiority of stature or lower rank. This inferiority emanates from the generally agreed notion that being a second wife is a sign of failure to be independent. It is this notion of inferiority that is added to the noun *mutinhiro* to come up with *mutinhiroyina* (overtone), which is optional and hence less important than the obligatory sound that it complements in a music composition. For example, *mbira* is one instrument well known for producing *overtones* in the Shona music repertoire. The overtones are produced by *majeke* (jingles), but depend on the sound produced by the *mbira* keys; they are not independent but serve to augment existing sounds.

From the given examples above, it is clear that the given formulas for nominal compounds are highly productive in terminology development. They evidently have high functional yields. However, the data collected for this research suggests that there is a formula for a peculiar type of prefixal nominal compounds with complex prefixes which appears to be less productive. This is discussed in the sub-section below.

5.3.1.3 Shona Complex Prefixal Nominal Compounds

The research data shows that there are Shona compound nouns which have more than one prefix. In this research, such compound nouns are termed complex prefixal nominal compounds. These are yielded by the formula: + pre-prefix + prefix + noun ± prefix + noun. However, the only example that is at tandem with the given formula is *zimunzwamundove* (irony), which is found in *DDU*. This suggests that the formula has a low functional yield.

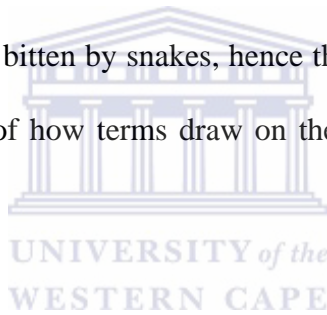


The compound noun *zimunzwamundove* comprises a class 21 prefix *zi-* that serves to magnify or exaggerate the size of the phenomenon being described, that is, *munzwa* (thorn), which is made up of a class 3 prefix *mu-* (one) and a noun stem *-nzwa* (thorn) that is followed by a class 17 locative noun *mundove*, which consists of a prefix *mu-* (in) and a noun stem *-ndove* (cattle dung).

It is interesting to note that through the Shona compound noun *zimunzwamundove*, irony is equated to a thorn covered by fresh cattle dung, which poses the danger of pricking those who step on it bare footed. In irony, the audience or readers will be quite aware of issues that are hidden or unknown to characters in a literary work, which may arouse feelings of love, sympathy, anger, and hatred among the same audience or readers. This is an example of how

metaphor is utilised in the development of terminology. Metaphor is covered in detail in chapter six.

The other example of a compound noun with more than one prefix that is found in *DUU* is *chinyokamutunhu*. This example is generated by the constructional pattern: + prefix + noun + noun prefix + noun stem. The medical term *chinyokamutunhu* (cramp) is made up of a class 7 noun prefix *chi-* (small) plus a class 9>10 noun *nyoka* (snake) followed by a class 3 prefix *mu-* (one) and a noun stem *-tunhu* (higher slope of a hill or mountain). The prefix *chi-* is a diminutive marker that emphasises the fact that it is not a real snake being referred to, but a health condition that is being likened to a snake. The noun *mutunhu* comes from the fact that people are usually attacked by cramps when they are walking up hill and when this happens they cannot walk just like people bitten by snakes, hence the name *chinyokamutunhu* to refer to a cramp. This is an example of how terms draw on the Shona people's daily situational contexts.



5.3.2 Verbal Compounds

From the data collected for this research, it has emerged that there is a category of compound nouns that consists of verbal and other substantival components. Such compound nouns are categorised as verbal compounds as they culminate from the merging of verbal constituents and other substantives such as nouns and adjectives. The constructional pattern that sums up this category of compound nouns is: + verb + substantive(s). However, two sub-categories can be noted under this category, namely: (a) compound nouns involving combinations of a verb + noun; (b) compound nouns involving inflected verb phrases. Examples of verbal compounds that are found in Shona terminological dictionaries are presented in tables 5.3 and 5.4 below.

Shona Compound Noun	English Equivalent	Source
<i>bandambira</i>	instrumentalist	DM
<i>batamutsindo</i>	pulse	DM
<i>dapamazwi</i>	recorder	DM
<i>dudzirawadzano</i>	adverb of association	DDU
<i>gwashamazwi</i>	index	DDU
<i>pfekaunhu</i>	personification	DDU
<i>shuramatongo</i>	AIDS	DDU

Table 5.3: Compound Nouns involving Combinations of a Verb + Noun

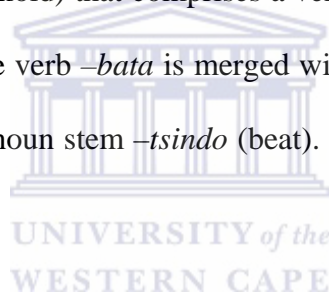
Shona Compound Noun	English Equivalent	Source
<i>nganotaurwa</i>	oral folktale	DDU
<i>nhengotaurisi</i>	articulator	DDU
<i>nzvanyirazevezewa</i>	voiceless consonant	DDU
<i>panozobuda</i>	yields, becomes	DDU
<i>ravandinyore</i>	dictation	DDU

Table 5.4: Compound Nouns Involving an Inflected Verb Phrase + Substantive Phrase

Table 5.4 above contains Shona compound nouns that are generated by the constructional pattern verb + noun. By way of illustration, the compound noun *bandambira* (instrumentalist), is made up of a verb *-banda*, which means ‘beat’ and a class 9>10 noun *mbira* (type of musical instrument). The verb *-banda* is made up of *-band-* (beat), a verb radical and *-a*, which is a terminal vowel. The compound noun is thus derived from what the instrumentalist does, that is, to pluck or play the *mbira*, which is equated to beating in the verb radical *-band-* (beat). The noun *mbira* in this compound noun is an epitome of all

musical instruments. This emanates from the fact that among the Shona of Zimbabwe, the *mbira* is the most important traditional music instrument as it is linked with important rituals such as *kurova guva* (a traditional ceremony for bringing back the spirit of the deceased into the family). According to Maraire (1990), a *mbira* is an instrument of great value among the Shona of Zimbabwe as it is often times used as a *gokoro* (a musical instrument, song or dance that facilitates possession by an ancestral spirit). This explains why a *mbira* occupies a very high position in Shona music repertoire.

Another example that follows the constructional pattern verb + noun is *batamutsindo* (pulse). It comprises a verb *-bata* (touch/hold) that comprises a verb radical *-bat-* (touch/hold) and *-a*, which is a terminal vowel. The verb *-bata* is merged with the noun *mutsindo* that is made up of a class 3 prefix *mu-* and a noun stem *-tsindo* (beat). Literally *batamutsindo* means that which holds or regulates beat.



Shuramatongo (AIDS) is another example of a compound noun that follows the constructional pattern: verb + noun. It comprises a verb *-shura* which means signifying something bad and a class 6 noun *matongo* (abandoned homestead) that consists of a class 6 noun prefix *ma-* and noun stem *-tongo* (abandoned homestead). The sum total of these linguistic elements is *shuramatongo*, which literally means threatening the homestead with desolation. AIDS is thus equated to a dangerous disease that threatens the homestead with destruction. The compound noun depicts AIDS as a merciless agent that pounces on its powerless objects, that is, those who contract the dreaded HIV and subsequently suffer from AIDS. It is depicted as a dangerous disease that destroys the immune system of its victims

until they succumb and consequently leave homesteads desolate. This meaning can even be detected in the corpus-aided contextual analysis of the Shona compound noun *shuramatongo*.

The corpus examples are given below.

ALLEX -- Shona Corpus (2,962,412 words)

Search for ".*shuramatongo*" in SHONA

29 hits (1000 maximum)

onzi kunokonzera kupararira kwechirwere **cheshuramatongo** cheAIDS . (Munyori weKwayedza , July 23-
vanenge vawirwa nedambudziko rechirwere **cheshuramatongo** rinonzi ACT (AIDS Counling Trust) . Ruzi
uratidza simba regotsi? *Mwana wenyu anzi* **ishuramatongo muzvidzidzo** ,Anzi ishasha dzeshasha yenj
kunyepa here amai Shupi ? Iyi yandapara **ishuramatongo** yenyaya uye pasina rutsigiro rwako , mbe
wasvika . 'Ko , *chamunohwihwidza kudaro* **seshuramatongo manzwii** ? 'Ndakuudzai kuti hapana pokuva
kaita njovhera nomukondombera kana kuti **shuramatongo** , AIDS . Vana vanhasi ndivo vachaumba mu
nisa chirwere chomukondombera kana kuti **shuramatongo** , kubatana kwavatemala pasi rose , nokushu

The African Languages Research Institute website. [Online], Available:
<http://www.uz.ac.zw/alri> [Downloaded 28/04/09 10:25am].

It should be noted that only the italicised examples are discussed below.

A corpus search for *shuramatongo* yields 29 hits and contexts in which the word is used. The greater percentage of the hits and contexts indicates that *shuramatongo* is a compound noun that has gained currency as the Shona name for AIDS. The other contexts use *shuramatongo* to refer to a bird which sings like a crying human baby and when it does this close to a homestead it is believed that it portends death. An example from the Shona corpus is: *Ko, chamunohwihwidza seshuramatongo mazwii?* (You are crying like that bird that is an omen for death, what has happened to you?). Here again, the Shona society believes that *shuramatongo* is a dangerous agent that is believed to spell doom whenever it cries near a homestead. This powerful symbol is thus transferred to AIDS, which is also regarded as a dangerous and dreaded disease that destroys its victims.

However, it is important to note that the compound noun *shuramatongo* also draws its meaning from positive contexts. In the other contexts in the Shona corpus, *shuramatongo* means champion, and a champion has a high social standing in the society. One example from the Shona corpus is *Mwana wenyu ishuramatongo muzvidzidzo*. (Your child is very good at school). Similarly, a swimming champion can be called *shuramatongo yekudhidha* (champion of swimming). The championship element is thus transferred to AIDS which is regarded as a champion killer responsible for the numerous desolate homesteads. Therefore, the compound noun *shuramatongo* (AIDS) draws on different schemata to negotiate the meaning of a novel and deadly disease. It uses pre-existing knowledge that is enshrined in pre-existing or prototype Shona words¹⁶. Through an analysis of such words, the contexts in which they are used can be explored. Thus, SFL with the aid of the Shona corpus can be used to explore different angles from which a compound noun can be analysed and consequently comprehended.

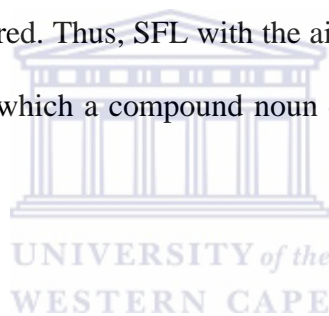


Table 5.4 also contains Shona compound nouns that are generated by the constructional pattern: \pm noun + verb + inflection + terminal vowel. It is important to note that the verb and inflection are obligatory components of this constructional pattern. The noun is only realised as an optional constituent. For example, the compound noun *nganotaurwa* (oral folktale) is made up of a class 9>10 noun *ngano* (folktale), a verb radical *-taur-* (speak/talk/converse/mean), a passive inflection *-w-*, and *-a*, which is a terminative vowel. In the compound noun *nhengotaurisi* (articulator), *nhengo* (body part) is a class 9>10 noun that is combined with *-taur-* (speak/talk/converse/mean), and followed by *-s-*, a causative inflection that is appended to *-i*, which is a terminative vowel. Similarly, *nzvanyirazevezerwa*

¹⁶ Prototypes are dealt with in detail in chapters six and seven.

(voiceless consonant) comprises a class 9>10 noun *nzvanyira* that is combined with *-zevezer-* (whisper), a verb radical that is merged with *-w-*, a passive inflection that is followed by *-a*, which is a terminative vowel. It is noteworthy that all the three examples contain both the obligatory and optional components of the constructional pattern: \pm noun + verb(s) + inflection + terminal vowel.

However, in the same table there are Shona compound nouns that follow the same constructional pattern: \pm noun + verb(s) + inflection + terminal vowel, but do not contain the optional noun component. In the example *panozobuda* (yields, becomes), the noun component is evidently absent as *panozo* is a conglomeration of inflections that is made up of *pa-* which is a class 16 noun prefix, *-no-*, which is a tense sign of habitual present, and *-zo-*, which is a future tense marker/deficient verb. This consortium of inflections is merged with *-bud-*, a verb radical that means ‘coming out’, which is followed by the terminal vowel *-a*. Similarly, the compound noun *ravandinyore* (dictation) is devoid of the noun constituent. It is made up of a verb *-rava* (read) and an inflected verb *ndinyore* (I write). On the one hand, the verb *rava* (read) comprises *-rav-*, a verb radical and *-a*, which is a terminal vowel. On the other hand, the inflected verb *-ndinyore* (I write) consists of *ndi-* (I)¹⁷, *-nyor*, the verb radical, and the terminal vowel *-a*. However, it is important to note that in the compound noun *ravandinyore*, the nominal element is not completely absent as it covertly manifests in the form of a personal pronoun *ndi-* (I).

¹⁷ *Ndi-* is basically an adverbial formative of agency or instrumentality that is used with nouns of classes 1a and 2a. It is also used with absolute pronouns. In the given example, it is translated as “I”, which is generally acceptable, but brings to the fore the challenge of equivalence when translating between an agglutinative and a disjunctive language as it is difficult in such cases to find one to one equivalents of Shona formatives in English. A detailed discussion on translation challenges is however beyond the scope of the present study as it warrants an independent study by itself.

It can be observed that Fortune (1955, 1967, 1982) comes up with nine categories as espoused in this chapter. However, the nine categories are ultimately reducible to two broad categories as already shown in this chapter. For the purposes of terminology development, this research emphasises that the terminologist has to be aware of two broad categories, namely, the nominal and verbal categories. On the one hand, the former enshrines simplex prefixal nominal compounds and complex prefixal compounds. On the other hand, the latter comprises verbal compounds in the sub-category of verb + noun; compound nouns involving inflected verb phrases; and compound nouns involving verbs and other substantival constructions.

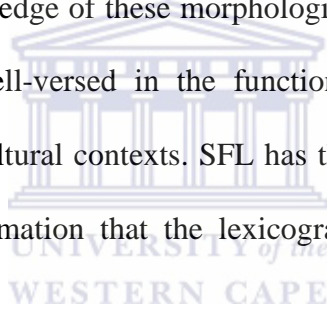
While Fortune's elaborate categories are important for laying the descriptive foundation for the Shona compound nouns, it is important to note that compression of such categories into basic clearly delineated classes is essential as it is in line with the terminology development principles of simplicity and precision. It is vital in terminology development to shun unnecessary complex repetitions of linguistic typologies some of which have minor and negligible variations. The categories in this chapter are thus condensed forms that are intended to make the description of compound nouns simpler and much easier to implement in terminology development practice. It is thus the contention of the present researcher that the simplicity and precision principles should not be confined to the creation of terms only but also extended to the rules that govern their categorisation.

From the foregoing discussion, it can be discerned that TDA offers the metalanguage with which to describe compound nouns. However, the preceding analysis shows that it is

confined within the boundaries of linguistic description and falls short in the exploration of contextual information about the compound nouns. As such, it is imperative, as demonstrated in this chapter, to supplement TDA with some aspects of SFL that illuminate more contextual information about Shona compound nouns.

5.4 Summary of Chapter

From the foregoing analysis it is clear that there are existing permissible and acceptable morphological combinations which the lexicographer has to acquaint himself/herself with before he/she starts to create new compound nouns. It is through operating within the existing parameters that acceptability of new compound nouns can be earned. However, the chapter has also demonstrated that knowledge of these morphological combinations is not enough as the lexicographer has to be well-versed in the functions of the various morphological components in different socio-cultural contexts. SFL has thus, to a great extent, emphasised the richness of contextual information that the lexicographer can tap on in terminology development.



Chapter Six

The Dynamics of Terminology Development in Shona Lexicography

6.0 Introduction

This chapter begins from where chapter five left off. However, whereas the previous chapter focused on contextual issues, this chapter explores the patterns and strategies of remediation in terminology development that are detectable from analysing Shona compound nouns found in Shona terminological dictionaries. Using SFL, it reveals how the compound nouns are created using the experiences of the lexicographers and experts in the medical, linguistic, literary and musical fields. Such experiences constitute Shona cultural contexts. In addition, the researcher employs CG, in particular the prototype theory, and utilises TDA and SRM in the analysis of Shona compound nouns. Examples of compound nouns are drawn from the three Shona terminological dictionaries, namely, *DUU*, *DM* and *DDU*. Some examples that provide information on the experiences of the Shona people are drawn from the Shona corpus. In addition, the researcher utilises his intuition and experiences as a linguist-cum-lexicographer and speaker-hearer of the Shona language. Thus, the knowledge of the texts, that is, morphemes and words that are combined to form compound nouns, is foregrounded in this chapter. In SFL terms, the situational and cultural contexts from which Shona compound nouns are derived are emphasised.

6.1 Creation of Shona Compound Nouns in Shona Terminological Dictionaries

This section explores how Shona compound nouns that are found in *DUU*, *DM* and *DDU* were created. An analysis of the three Shona terminological dictionaries indicates that such compound nouns were either created by ordinary speaker-hearers of Shona or they were products of collaborative efforts by lexicographers and experts in the medical, linguistic, literary and musical fields. The exploits of these two groups of people have respectively

culminated into two broad categories of compound nouns: (a) traditional conventionalised compound nouns; and (b) specialised neologies. These two broad categories are explained in the sections below.

6.1.1 Traditional Conventionalised Compound Nouns

Traditional conventionalised compound nouns refer to compound nouns that have been in circulation for a very long period. Examples of such like compound nouns drawn from *DM* are tabulated below.

Shona Compound Noun	English Gloss
<i>boorangoma</i>	one who disturbs merrymaking people
<i>chikukuvata</i>	children's game
<i>chikwinyanguwo</i>	traditional dance
<i>chimwandikoda</i>	chodophone
<i>gamburabota</i>	thumb
<i>maridzambira</i>	<i>mbira</i> player
<i>maridzangoma</i>	drummer
<i>nhemamusasa</i>	traditional song
<i>pasichigare</i>	Shona pre-colonial culture

Table 6.0: Traditional Conventionalised Compound Nouns

With such compounds, it is difficult to ascertain when they came into existence, but it is the present researcher's view that they were at some point created¹⁸ by ordinary speaker-hearers of the Shona language. Traditional conventionalised compound nouns are probably as old as

¹⁸ The present researcher subscribes to the view that language is a human invention. This view is supported by the fact that humans are ever creating new vocabulary to explain new phenomena. However, a detailed contribution towards the language origins debate is beyond the scope of this study.

the Shona people themselves. These were passed from one generation to the other. The examples given in table 6.0 above that are found in *DM* have been in existence from antiquity, and no lexicographer or music expert can claim to have created them.

6.2.1.1 Traditional Conventionalised Compound Nouns with traceable Histories

However, with certain traditional conventionalised compound nouns it can be determined when they were created and subsequently became part of the Shona language. Such compounds were created by the speaker-hearers of the Shona language as they sought to describe new phenomena in their society. Examples of such compounds drawn from *DM* are presented in the table below.

Shona Compound Noun	English Translation
<i>chivhiririmutamba</i>	bottle top on string
<i>chihwiyo</i>	siren
<i>chimombembe</i>	tallest Nyao dancer
<i>Nyungwenyungwe</i>	type of <i>mbira</i>

Table 6.1: Traditional Conventionalised Compound Nouns with traceable Histories

In table 6.1 above, the compound noun *chivhiririmutamba* (bottle top on string) is made up of *chi-* a class 7 prefix, and a stem *vhiririmutamba*, which comprises *vhiriri* (sound produced by a bottle top on string), *mu-* class 3 noun prefix and *-tamba* (Strychnos tree that bears roundish fruits). This compound noun was obviously created by the Shona people to name a new phenomenon that was ushered into their society by the missionaries and British colonisers who brought with them fizzy drinks and the bottle tops they came with. Thus, prior to the coming of the whites in Zimbabwe, there was no *chivhiririmutamba* to talk about, but

with the introduction of fizzy drinks, children discovered a use for bottle tops and created *zvivhiririmutamba* (bottle tops on strings).

Another example of a compound noun with a traceable history given in table 6.1 is *chiiyowiyo* (siren), whose variants, as presented in *DM*, are [*chiiyiwiiyo*] and [*chihwiyhwiyo*]. *Chiiyowiyo* is made up of a class 7 prefix *chi-* that is attached to a noun stem *-wiyo* (wailing sound) that is reduplicated to imitate the continuous wailing sound of sirens. This compound noun was created by ordinary speaker-hearers of Shona during the colonial era when sirens were introduced by the whites in Zimbabwe, then Rhodesia. Prior to the introduction of sirens there were no Shona terms for such items that did not exist in Zimbabwe. However, with the advancement of modern technology in sound engineering, new materials which included sirens on ambulances, police and recovery vehicles were introduced. Sirens were also introduced as time keepers in churches, schools, hospitals and other institutions. They became part of the Shona people's life and the result was the formation of the already given compound nouns that imitate the wailing sound produced by a siren.¹⁹

Nyungwenyungwe is a class 9>10 compound noun (type of *mbira* musical instrument) that is made up of a reduplicated word *Nyungwe*. According to Mheta (2005, 2009), this musical instrument originated from the Nyungwe region of Mozambique and it was discovered by Jeke Tapera who brought it to Zimbabwe, then Rhodesia in the 1960s and started teaching students how to play it at Kwanongoma College of Music, now known as the United College

¹⁹ The compound noun *chiiyowiyo* and its variant forms demonstrate the direct relationship between sound and meaning. A detailed analysis of the onomatopoeic nature of certain compound nouns is discussed in this chapter under the section on metaphors. Sound symbolism is also examined under the section on reduplication.

of Education, in Bulawayo. The name *Nyungwenyungwe* is therefore drawn from the musical instrument's source of origin.

The compound noun *chimombemombe* given in table 6.1 above is made up of a class 7 noun prefix *chi-* and a class 9>10 noun *mombe* (cow) that is reduplicated. The attribute of a MOMBE²⁰ of 'being the tallest domestic animal'²¹ is mapped onto the tallest Nyao dancer. It is interesting to note that the Shona corpus is replete with contexts which capture this attribute. Two examples gleaned from the Shona corpus are:

- (1) *Mombe*, *chipwanyanenyanga*, *yakamira apo*. (A cow, destroyer-with-horns that is standing over there.)
- (2) *Mombe dzinotsika namakumbo mana?* (Cows that stand on four legs?)

The African Languages Research Institute website. [Online], Available: <http://www.uz.ac.zw/alri> [Downloaded 28/04/09 10:25am].

Example 1 is a declarative that states that a cow is a beast that destroys with its horns. It refers to the common practice of cows that of taking advantage of their height to destroy hedges around kraals when they break loose or hedges around fields when they go astray. Example 2 is an interrogative that shows amazement that such big animals that stand and walk on four legs had been asked for as payment. It emphasises the huge size of the cows. In both contexts, the attribute 'height' is evident. Having noted the two corpus contexts in which MOMBE appears, it is important to briefly look at the transformation that takes place on this word.

²⁰ All cognitive categories are in small capitals as per CG typographical standards.

²¹ All attributes are enclosed in single quotes in accordance with CG typographical conventions.

In the Shona cultural context, it is noteworthy that the sign MOMBE signifies a domestic animal, but undergoes transformation and ends up denoting the tallest Nyao dancer in the compound noun *chimombemombe*. There is a complete displacement of the original meaning due to the change of context, that is, from a domestic context to a traditional music context. The following examples bear testimony to this fact.

- (1) *Chimombemombe charova mwana neshamhu.* (The tallest Nyao dancer hit a child with a stick.)
- (2) *Tiza, hachisi chimombemombe here chiri kuuya icho?* (Run away, is that not the tallest Nyao dancer that is coming after you?)

Example 1 is a declarative which states that the tallest Nyao dancer hit a child with a stick. It comes from a musical context where the Nyao dancers can even hit ordinary people who are not part and parcel of their dance group with sticks when they will be coming from the grave yards where they perform their rituals before dancing to the public. Example 2 is an interrogative that has a similar context as example 1. However, in example 2 the speaker warns someone of an impending attack by one of the tallest Nyao dancers. Both examples evidently provide contexts that are very different from those cited for the sign *mombe*. This is ample evidence to show the transformation that takes place and results in the displacement of the meaning of *mombe* in *chimombemombe*.

It is interesting to note that it is difficult to imagine how the Shona speaker-hearers could have created the term *chimombemombe* if they did not rear cattle. If a MBUDZI (GOAT) was their tallest domestic animal it is highly probable that the tallest Nyao²² dancer could as well

²² Nyao is a traditional dance performed in Zimbabwe. It was brought to Zimbabwe during the colonial era by migrant Nyao speakers from Malawi. The dance is mainly performed in mining communities where migrant Malawians are concentrated. However, the dance has become part of the Shona culture as some Shona people have been initiated into it. It is important to note that in CiNyanja/CiCewa where it originates it is called Nyau, and the tall stilted dancers are known as *makanja* and not *zvimombemombe* as they are called in Zimbabwe. Thus, the Nyanja/Cewa distinguish between 'ordinary' *gule/Nyau* dancers from *makanja*, the *Nyau* who dances on stilts.

have been *chimbudzimbudzi*. Similarly, the terms *maridzangoma* (drummer) and *boorangoma* (one who disturbs merrymaking people) in table 6.0 were created because of the existence of a NGOMA (DRUM) in the Shona society. If drums were not part of the Shona material culture there is no doubt that other existing materials in the Shona environment could have been used to create the two compound nouns. Much the same thing can be said for the compound nouns *chivhiririmutamba* (bottle top on string) and *chimombemombe* (tallest Nyao dancer). It is on *mitamba* (Strychnos trees that bear roundish fruits) and *mombe* (cows) that the creation of the two compound nouns was based on.

6.1.2 The Dynamics of Terminology Development in Shona Lexicography

From analysing tables 6.0 and 6.1 above, it is clear that the Shona traditional conventionalised compound nouns in terminological dictionaries draw on the material culture of the Shona people that is mainly locked up in prototypes. Prototypes have been defined in chapter three as the best examples of the concept categories, which according to Taylor (1990: 529) should be “quite rich in specific detail”. They have been further defined as ‘salient examples’, ‘clearest cases of category membership’, ‘most representative of things included in a class’ or ‘central and typical members’ (Rosch, 1978; Lakoff, 1986; Brown, 1990; Tversky, 1990; Ungerer & Schmid, 1996).

However, it should be noted that the notion of a prototype as presented in this study is not fixed. It varies from society to society. For example, what may be a prototype domestic animal or ‘best example’ or ‘exemplar’ of a domestic animal in the Shona society is quite different from what obtains in other societies. In most Arab communities the camel may be

regarded as the ‘best example’ of a domestic animal. This emanates from the fact that it has the following unique attributes:

Attributes of a camel
+ ‘thirst resistant’
+ ‘hunger resistant’
+ ‘heat resistant’
+ ‘cold resistant’
+ ‘dust resistant’

Table 6.2: Attributes of a Camel

Similarly, a DONKEY maybe the ‘best exemplar’ of a domestic animal in Botswana that shares the same attributes of thriving in harsh weather conditions. Furthermore, it has the additional attribute of being ‘edible’ as it provides meat and milk. Despite the close proximity between Botswana and Zimbabwe, a DONKEY does not have the same status in both countries. For instance, the attribute ‘edible’ is non-existent among the Shona and other ethnic groups in Zimbabwe. The corpus searches for MUBHEMHE, MBONGORO, and DHONGI, which are all Shona words for DONKEY, did not yield any context in which this animal is discussed as a source of meat. This probably explains why it does not qualify as the ‘best example’ of a domestic animal among the Shona. Rather, a cow appears to be the ‘best example’ of a domestic animal as it has the following attributes that the present researcher gleaned from the Shona corpus:

Attributes of a cow
+ 'edible'
+ 'draft power'
+ 'status symbol'
+ 'religious symbol'

Table 6.3: Attributes of a Cow

Examples drawn from the Shona corpus that respectively illustrate the four attributes in table 6.3 are as follows:

- (1) *Mombe inokamwa navacheche vose.* (A cow is milked even by children.)
- (2) *Mombe yarima munda.* (A cow has ploughed the field.)
- (3) *Mombe haana, munda haana, gumbenze haana!* (He/she does not have a cow or a field or a blanket!)
- (4) *Ngozi inorasirirwa nemombe.* (An avenging spirit is appeased through a cow)

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Thus, looking at the same item invokes different mental pictures. As exemplified, when a person from Botswana sees a donkey, the mental picture of edible meat may be constructed but the same mental picture is not conjured in the mind of a Zimbabwean, Zambian or Mozambican when facing the same item. Therefore, the same basic level category DONKEY is shared in different countries but accorded different attributes by different people who have divergent uses for it.

From the given examples, it is clear that a prototype is not fixed or universal. It varies from society to society. According to Ungerer and Schmid (1996: 43),

The prototypes of cognitive categories are not fixed, but may change when a particular context is introduced, and the same is true for category boundaries. More generally, the whole internal structure of a category seems to depend on the context and, in a wider sense, on our social and cultural knowledge, which is thought to be organized in cognitive and cultural models.

Thus prototypes are context dependent and as such can be used as windows through which a society's unique culture can be understood. It is important to note that prototypes are used by ordinary speaker-hearers of Shona in the creation of compound nouns as evidenced by the examples discussed in this section. For example, the super ordinate category MHUKA (ANIMAL) exists in the Shona language, but it is definitely not the basis of terminology development in this case as it is too general and too broad to be used in the creation of compound nouns. It contains such a disparate variety of animate objects that include SHUMBA (LION), NZOU (ELEPHANT), IMBWA (DOG), TSURO (HARE), GONZO (RAT), GUDO (BABOON), etc. Against this background, the super ordinate category cannot offer specific details about an item. Rather, it is the basic level category of prototypes that strikes the balance as it offers specific details about an object. Thus, the basic category normally "corresponds to the most obvious discontinuities in nature" (Kay, 1971: 878).

The importance of the basic level category in language development is generally accepted in CG. It is even supported by the fact that basic level categories such as MOMBE (COW), MBUDZI (GOAT), NGOMA (DRUM), BOTA (PORRIDGE), MBIRA (TYPE OF MUSICAL INSTRUMENT) and MUSASA (TEMPORARY SHELTER); constituent parts of compound nouns discussed in this chapter, are also the ones that are first learned by children as they tend to be the shortest names in hierarchies and they are used most frequently (Brown, 1958; 1965; Ungerer & Schmid, 1996; Yule, 2010). It is important to note that the basic level categories are rich in information. According to Ungerer and Schmid (1996), it can be claimed that the

basic level is where the largest amount of information about an item can be obtained with the least cognitive effort. The two scholars call this principle cognitive economy.

However, the principle of cognitive economy does not work in isolation, but in conjunction with some innate linguistic rules. As already highlighted in this chapter, the Shona compound nouns so far analysed were created by non-linguists, but all the same conform to the Shona morphological rules. For instance, most of the discussed examples of Shona compound nouns contain nouns that follow the basic constructional pattern of nouns, that is, noun prefix + noun stem. Despite the fact that they were created by ordinary speaker-hearers of Shona, they do not contain alien morphological elements. They have since gained currency in terms of usage. The fact that ordinary speaker-hearers of Shona created already adapted compound nouns, gives credence to SFL's emphasis on the essence of cultural contexts in the negotiation of meaning. Endowed with knowledge of cultural contexts, the Shona speaker-hearers created compound nouns as and when the need arose.

Having looked at how ordinary speaker-hearers of Shona created native conventionalised compound nouns, it now remains to explore how such compound nouns were collected from various sources for inclusion in Shona terminological dictionaries.

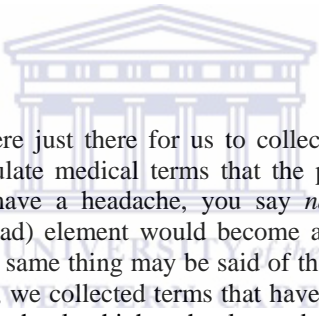
6.1.3 Sources of Traditional Conventionalised Compound Nouns

An analysis of the interviews carried out with lexicographers and experts in in the medical, linguistic, literary and musical fields indicates that there are various sources from which the traditional conventionalised compound nouns that are found in the three Shona

terminological dictionaries under investigation in this research were collected. Such sources included:

- a) General synchronic bilingual dictionaries;
- b) General synchronic monolingual dictionaries;
- c) Term lists from institutions such as schools, teachers' colleges, universities;
- d) Books, for example, Shona grammar and literature books;
- e) The Shona corpus.

In such instances the lexicographer collected existing compound nouns. In the words of informant LX01²³,

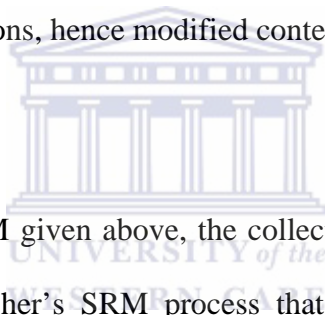


In some cases, headwords were just there for us to collect. So it was easy, we would simply go out there and populate medical terms that the people would use on a daily basis. For example, if you have a headache, you say *ndinonzwa musoro* (I have a headache), so the *musoro* (head) element would become a headword. That we did not create but collected. Much the same thing may be said of the linguistic and literary terms dictionary. For this dictionary, we collected terms that have been used for a long time in primary schools, secondary schools, high schools, and universities and even from grammar books and other books on Shona literature.

Informant LX01 aptly sums up one way through which terms, including compound nouns, found their way in Shona terminological dictionaries. However, the collection process is presented as a passive activity devoid of the lexicographer's creativity as evidenced by the use of the adjective 'easy' and the adverb of manner 'simply', in the sentence "So it was easy, we would simply go out there and populate medical terms that the people would use on a daily basis". This however is contrary to how the present researcher views the headword collection process. It is important to note that the collection exercise is not a passive activity but a vital stage whereby the lexicographer recreates terms by giving a new purpose to the

²³ LX01 is a code for an informant and LX stands for lexicographer and 01 represents the interview number.

already existing Shona vocabulary. What was once ordinary vocabulary is given a new purpose; it becomes terminology and not ordinary vocabulary. What used to be spoken in everyday language like the given example *ndinonzwa musoro* (I have a headache) is transformed into a technical term *musoro* (headache) and is now contained in a new medium, a dictionary. In essence, the headword collection process constitutes semiotic remediation, which is defined as a practice that draws attention to “the diverse ways that humans’ and nonhumans’ semiotic performances (historical or imagined) are re-represented and reused across modes, media and chains of activity” (Prior, Hengst, Roozen & Shipka, 2006: 734). In the same vein, Prior and Hengst (2010) highlight that SRM points to the various ways that an activity is recreated and not created anew, through the re-cycling of pre-existing materials, thereby producing altered conditions, hence modified contexts.



Following the definitions of SRM given above, the collection process can be understood as the first stage of the lexicographer’s SRM process that is represented by the following diagram:

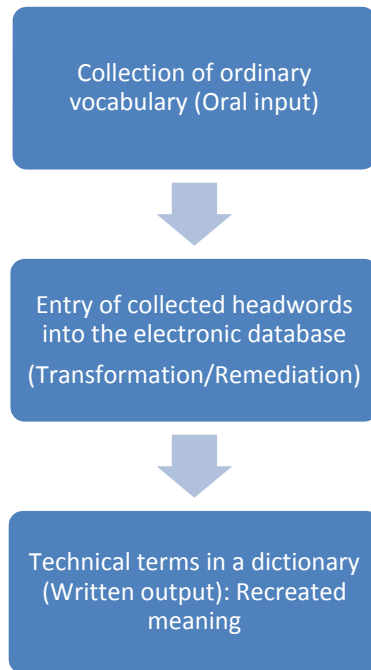


Fig 6.0: The Semiotic Remediation Process

Fig 6.0 above shows that the lexicographer goes to the field with the objective of collecting vocabulary that is used in everyday contexts by the speaker-hearers of the language. The objective is to collect ordinary vocabulary for a process of transformation that yields technical terms in a terminological dictionary. The transformation process may appear simple in the given diagram, but it is complex. It involves reformulating spoken words into the written form. The written words are then entered into a new medium, an electronic database where they are stored, processed and eventually transformed to technical terms in the form of a dictionary. It is important to note that what ends up as a technical term in a dictionary undergoes semiotic transitions and recontextualisation.

The example of *musoro* (headache) given by informant LX01 is not new in the sense that it has been gleaned from everyday contexts of conversation like *ndinonzwa musoro* (I have a headache). It has simply been recycled but assumes a new meaning in a new context, that is,

the medical context. It is noteworthy that the new specialised context transforms the ordinary vocabulary to precise terminology. By way of illustration, the example *musoro* is highly polysemous in general use. The Shona corpus provides divergent contexts in which it can be used. Some of these contexts are as follows:

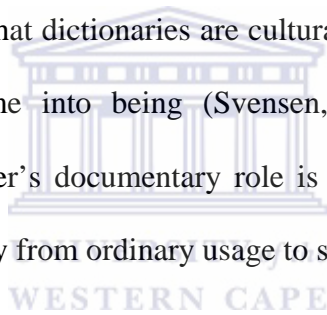
- (1) *Amai vake vakabva vadzungudza musoro.* (His/her mother shook her head.)
- (2) *Taura zvine musoro.* (Speak what is sensible.)
- (3) *Chaiva pamusoro pebhazi.* (It was on top of the bus.)
- (4) *Nhau dzose idzi ngadzive pasi pomusoro mumwe.* (Let all these stories fall under one heading.)

The African Languages Research Institute website. [Online], Available:
<http://www.uz.ac.zw/alri> [Downloaded 28/04/09 10:25am].

In example 1, the word *musoro* means ‘head’ but in example 2 it denotes ‘sense’. While in example 3 the word *musoro* means ‘on top’, it refers to a completely different concept in example 4 where it denotes a ‘heading/topic’. It is noteworthy that there are many more contexts in which the word *musoro* is used in the Shona corpus. The word has more context-based meanings than those exemplified above.

However, such divergent meanings for one word are appropriate for general use as speaker-hearers of the Shona language can easily deduce the exact meanings from the given contexts. On the contrary, such divergent meanings are not appropriate in specialised fields which put a premium on precision. The new medical context displaces all the other meanings of the word *musoro* that have been exemplified above and gives it only one meaning ‘head ache’. Therefore, the new specialised context demands precision and thus displaces polysemy and substitutes it with monosemy. The collection stage that informant LX01 refers to, is the first stage of a complex process of displacing general senses with specialised senses.

From the foregoing discussion, it can be discerned that some of the compound nouns in Shona terminological dictionaries are a result of the lexicographer's documentary role, which informant LX01 correctly notes begins with collection of terms. This is confirmed, but with varying degrees of emphasis, by other lexicographers interviewed in this study. In this regard, some of the compound nouns that are found in Shona terminological dictionaries are communal products in the sense that they were gleaned from various Zimbabwean institutions and literatures mentioned above. Thus, the lexicographer comes with his/her lexicographic expertise and records Shona compound nouns as used by the society. In a way, the lexicographer records how the ordinary speaker-hearers of the Shona language have created and used terminology in the society. This is quite in line with the generally accepted notion in lexicographic practice that dictionaries are cultural phenomena as they are products of cultures in which they come into being (Svensen, 2009). However, it should be emphasised that the lexicographer's documentary role is not a passive one, but a creative activity of repurposing vocabulary from ordinary usage to specialised usage.



Under the section on traditional conventionalised compound nouns, no examples were drawn from *DUU* because no Shona compound nouns in this terminological dictionary were deemed suitable to be categorised as such. The reason for the perceived unsuitability is that *DUU* is based on Shona linguistic and literary terms, which are recent inventions in Zimbabwe. Such terms have been taught in English at high schools, teachers' colleges and universities since the advent of colonialism and the subsequent introduction of Western education, until recently. Even the teaching of language and literature and the production of the relevant reading materials for the same are relatively new. For instance, the teaching of Shona language and literature in the Shona medium at Ordinary (O) level and Advanced (A) level

are less than five years old. With this background, it becomes apparent that Shona linguistic and literary terms are novelties and as such cannot be classified as traditional conventionalised compound nouns.

6.2 Specialised Neologies

A cursory glance at the three Shona terminological dictionaries shows that there is a high prevalence of new compound nouns, henceforth specialised neologies, which were created by lexicographers in conjunction with specialists in the medical, linguistic, literary and musical fields. From the interviews with the lexicographers and the subject specialists, it is evident that the neologies are products of two different backgrounds. This is demonstrated in the diagram below.

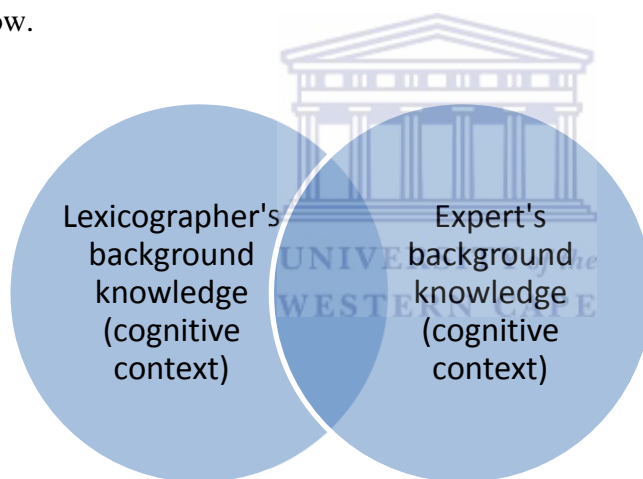


Fig 6.1: Contextual Knowledge

In fig 6.1 above, it can be inferred that when creating neologies, the lexicographer comes with a totality of his/her background knowledge or repertoire, and the subject expert does the same. In CG, background knowledge means the sum of one's experiences that is stored in the mind. It also includes subjective issues such as beliefs, norms, values and sensibilities. It is defined as the entirety of one's cognitive knowledge. In the words of Langacker (1987a: 147), it is "the context for the characterization of a semantic unit". In other words,

background knowledge is equal to context. This tallies with the SFL definition of the same concept. Halliday (1975: iv) suggests that the social system be considered as a system of meanings. He emphasises the concept of a ‘social semiotic’, a concept which systematises our own intuition that each man’s relationship to his human environment is not empty, but full of meaning for him, and that this meaning has been learnt through his interaction with others in that environment. It should however be noted that context is an elusive term to define, but in CG and SFL it is respectively considered a mental and social phenomenon as explained above.

However, there has to be an overlap between the lexicographer and the subject specialist’s backgrounds. There has to be shared knowledge which enables them to jointly create compound nouns. This shared knowledge includes cultural materials such as food, dressing, architecture, flora and fauna. Such knowledge also covers environmental surroundings that the lexicographer and the subject specialist are familiar with as Shona people.

For there to be meaningful terminology development, the lexicographer and the subject specialist need to nurture a symbiotic relationship. The two are vital cogs in the production of terminology. They need to closely work together to ensure that the terms they create will be readily accepted by the targeted users and the generality of the speaker-hearers of the language in which terminology development will be taking place. It is important to note that despite his/her wealth of lexicographic and linguistic knowledge, the lexicographer is ill-equipped to create terminology by himself/herself because of his/her inadequate knowledge of other specialised fields such as Science, Medicine, Physics, Linguistics, Biology, Zoology,

etc. Similarly, the field specialist cannot go solo in terminology development due to his/her knowledge deficiency in lexicographic and, to a certain extent, linguistic knowledge. For example, the following is work in progress by some medical practitioners who are neither trained lexicographers nor linguists.



Fig 6.2: Anatomical Positions

(Retrieved from Madzimbamuto, 2010: 5)

According to Madzimbamuto (2010: 5), Shona terms for the anatomical positions can be summarised as follows:

Key to descriptive anatomy is being able to state the anatomical position. Anatomy divides the body into three planes. A plane is a difficult concept but not alien. There is a concept of everything being at the same level [**uchecheterere, usandara**] as in perfectly straight or flat. The difficult idea is of an imaginary surface cutting through an imaginary body. Planes allow different structures to be described relative to each other in three dimensional spaces. Describing the three planes at right angles to each other is difficult in

Shona. *Usandarira nepachipande* [sagital plane], *usandarira neparutivi* [coronal plane] and *usandarira hwakachinjika* [transverse plane] would be appropriate descriptive terms. An anatomical structure may be *cephalad* [head-ward: *kusoro*] or *caudal* [tail-ward: *kuuswe*, *kuzasi*] in the transverse plane; lateral [outward: *kunze*] or medial [inward: *kumukati*] in the median plane; and finally anterior [in front: *kumberi*] or posterior [behind: *kuseri*].

The above Shona terms are solo efforts by some medical practitioners. The composite forms *usandarira nepachipande* [sagital plane], *usandarira neparutivi* [coronal plane] and *usandarira hwakachinjika* [transverse plane] are descriptive terms that draw on everyday language which most Shona speaker-hearers can easily identify with. Everyday vocabulary is transformed and given a new role of describing medical concepts. However, the creation process may be such that some grammatical rules are broken. For example, the terms **kuuswe*²⁴, (in the transverse plane) and **kumukati* (in the median plane) deviate from certain grammatical rules. The term **kuuswe* is in everyday usage ungrammatical because the second “-u-” after the class 17 locative marker “ku-” in *kuuswe* suggests abstractness as in *unhu*, (behaviour) *upenyu* (life). The locative marker does not auger well with abstract concepts. In the same vein, the term **kumukati* is ungrammatical because ChiShona disallows the concurrent use of the two locatives “ku-” and “mu-” in some instances. This is why it is unacceptable to say **kumuHarare* (*to-in-Harare), **kumudhorobha* (*to-in-town), **kumuseri* (*to-in-behind), etc. It should be noted that ungrammaticality may actually be used as a strategy as terminology is meant to be precise and free of ambiguities, which may facilitate acceptability. It is however noteworthy that the grammaticality or ungrammaticality of a term is something that is not necessarily lexical, but usage related; in certain lexical typologies compounding can be very unconventional.

²⁴ The present researcher is aware that **kuuswe* and **kumukati* are simplex nouns, specifically class 17 locatives. However, these examples are used here as they are the only solid evidence which demonstrates the point that solo efforts by the subject specialists may yield grammatically incorrect terms.

Having noted the solitary terminology development efforts by some medical practitioners, it is equally important to emphasise that the lexicographer cannot go solo in developing terms in specialised fields. As evidence, the following terms are lone efforts by the lexicographers at ALRI that were used as trial entries at the very initial stages of planning for the Shona musical terms dictionary project. They were tested at workshops in order to determine their efficacy.

Shona Compound Noun (Draft Trial Entry)	English Gloss
<i>chirongaruzha</i>	rhythmic sound
<i>chivararuzha</i>	musical note
<i>ruzhanyina</i>	overtone
<i>ruzhahwaro</i>	basic sound
<i>ruzhadzokororwa</i>	repeated sound

Table 6.4: Trial Entries

In table 6.4 above, it can be noted that all Shona compound nouns that were used as trial entries are based on the basic level category RUZHA (NOISE), which is a class 11 noun with the following attributes retrieved from the Shona corpus: ‘unpleasant’, ‘deafening’, ‘irritating’, and ‘disorderly’. The following examples that were retrieved from the Shona corpus bear testimony to these attributes:

- 1) Banda akatura noruzha (Banda dropped something with noise).
- 2) Mhuka idzi dzinoita ruzha (These animals make noise).
- 3) Mhomho inoita ruzha (A crowd makes noise).
- 4) Vakavharwa nzeve dzavo noruzha rwaibva pamaherekopota (Their ears were deafened by the noise coming from the helicopters).

The African Languages Research Institute website. [Online], Available: <http://www.uz.ac.zw/alri> [Downloaded 28/04/09 10:25am].

Example 1 is a declarative that relays the meaning that Banda dropped something and the result of his action was noise. Example 2 is another declarative that negotiates the meaning that the animals under discussion make noise. In another declarative, example 3, the meaning that is being relayed is that the crowd makes noise. Example 4 is another declarative that states that the people's ears were deafened by the noise coming from the helicopters. In the given examples it is clear that noise is being constructed negatively and not positively.

Consequently, the basic category RUZHA (NOISE) was vehemently rejected by music experts because its attributes outlined above could not be mapped onto the word 'sound', which is a basic element of music. Both the lexicographers and the music experts agreed that the most appropriate Shona word to represent the term sound was *mutinhiro* (sound) which ended up yielding numerous specialised musical neologies such as *chiwedzeramutinhiro* (resonator), *madzamiro emutinhiro* (sound texture) and *mutinhironyina* (overtone). *Mutinhiro* was accepted by both parties on the basis that it represents organised sound that tallies with music sound, which is not just sound, but metred and rhythmic sound; highly organised sound that is pleasant to listen to.

On the whole, it is clear that neither the lexicographer nor the subject expert can independently create specialised terminology. The need for a symbiotic relationship in terminology development in African languages is aptly summed up by Madzimbamuto (2010: 9) as follows:

Developing terminology in the African languages is becoming increasingly recognised as important. This has been led by linguists, and the ground work of dictionary development has been done in ChiShona and several other African languages in Africa.

The development of terminology in science and technology is more difficult because many African scientists will have had no formal training in their mother tongue or another African language since the middle of secondary school, at the most. The reverse is also true that many language specialists will have little background in the sciences. Collaboration between the two sides must be seen in a broad sense. The broadening of the interface between humanities and sciences in University programmes, which is commonplace in Europe and North America, needs to come to African Universities. Language teaching needs to come back into medical schools [as in the past Latin and Greek were taught], not only to improve language skills for communication between doctors [and other health professionals] from different language groups and patients, but also to raise the level at which African languages are used by first language speakers so that terminology development in these domains can fully engage the subject experts. 'Dual' language use at tertiary level has been used and explored as a way of ensuring that African languages have a presence at tertiary level in non-language subjects and this has contributed to language development. Language develops through being used.

From the above quotation, it can be deciphered that collaboration between lexicographers and experts in various specialised fields and the introduction of educational reforms in the teaching of various subjects, which have hitherto been taught in English only, are necessary if meaningful terminology development is to take place in the Shona language. The medical scientist is in most cases a specialist in his/her field, but his/her knowledge of linguistics, in particular the intricacies of terminology development, is usually not well-developed as shown in the quotation above. This partly emanates from the fact that most scientists, as noted above, have not had formal training in their mother tongues. However, reducing this to lack of training in the mother tongue is oversimplifying a complex matter that can be better understood in terms of the prevailing attitudes in Zimbabwe towards indigenous languages.

However, lack of training in the indigenous languages of Zimbabwe may be better comprehended in the context of the existing negative attitudes towards indigenous languages that obtain in the different sectors of the society. Language issues have never been taken seriously, first by the Zimbabwean government, and second by the general populace. The government, for example, has only paid lip service to language development issues and this

explains why there is no tangible language policy in place. Language issues are always on the periphery and this has filtered down to the general populace that views training in indigenous languages as not important. It is not surprising among the elite to hear of parents who actually discourage their children to speak or learn indigenous languages and it is usually such children with resources who end up pursuing bottle-necked studies such as Medicine. Changing attitudes at whatever level is a mammoth task, and it is probably better to encourage medical scientists who are already self-motivated to work closely with lexicographers/linguists in the production of acceptable medical terms. This is how the broadening of the interface between the sciences and the humanities can be achieved in Zimbabwe. With closer cooperation between self-motivated scientists and language practitioners, precise and acceptable terminology comparable to Latin and Greek scientific terminology can be produced. Having examined examples of specialised terminology, it now remains to explore the factors that necessitate the creation of such neologies.

6.2.1 Factors necessitating the Creation of Specialised Neologies

In the creation of specialised neologies, the lexicographer comes with his/her creative abilities. His/her role is in this instance not just of a recorder of terminology in circulation, but rather that of a creator of new terms. It is interesting to note that such creation of terminology is need-induced. It is necessitated by the existence of onomasiological gaps in the Shona language. What necessitated the creation of specialised neologies in the three Shona terminological dictionaries is here presented in detail as aptly summed up by informant LX05.

Well, the challenge was filling what one would call onomasiological gaps, where you think working backwards from say English, for example. You originally think that you do not have terms in ChiShona or another language and filling those gaps was the main challenge... In actual fact, there is a lot of passive vocabulary or passive senses of existing vocabulary that can actually be used to fill those gaps... When we were doing subjects those activities we have been trained and we were used to do everything in English, but

when you sit down and you look seriously, you find that language has the resources to fill most of the gaps. But there will still be gaps remaining and then you have to adopt strategies to fill them. Some of them, again you rely on the language. You can extend the senses, or you can coin compounds, or where you cannot do that and it is preferable, or where they have already crept from other languages, you use loan words or borrowed terms. With those strategies it is not too difficult, the language will give you ways of generating terms actually because Shona is agglutinative and it has ways of compounding and creating terms by way of selecting and combining of basic morphological elements.

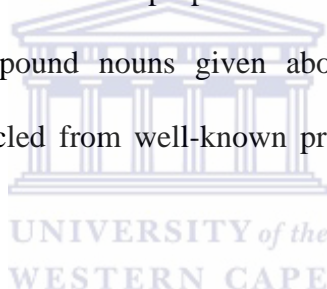
The same sentiments are articulated by informant LX01 who emphasises the same points as follows.

But there are cases where you would have gaps. Meaning to say, you do not have existing terms. Shona has been taught in English until recently. Our medical services are actually provided in English. Yes, we have dictionaries but these are in English. We have linguistic dictionaries, but these are also in English. So you would find that since the practice has been that of offering services in English, we have gaps in particular areas. So where we had gaps we would actually create new terms altogether. I can give you an example of say phonetics. Fine, we never had any need at high school or at secondary school for the use of a word like 'phonetics', but now that we were compiling a dictionary of linguistic and literary terms for use at higher levels, universities and teachers colleges then we had to create a new term for phonetics, phonology, morphology, etc. Those needed new creations, but actually required different term creation strategies.

From the two interview extracts, it can be deduced that what necessitated the creation of specialised neologies was the prevalence of onomasiological gaps. Whenever a language comes into contact with other languages, it is introduced to new cultural materials and concepts which originally did not exist in its lexicon, and when this happens it becomes evident that the language in question has some lexical gaps, referred to as onomasiological gaps by informant LX05. Such lexical gaps thus manifested in Shona lexicography because new concepts, which originally were not important to the Shona speaker-hearers were introduced. For example, now that there is a new policy to teach Shona language and literature at Ordinary (O) and Advanced (A) level in the Shona language medium, equivalents for terms that were initially in English only had to be created to fill in the lexical gaps. Examples of such new creations are *bhiitaurwa* (phone), *chiumbwamupfungwa* (mental picture), *dudziramutauro* (grammar), *nhengobatsiri* (passive articulator), *nhengonhungamiri*

(active articulator), *nhengotaurisi* (articulator), *varamai* (consonant), and *varamwana* (vowel).

It is important to note that the lexicographer had to develop new terms in order to fill in the gaps created by many years of teaching specialised fields in the English medium. Such an undertaking, as already noted, entailed both the lexicographer and the subject specialist's active involvement. However, the filling in of onomasiological gaps should not be viewed as a process of creating completely new terms, but a creative process of re-cycling already existing vocabulary, referred to as 'passive vocabulary' by informant LX05. In essence, such pre-existing vocabulary is assigned a new purpose of being specialised terminology. For instance, the examples of compound nouns given above that were created to fill in onomasiological gaps were recycled from well-known pre-existing words as shown in the following breakdown.



Pre-existing word	Pre-existing word	Compound Noun	English Gloss
<i>chiumbwa</i> (image)	<i>mupfungwa</i> (in the mind)	<i>chiumbwamupfungwa</i>	mental picture
<i>dudzira</i> (explain)	<i>mutauro</i> (language)	<i>dudziramutauro</i>	grammar
<i>nhengo</i> (body part)	<i>batsiri</i> (helper)	<i>nhengobatsiri</i>	passive articulator
<i>nhengo</i> (body part)	<i>nhungamiri</i> (leader)	<i>nhengonhungamiri</i>	active articulator
<i>nhengo</i> (body part)	<i>taurisi</i> (that which speaks)	<i>nhengotaurisi</i>	articulator
<i>vara</i> (spot)	<i>mai</i> (mother)	<i>varamai</i>	consonant
<i>vara</i> (spot)	<i>mwana</i> (child)	<i>varamwana</i>	vowel

Table 6.5: Recreation of Terms

In table 6.5 above, it is clear that the lexicographers together with language specialists used the formula: pre-existing word + pre-existing word => compound noun. It is important to note that an ordinary word is combined with another ordinary word in a transformation process that yields a completely different specialised compound noun. Resultantly, the recreated terms not only carry new meanings but also new forms, that is, from the oral medium to the written medium. The new specialised context demands precision and consequently displaces the old everyday meanings.

It can be noted that this section on specialised neologies has heavily relied on *DM* and *DDU* for examples and not on *DUU*. This imbalance was occasioned by the fact that the present researcher had initially assumed that *DUU* would yield specialised medical neologies in large numbers just like its counterparts *DM* and *DDU* that have bigger proportions of specialised musical neologies and specialised linguistic and literary neologies, respectively. However, the analysis of the three terminological dictionaries proved otherwise. It emerged that *DUU* has very few specialised medical neologies, and a greater percentage of the terms in this dictionary are mainly traditional conventionalised compound nouns. This disparity is fully described by participant LX05:

Now we are advised and know that we cannot properly call the first terminological dictionary a medical dictionary because in terms of the science and practice of Medicine it cannot be called that properly as it is to a great extent non-scientific. It is more a dictionary of health and body terms and diseases and naming them and describing them, but not from a Medical Science point of view... There is a project that we are in the process of doing now or trying to do involving proper medical scientists and practitioners. That will take time.

However, the deficiency described above was ameliorated by the availability of a large pool of specialised neologies created by some medical practitioners. Such sources included labeled diagrams, draft definitions and term lists crafted by medical practitioners who are seeing the need to involve the Shona language in the teaching of medical sciences. What has

necessitated these developments in the medical sciences is explained in detail by Madzimbamuto (2010: 2) as follows:

From a Health Science perspective, patients want information in their language, but that imparted in ChiShona is vague involving inexact terminology, code switching and inaccurate examples, compared to English where the information given can be as specific and detailed as the patient wants or understands. Often the health professional lacks the ChiShona language terminology for the information being delivered. The ChiShona vocabulary on both sides [health worker and patient] may be lost because technical knowledge is passed through formal school education in English rather than through the home language.

Nowadays patients want more information: their educational level is higher; they have access to information through the internet, newspapers, television, magazines which patients often want clarified by the health worker; general awareness of human rights and the modern climate of patient autonomy requires that the health professional includes the patient in decision making and management of the illness; the litigious climate today encourages 'informed consent' in which the patient has to know and understand their treatment before agreeing to it. The ethical principle of 'Autonomy' reinforces the role of patients as partners in their healthcare rather than recipients of it.

A person for whom the technical language of English is inaccessible, even if explained to simply, does not receive the information with sufficient accuracy. Second or third language speakers of English, however accomplished, may still be left with information deficit which is only available in English. Attempts to explain with vague and imprecise vocabulary of the African language may only add to the misunderstanding. Science based health information offers a mechanistic explanation, which requires understanding rather than faith. That means and requires a significant information exchange between health worker and patient. The essential equality of languages and the social cultural rights agenda makes it obligatory to develop and capacitate African languages as mediums of wider communication.

From the detailed quotation, it is evident that issues of accessing medical information in the Shona language and other indigenous languages are gaining currency in Zimbabwe. The creation of medical terminology is therefore necessitated by concrete need on the ground. People need to know more about their health conditions in a language that they readily understand which for most people is not English, but mainly Shona, Ndebele or other indigenous languages. This however is not confined to the medical field, but a phenomenon that transcends all specialised fields.

From the above quotation, it can be deduced that patients need information in their language, but that imparted in ChiShona is not as exact as the same information when delivered in English. In other words, the loan translations or lengthy descriptions that the health care givers usually come up with as they explain medical conditions to their patients lack precision and this inevitably leads to loss of information or communication breakdown between the health care givers and the patients. Put differently, communication breakdown results among patients because of the use of imprecise Shona descriptions. As already noted, this robs patients of their right to knowledge on issues pertaining to their health.

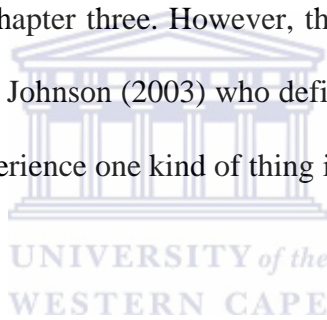
However, such lack of precise terminology may be lessened by encouraging close cooperation among medical scientists, terminologists and ordinary speaker-hearers of the Shona language. These major stakeholders have to be actively involved in the recreation of Shona medical terms and, as already noted in this chapter, solo efforts may yield unacceptable terminology. Such cooperation may be extended to other specialised fields such as Music, Language, Literature, Biology, Zoology, etc.

From the foregoing sections, it has been noted that both the traditional conventionalised terms and the specialised neologies, respectively created by ordinary speaker-hearers of Shona and the lexicographers in conjunction with subject specialists, draw on the environment and immediate experiences of the Shona people. Put differently, they draw on both the physical and social contexts of the Shona people.

Having explored the broad categories of compound nouns, it now remains to show how the compound nouns were created using metaphor. It is important to note from the outset that an analysis of both traditional conventionalised compound nouns and specialised neologies shows that metaphor is central in language development, particularly in the creation of new terminology in specialised fields.

6.3 The Use of Metaphor in Shona Compound Nouns

An examination of *DUU*, *DM* and *DDU* shows that metaphor plays a pivotal role in the creation of Shona compound nouns. Metaphor has been defined differently by different scholars. Some of the scholars and how they characterise this unique linguistic phenomenon have already been discussed in chapter three. However, the definitions given in this chapter can be summed up by Lakoff and Johnson (2003) who define metaphor as the means through which people understand and experience one kind of thing in terms of another.



Scholars who include Lakoff and Johnson (1980), Lipka (1988), Lakoff and Turner (1989), Ungerer and Schmid (1996), Goatly (1997), Chabata (2007) and Khumalo (2007) try to make a clear-cut distinction between metaphor and metonymy, but it is the contention of the present scholar that the two are closely intertwined and resultantly defined differently by different scholars. What is characterised as a metaphor by one scholar may as well be defined as a metonym by another. As such, the present researcher puts this debate to rest by arguing that metonymy is a type of metaphor and is discussed under the latter without necessarily drawing a distinction between the two. Considering the fact that the function of metonymy is to activate one cognitive category by referring to another category within the same model (Ungerer & Schmid 1996), it can be argued that the distinctions between metaphor and

metonymy are at a superficial level as both are means of extending the resources of a language that can be explained as mapping processes (Lakoff & Turner, 1989). With the backing of these points, the present researcher views metonymy as subsumed by metaphor and thus regards the distinction between the two as an exercise beyond the scope of this study.

Various scholars have categorised metaphors differently. It is however important to note that this study is not necessarily based on such categorisations and typologies, but rather generates categories and types of Shona metaphorical compound nouns from the data collected for this research. Lakoff and Johnson (2003) observe that all metaphors are structural in the sense that they map structures to structures; all are ontological because they create target domain entities; and substantial numbers are orientational in that they transfer image schemas. The two scholars argue that with such overlaps any categorisation of metaphors is at a superficial level. Be that as it may, metaphors can still be categorised in accordance with how they are formed, for analytical precision and convenience. As such, a categorical and typological exploration of Shona metaphorical compound nouns is here undertaken.

Using the Shona compound nouns in the three terminological dictionaries as a basis, there are basically two types of metaphors. These are concrete and abstract metaphors. The two types are explained in detail in the section that follows.

6.3.1 Concrete Metaphors

A considerable number of compound nouns that are found in the three Shona terminological dictionaries under study fall under the category of concrete metaphors. These are metaphors created on the basis of concrete existing objects. Under this category, attributes of an existing

object, henceforth source entity (SE) are mapped onto those of another existing object, henceforth target entity (TE), in order to create a name for the latter; a name that the society can readily identify with and consequently accept. This category is thus based on similarities or symbolic relations between the SE and the TE. Using the symbolic notion of CG, the symbolic relations between the SE and TE can be diagrammatically represented as follows:

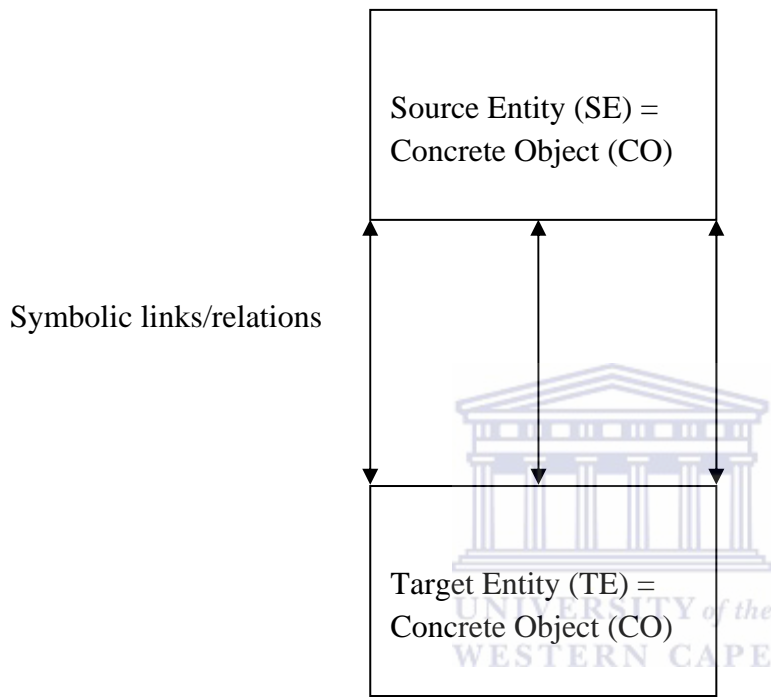


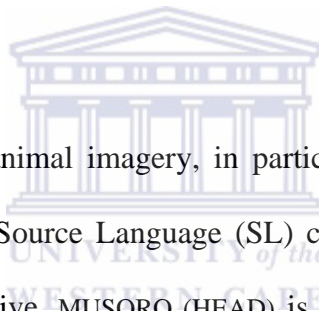
Fig 6.3: Symbolic unit

6.3.1.1 Animistic Metaphors

A substantial number of concrete metaphors fall under the sub-category of animistic metaphors. These are metaphors that draw their existence from animate objects and characteristics. They covertly or overtly refer to animals and their parts.

From the Shona terms that were created using metaphors, animal imagery seems to dominate and the human being appears as the prototypical animal. In other words, the human being is

presented in the given examples as the best example of the ANIMAL family, and its attributes are mapped onto new concepts in the development of new terminology in various specialised fields. Examples of animistic metaphors can be drawn from the terms in *DM* that refer to the structure of a guitar. The guitar is equated to an animal which has a *musoro* (head), *mutsipa* (neck), *dumbu* (sound box) and *chiuno* (waist). It should be noted that while *musoro* (head), *mutsipa* (neck), *dumbu* (sound box) and *chiuno* (waist) are simplex nouns, they cannot be understood without reference to the noun *gitare* (guitar). Their composite forms are *musoro wegitare* (the head of a guitar), *mutsipa wegitare* (the neck of a guitar), *dumbu regitare* (literally, the stomach of a guitar, meaning sound box) and *chiuno chegitare* (the waist of a guitar).



Terms that were created using animal imagery, in particular the human²⁵ image, seem to effectively convey the intended Source Language (SL) concepts into the Target Language (TL)²⁶. Following a CG perspective, MUSORO (HEAD) is a basic category that refers to the part of the human body that has eyes, nose, mouth and brain in it. The attributes ‘seeing’, ‘breathing’, ‘talking’ and ‘thinking’ that the human being does, all come from the head. That MUSORO (HEAD) performs such important functions is even underscored by its position on the human body. It is the top part of the body. Metaphorically, if something is located at the top it is regarded as the most important. This importance of the human head is mapped onto *musoro wegitare* (the head of a guitar). The guitar’s head can be said to be the most essential as it houses the integral parts of the guitar. The strings that produce the sound and the pegs that are

²⁵ The human being is here used as the ‘best exemplar’ of the animal family.

²⁶ It should be noted that most of the new compound nouns found in the three terminological dictionaries under investigation in this study were created through translation of medical, linguistic, literary and musical terms that are found in English terminological dictionaries in the same fields. As such, English is the SL and Shona is the TL. It is however noteworthy that most of the terms found in the English terminological dictionaries are mainly drawn from Latin and Greek.

used in tuning the guitar are all attached to the guitar head. The significance of the basic category MUSORO (HEAD) can be shown by how the Shona people usually use it in other metaphors gleaned from the Shona corpus such as *musoro wemba* (the head of the family), which means father, who in the Shona culture is regarded as the top most member of the family responsible for heading his family and making crucial decisions. It is therefore from such daily examples that pervade the life of the Shona people that the lexicographers together with music experts ended up creating the composite form *musoro wegitare* (the head of a guitar).

Looking at the human body, the basic category MUTSIPA (NECK) joins another basic category MUSORO (HEAD). The lexicographers together with music experts equated this to how *mutsipa wegitare* (guitar neck) connects to *musoro wegitare* (guitar head), and further noted that the guitar neck joins the guitar head to the sound box. Like a human being who has DUMBU (STOMACH) and CHIUNO (WAIST), the guitar has similar features. It is important to note that these terms were created after having realised how the guitar resembles the human being.

6.3.2 Abstractive Metaphors

A considerable number of compound nouns that are found in the three Shona terminological dictionaries under study fall under the category of abstractive metaphors. These are metaphors created on the basis of either concrete existing objects or abstractive objects. Under this category, attributes of either a concrete or abstract SE are mapped onto an abstractive TE, in order to create a name for the latter; a name that is familiar to the society. Like the concrete metaphors, this category is also based on similarities or symbolic

relations between the SE and the TE. Using the symbolic notion of CG, the symbolic relations between the SE and TE can be summarised in form of a diagram as follows:

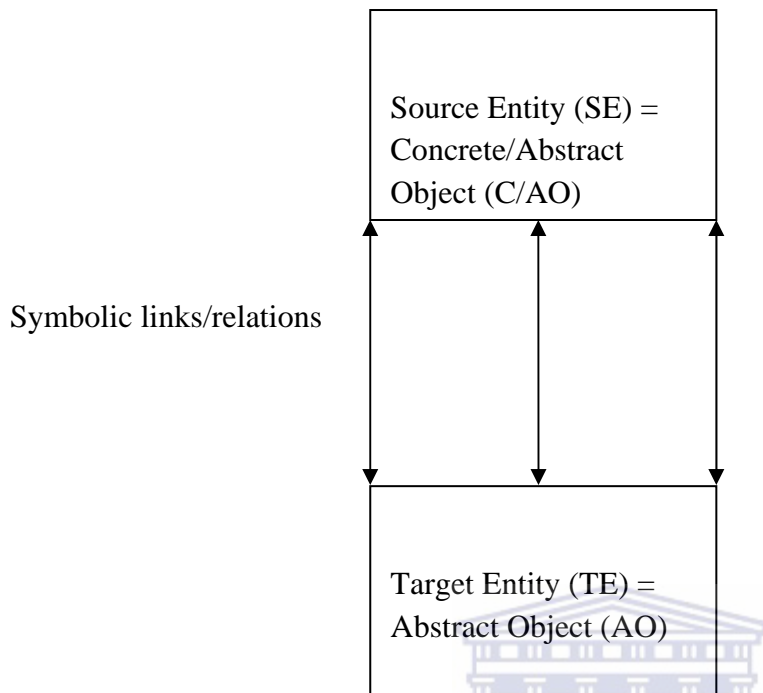


Fig 6.4: Symbolic Unit

Examples of abstractive metaphors are drawn from the structure of a musical composition, which consists of MUSORO (HEAD), MUVIRI (BODY) and MUSWE (TAIL). It should be noted here that while *musoro* (head), *muvir* (body) and *muswe* (tail) are simplex nominal constructions, their full expressive potential is locked in their complex or composite forms, namely, *musoro wemumhanzi* (the head of a musical composition), *muvir wemumhanzi* (the body of a musical composition) and *muswe wemumhanzi* (the tail of a musical composition). The three Shona musical terms are drawn from animal imagery. They respectively refer to the beginning, basic pattern and tail of a musical arrangement, which are all abstract musical concepts. They are closely linked to familiar experiences in the world of the Shona people. For example, the term MUSORO (HEAD), substantiates this point. The head of some animals is usually small in proportion to other body parts but performs very important functions just like

the beginning of a musical composition which is usually very short but essential in introducing the whole musical composition. Similarly, MUVIRI (BODY) is obviously bigger than the head or tail of an animal which is quite comparable to the basic pattern of a musical composition that plays for a much longer time than the beginning or the end. The main body of some animals is also found between the head and the tail and this can be equated to the position of the basic pattern of a music composition that is found in between the beginning and the end. Finally, the position of a tail on animals is at the rear and this is similar to the position of the end of a musical composition. Thus, the lexicographers with the aid of the music experts managed to draw some parallels between the most immediate CO, the prototypical animal, namely, the human being; and the features of a guitar. In this regard, the creation of terminology that is found in *DM* was dependent on the lexicographers and experts' understanding of their immediate animal world.

6.3.2.1 Onomatopoeic Metaphors

Under the category of abstractive metaphors, there are onomatopoeic metaphors that can also be called sound metaphors. These are metaphors that imitate the sound that they represent. Using the symbolic unit structure of CG, an onomatopoeic metaphor can be diagrammatically represented as follows:

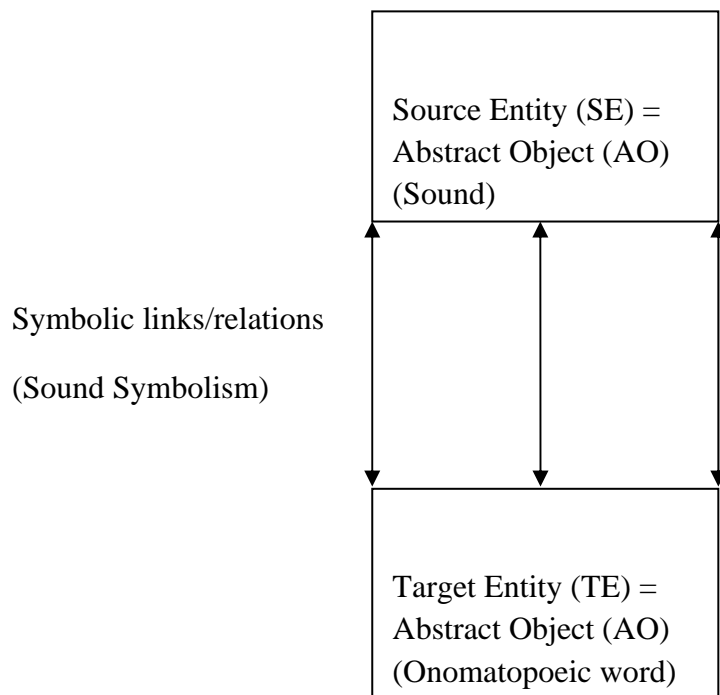


Fig 6.5: Symbolic Unit

Examples of such Shona musical terms are presented in table 6.7 below.

Shona Musical Term	English Translation
<i>arawuru</i>	type of children's game
<i>chekechera</i>	hand-shaken rattle
<i>chikohwiro</i> [<i>chipohwiro</i> , <i>chitohwiro</i> , <i>chikuwiro</i>]	whistle through joined hands
<i>chiwiyowiyo</i> [<i>chiwiyowiyo</i> , <i>chihwiyohwiyo</i>]	siren
<i>dhindindi</i>	disco
<i>gindimukindi</i>	big radio
<i>mbetembete</i>	type of a small drum

Table 6.6: Examples of Shona Onomatopoeic Metaphors

In the given examples in table 6.6, *chiwiyowiyo* (siren), an example already discussed under traditional conventionalised compound nouns, shows that a compound noun can belong to more than one category. Much the same thing can be said about *chivhiririmutamba* (bottle top on string), which is both a traditional conventionalised metaphor and an onomatopoeic metaphor. Having discussed the significance of metaphors in Shona terminology development, in particular Shona compound nouns, it now remains to discuss the connection between Shona compound nouns and reduplication.

6.4 The Essence of Reduplication in Shona Compound Nouns

Closely related to the concept of semiotic remediation is the linguistic notion of reduplication that manifests in examples discussed in the preceding and current chapter. Reduplication is defined as a morphological process in certain languages (but not English), which involves “repeating all or part of a form” (Yule, 2010: 73). According to Heine and Nurse (2000), there are basically three types of reduplication, namely, partial reduplication, complete reduplication and triplication. However, this research will focus on complete or full reduplication as it is the one that according to the data collected for this research is more productive than its counterparts. For this reason, the term reduplication will be used interchangeably with complete or full reduplication.

The data collected for this research demonstrates that Shona is a language that abounds with compound nouns that are products of the reduplication process. Examples of compound nouns yielded from reduplication are tabulated below:

Shona reduplicative form	English gloss	Source
<i>chamushunyemushunye</i> [<i>chamuswinyemuswinye,</i> <i>chamutsunyamutsunya,</i> <i>chamutsunyemutsunye</i>]	type of children's game	<i>DM</i>
<i>chidhangachidhanga</i> [<i>chidhangechidhange</i>]	type of children's game	<i>DM</i>
<i>chigumegume</i>	quick ending	<i>DDU</i>
<i>chigwigwi</i> [<i>chigwigwigwi</i>]	tetanus	<i>DUU</i>
<i>chikotsikotsi</i>	spot between occiput and nape of neck	<i>DUU</i>
<i>chikukuvatavata</i>	type of children's game	<i>DM</i>
<i>chihwiyohwiyo</i> [<i>chiwiyowiyo</i>]	siren	<i>DM</i>
<i>chimombemombe</i>	tallest Nyao dancer	<i>DM</i>
<i>kataitai</i>	whooping cough, petussis	<i>DUU</i>
<i>mbetembete</i>	type of small drum	<i>DM</i>
<i>nyamunganga</i>	erectile penis	<i>DUU</i>
<i>Nyungwenyungwe</i>	a type of <i>mbira</i>	<i>DM</i>
<i>tivhitivhi</i>	television	<i>DM</i>
<i>zvirevereve</i>	endearments for lovemaking uttered by male subject	<i>DDU</i>

Table 6.7: Reduplication in Shona Compound Nouns

It is noteworthy that reduplication is not a uniquely Shona linguistic phenomenon but a language development process that is common in most Bantu languages. Languages such as IsiNdebele, CiCewa, IsiXhosa, IsiZulu, TshiVenda, SeSotho, and many others which fall under the Bantu family of languages abound with reduplicative forms. Examples in some Bantu languages are as tabulated below:

Reduplicative form	English gloss	Language
<i>amngqongqo</i>	string of beads	IsiNdebele
<i>bwabwa</i>	caterpillar	CiNyanja
<i>chidikodiko</i>	hiccup	CiNyanja
<i>chindalandala</i>	black spider	CiNyanja
<i>dabadaba</i>	fool	TshiVenda
<i>daledale</i>	rubbish dump	TshiVenda
<i>fumbwefumbwe</i>	powder made by crickets/weevils	CiNyanja
<i>gumbagumba</i>	big/loud radio	TshiVenda
<i>gwenugwenu</i>	porcupine	CiNyanja
<i>impalampala</i>	communicative horn	IsiNdebele
<i>isikhlekhle</i>	percussion	IsiNdebele
<i>isimanjemanje</i>	modernity	IsiNdebele
<i>kaliwondewonde</i>	disease of wasting	CiNyanja
<i>kaliwodziwodzi</i>	sleeping sickness	CiNyanja
<i>khunzikhunzi</i>	riverbank	TshiVenda
<i>mkwapukwapu</i>	traditional medicine for potency	CiNyanja
<i>teretere</i>	tractor	TshiVenda
<i>tshidikadika</i>	epiglottis	TshiVenda
<i>umgcogco</i>	traditional bridal dance	IsiNdebele
<i>vuluvulu</i>	puffadder	TshiVenda

Table 6.8: Reduplication in other Bantu Languages

Having noted the prevalence of reduplicative forms in Shona and other Bantu languages, it now remains to explore the reasons behind their proliferation. The assumption is that such abundance is not an accident, but rather a pattern that needs to be investigated. Therefore, the

question to be answered in this section is: Why are reduplicative forms so recurrent in compound nouns found in Shona and other Bantu languages?

First, reduplicative forms are recurrent in Shona compound nouns because of the agglutinative nature of the Shona language. In other words, the Shona language promotes the merging of diverse morphemes and words as one. This explains why in Shona it is easy to articulate entities such *chamushunyemushunye* (type of children's game), *chigumegume* (quick ending), *chigwigwi* [*chigwigwigwi*] (tetanus), *chihwiyohwiyo* (siren), and *chimombemombe* (tallest Nyao dancer) as single words. Likewise, such words are expected to be written as single entities. To a language such as English, which is disjunctive and not agglutinative, it is impossible to have reduplicative forms. For this reason, there are no reduplicative forms such as *endend and *cowcow in English, but Shona and other Bantu languages are replete with such forms because of their agglutinative morphological disposition.

Second, reduplication is a mnemonic device as it assists speaker-hearers of Shona and other Bantu languages in general to understand compound nouns through their understanding of the attributes of the base forms that are reduplicated. What are basically repeated are base forms whose qualities are equated to those of the concepts signified by the compound nouns. One of the examples extracted from table 6.7 above, which illustrates this point is *Nyungwenyungwe* (type of *mbira* musical instrument). In the first example, the base form that is repeated is *Nyungwe* to come up with the compound noun *Nyungwenyungwe*. *Nyungwe* is a district in Mozambique where the *Nyungwenyungwe mbira*, according to oral tradition and Mheta

(2005, 2009), is believed to have originated. In a bid to aid memory, the source of origin for the *mbira* is repeated. Thus, reduplication is a cognitive device that makes it easy for speaker-hearers of a language to remember meanings of compound nouns through association with the meanings of base forms.

Third, reduplication is a cognitive device that serves to mark off semantic differentiation. Two examples drawn from table 6.7 above, which illustrate this point, are *chikotsikotsi* (spot between occiput and nape of neck) and *zvirevereve* (endearments for lovemaking uttered by male subject). The compound noun *chikotsikotsi* is made up of a class 7 diminutive prefix *chi-*, *kotsi* (small back of the head) which is reduplicated. The base noun for *kotsi* is the class 5 *gotsi* (back of the head). It is however noteworthy that *gotsi* is different from *chikotsi* in the sense that the former refers to the whole back of the head and the latter means a back of the head that is either small or shaped in a funny way. *Chikotsikotsi* is different from both *gotsi* and *chikotsi* in that it specifically denotes a spot at the back of the head that is found between occiput and nape of neck. Similarly, the compound noun *zvirevereve* differentiates endearments for lovemaking uttered by male subject from ordinary talk. It is made up of *zvi-*, a class 8 prefix and stem *-reve* which is derived from the verb *rev-* which means ‘say’, ‘speak’ or ‘talk’. Thus, through reduplication, love endearments are distinguished from ordinary talk. Therefore, reduplication is an essential semantic differentiation device.

Fourth, reduplicative forms play a vital role in capturing the imitated sounds in onomatopoeic compound nouns. In table 6.7 above, they manifest in Shona onomatopoeic words such as *chihiyowiyo* (siren) and *mbetembete* (type of small drum). They are also prevalent in other

Bantu languages as testified by the TshiVenda examples *gumbagumba* (loud/big radio) and *teretere* (tractor); and the IsiNdebele examples *isikhlekhle* (percussion) *impalampala* (communicative horn) in table 6.8. In such onomatopoeic compound nouns, reduplicative forms serve a metaphorical function. The base form that is repeated is an imitation of sound. The sound of a siren, for instance, goes ‘*wiyo*’ several times, and not once. Similarly, the sound *mbete* in *mbetembete*, *gumba* in *gumbagumba*, *tere* in *teretere*, *khle* in *isikhlekhle*, and *mpala* in *impalampala* goes numerous times. Therefore, the reduplication of the sound represents the many times that the sound being imitated goes.

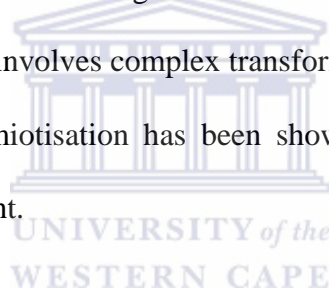
Having noted the various functions of reduplication in compound nouns that obtain in Shona and other Bantu languages, it can be concluded that this linguistic process is highly productive. As such, lexicographers in conjunction with subject specialists, language associations, and ordinary speaker-hearers of Shona should be encouraged to utilise reduplication in the creation of terminology in various fields of specialty.

6.5 Summary of Chapter

This chapter has focused on the patterns and transformation strategies of terminology development that are detectable from Shona compound nouns that are found in Shona terminological dictionaries. Prototypes were singled out as sources of terminology development. The chapter has revealed how Shona compound nouns are recreated using prototypes and different contexts of the Shona culture, that is, the experiences of the lexicographers and experts in the medical, linguistic, literary and musical fields. Such prototypes manifested in the two broad categories of Shona compound nouns, namely traditional conventionalised compound nouns and specialised neologies. Prototypes have also

been realised in compound nouns that are metaphorical and those with the reduplicative pattern.

In this chapter, the researcher has employed CG, in particular the prototype theory, SFL, and TDA in the analysis of Shona compound nouns. Various contexts from which Shona compound nouns were derived were explored. Some of the examples that provide information on the experiences of the Shona people were drawn from the Shona corpus. In addition, the researcher utilised his intuition and experiences as a linguist-cum-lexicographer and speaker-hearer of the Shona language. In addition, aspects of SRM were utilised in the analysis of compound nouns. It has emerged that the creation of compound nouns is in essence a recreation process that involves complex transformation of pre-existing vocabulary. The displacement tenet of resemiotisation has been shown to be a critical component in Shona terminological development.



Chapter Seven

Towards an Alternative Approach to Shona Terminology Development Practice

7.0 Introduction

This chapter offers an alternative approach to Shona terminology development practice. Albeit it recognises the importance of linguistic rules and strategies of terminology development evident in Shona compound nouns, namely, the role of prototype words, metaphor and reduplication in term creation. The chapter emphasises the fact that Shona compound nouns in their varying configurations are given meaning by Shona socio-cultural knowledge and contexts. It further advances the argument that terminology development does not entail creation of completely new terms, but is rather a purposeful transformation of prototype words through strategies such as metaphor and reduplication, which are largely used in the context of SRM. Thus, it is argued that terminological development should be seen as re-purposing existing terminology in reconfigured Shona socio-cultural contexts.

7.1 The Linguistic Dimension and Terminology Development

As noted in the preceding chapters, this research utilises (TDA) mainly in the categorisation of Shona compound nouns, and to a lesser extent in the contextual analysis of the same. Having used TDA as the basic analytical tool for the exploration of Shona compound nouns, it can be strongly argued that TDA is the bedrock of linguistic research. As already noted in chapter three, it is the foundation on which most linguistic theories are premised. Evidence to support this position is that it is next to impossible to avoid linguistic description when doing a linguistic analysis of any text using any available linguistic theory.

The foundational position of TDA has led previous scholars of terminology to emphasise the linguistic dimension at the expense of the contextual paradigm. Such scholars include Gilreath (1993); Sager (1980, 1983, 1990); Svensen (1993); (2009), and Wuster (1955, 1979). These have emphasised linguistic concepts such as the treatment of homonyms, synonyms and variants in terminology development. By way of illustration, Gilreath (1993: 81) presents 17 principles of term evaluation which constitute what he terms the onometric battery framework. These principles are here presented in full as follows:

1. Accuracy -	
2. Precision -	SEMANTICS
3. Descriptiveness -	

4. Unequivocalness -	
5. Mononymy -	VOCALITY
6. Appropriate register -	

7. Precedent -	
8. Conciseness -	EFFICIENCY
9. Appropriate Simplicity -	

10. Form correctness-	MORPHOLOGY
11. Etymological purity-	

12. Derivability -	
13. Inflectability -	UNIFORMITY
14. Series Uniformity	

15. Acceptability -	DICTION

16. Euphony -	PHONETICS
17. Pronounceability	

Table 7.0: The Onometric Battery Term Evaluation Framework
(Gilreath, 1993: 81)

In order to fully appreciate the emphasis put on the linguistic dimension, it is important to present the definitions of the above 17 principles of term evaluation and reveal their inclinations. According to Gilreath (1993) and Hadebe (2006), accuracy denotes the freedom from mistake or error. In other words, it means ‘correctness’.

Precision means “the degree to which a term clearly delineates its concept” (Gilreath, 1993: 82).

Descriptiveness refers to “the degree to which a term’s literal meaning matches its intended meaning” (Gilreath, 1993: 83).

Unequivocalness denotes “the quality of a term which has only one meaning within a particular field of knowledge or within a particular nomenclature” (Gilreath, 1993: 85).

Mononymy refers to the quality of a term “which is the one and only (mono) formal name (nym) for a given concept” (Gilreath, 1993: 87). From this definition, Hadebe (2006) concluded that a term can either be a mononym or synonym.

Appropriate register means that “a term’s style (register) is consistent or compatible with the context of usage” (Gilreath, 1993: 87).

Precedence denotes “the extent to which a proposed designation is in harmony with the established designations” (Gilreath, 1993: 87).

Conciseness alludes to “the orthographic length of a term” (Gilreath, 1993: 88). In other words, it means the succinctness or shortness of a term.

Appropriate Simplicity means that “the number of words in a term is appropriate for the level of importance of the designated concept” (Gilreath, 1993: 89).

Form correctness also known as grammatical or linguistic correctness, denotes the extent to which a term has no grammatical errors, such as misspellings, wrong hyphenation, wrong (inverted order), inadmissible variant, wrong number and wrong part of speech (Gilreath, 1993).

Etymological purity means adherence to the following: “A word constructed from elements derived from a single language is usually preferable to a hybrid word, which combines elements derived from more than one language. Constructive elements derived from a single language ordinarily combine more easily and euphoniously than elements taken from different languages” (Gilreath, 1993: 90).

Derivability refers to the quality of terms whose elements can be used in naming a variety of related concepts (Gilreath, 1993: 91). As noted by Hadebe (2006), this quality makes it easy to derive terms from the term.

Inflectability is defined as “the quality of the terms which inflect well in forms such as comparatives, superlatives, and negatives (antonyms)” (Gilreath, 1993: 91).

Series Uniformity refers to the quality of a group of terms which use common elements in naming related concepts (Gilreath, 1993: 91).

Acceptability is characterised as the quality of terms that are not emotionally charged, obscene, morbid, gender biased, informal, strange, awkward, corny, etc, which stamps them as acceptable (Gilreath, 1993). However, acceptability does not mean that a term has been or will be accepted but that it has no limitations that might affect its acceptability (Hadebe, 2006).

Euphony denotes “the phonetic quality that gives a term a pleasant sound (Gilreath, 1993: 92).

Pronounceability refers to the ease of pronunciation of a term (Gilreath, 1993: 92).

From the given definitions, it can be deduced that Gilreath’s (1993) onometric battery model for the evaluation of terms puts emphasis on linguistic categorisations and patterns. The

contextual dimension of terminology development is referred to but not given its rightful status in terminology development. As can be gleaned from the above definitions, there are very few contextual principles in the onometric battery framework such as ‘appropriate register’ and ‘acceptability’.

It is important to note that the bulk of the principles promulgated by Gilreath (1993) generally foreground and reinforce the linguistic dimension at the expense of the context, what in this chapter is referred to as the socio-cognitive dimension. The form correctness principle, for instance, emphasises grammatical well-formedness and language mechanics such as hyphenation and spellings. Similarly, the principle of conciseness is concerned with the length of terms and the principle of precedence with the harmony between elements of form. While the simplicity principle focuses on the number of words in a term, the etymological purity principle is there to ensure investigation of the linguistic history of terms. On the one hand, the derivability principle emphasises morphological aspects that promote derivations and the creation of terms across diverse linguistic categories such as nouns, verbs and adjectives. On the other hand, the inflectability principle is the quality of the terms which manifests in forms such as comparatives, superlatives, and negatives (antonyms), etc. In the principle series uniformity, concern is on the ability of terms to form patterns and in the principles euphony and pronunciability, prominence is given to phonological aspects, which all fall under the linguistic dimension. Thus most of the principles are on the linguistic aspects of terminology development and not the contextual aspects of term creation.

This research proposes that contextual aspects of terms be accorded a higher position in terminology development practice. However, this does not imply relegation of the linguistic dimension. In essence, contextual aspects of terminology development should come first because all linguistic aspects operate within a socio-cognitive context. Linguistic principles by themselves cannot yield acceptable terms. For terms to be acceptable they should be generated by their socio-cultural context and be relevant to the community from which they emanate.

Thus little or no attention is usually paid to contextual aspects of terminology development, yet context is the hub of term creation activities as it is the source of all meanings. While it is true that the linguistic dimension is the incontestable reservoir of the meta-language much needed in any linguistic research including terminology development in specialised fields such as lexicography, emphasis should always be on the contextual dimension. As such, this research proposes an approach that puts a premium on context, but not to the exclusion of the linguistic dimension, for even if it were desirable, it is not attainable. This alternative approach to terminology development practice is espoused in the section below.

7.2 The Socio-Cognitive Dimension and Terminology Development

In chapter six it has been noted that the cognitive dimension is very important in the analysis of Shona compound nouns. It has been emphasised that for there to be meaningful terminology development, the lexicographers and subject specialists have to work closely and in the process come with a totality of their background knowledge. In the creation of neologies, for instance, it has been observed that the lexicographer comes with a totality of his/her background knowledge or repertoire, and the subject/field expert does the same.

As defined in chapter six, background knowledge means the sum of one's socio-cultural experiences that is stored in the mind. It also includes subjective issues such as beliefs, norms, values and sensibilities. It is defined as the entirety of one's cognitive knowledge. In the words of Langacker (1987a: 147), it is "the context for the characterization of a semantic unit". In other words, background knowledge is equal to socio-cultural context. It has been further observed that this definition in CG tallies with the SFL characterisation of the same concept. Halliday (1975: iv) suggests that the social system be considered as a system of meanings and emphasises the concept of a 'social semiotic', a concept which systematises our own intuition that each man's relationship to his human environment is not empty, but full of meaning for him, and that this meaning has been learnt through his interaction with others in that environment.



With this overlap on the meaning of context in both CG and SFL, it is the contention of the current research that context is both a cognitive and social phenomenon. The two are intertwined to the extent that the distinction between them is merely for analytical convenience. For this reason, this research proposes that the term socio-cognitive to cover all aspects of social and cognitive contexts in terminology development.

For compound nouns and other terms to be readily accepted, the notion of context has to be broadened as espoused. Furthermore, this should be done with more involvement of ordinary speaker-hearers of the Shona language. While it is desirable to have lexicographers working closely with different subject specialists in order to ensure acceptability of terms, it is mandatory to also seek the views of ordinary speaker-hearers of the Shona language. The

latter have the socio-cultural knowledge of how the language is used in different contexts.

The broadened notion of context can be diagrammatically represented as follows:

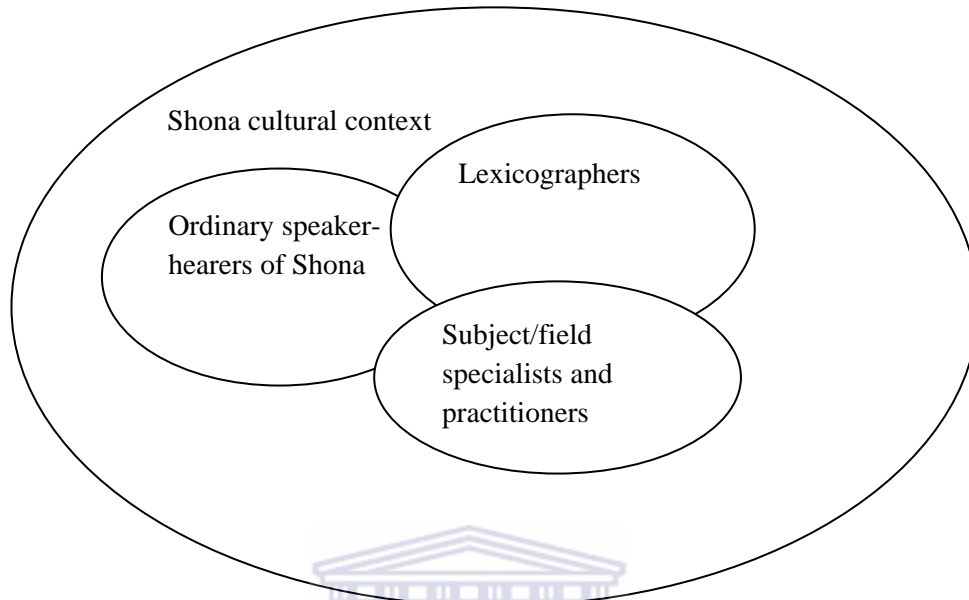


Fig 7.0: The Enhanced Socio-Cognitive Dimension

The lexicographer thus comes with the totality of his background knowledge in the brain, and the subject specialist and ordinary speaker-hearer of the Shona language do the same. It is operating within this broad socio-cognitive context that the acceptability of terms can be guaranteed.

7.3 SRM and Terminology Development

In the preceding chapters, it has been noted that compound nouns contribute a significant portion in Shona terminological dictionaries, which indicates their importance in terminology development. Through the analysis of interviews carried out with lexicographers and experts in the fields of Medicine, Linguistics, Literature and Music, the chapters have revealed the intricacies of terminology development practice. In chapter six, it has emerged that there are two broad categories of compound nouns in Shona, namely traditional conventionalised

compound nouns, and specialised neologies. The former is a category created by ordinary speaker-hearers of the Shona language and the latter by lexicographers in collaboration with experts in specialised fields. The argument however is that both speaker-hearers and experts draw from Shona socio-cultural contexts. With the latter group, for example, it has been noted that compound nouns are (re)created with the society in mind as it draws on knowledge from experts in various specialised fields. Various sources such as general linguistic dictionaries; specialised English dictionaries; term lists from schools, teachers' colleges and universities; books such as grammar and literature books; the Shona corpus; and members of the society, that is, experts in specialised fields and ordinary speaker-hearers of Shona were shown to have contributed to the creation of specialised neologies. In essence, these specialised fields also constitute the different "contexts" as they are part of the Shona socio-cultural capital or knowledge base. The analysis of interview data with lexicographers and experts in the fields of Medicine, Linguistics, Literature and Music shows that Shona terminology development is to a great extent not falling into the trap of being created out of socio-cultural contexts, as it involves the community for which the terminology is created. However, below it is also argued that there is a tendency to use only 'traditional' or 'pure' Shona, which has been the preserve of rural communities, thereby having the possibility of marginalising the younger generation and urban Shona users in terminology development.

In the preceding chapter, the creation of Shona compound nouns of both categories has been shown to be heavily dependent on prototype words, which are at the basic level category. Other categories such as the super ordinate category have proved to be less important in the creation of compound nouns as they are not as rich in detail as prototype words. The

prototype words are re-shaped and re-categorised as specialist terminology in re-configured contexts.

It has been noted in the preceding chapter that what have been categorised as traditional conventionalised compound nouns and specialised neologies were created by speaker-hearers of the Shona language on the one hand, and lexicographers and subject specialists on the other, using a limited set of pre-existing vocabulary called prototype words. Compound nouns therefore emerge as recycled or recreated forms made from pre-existing forms. They are only new forms in the sense that the ordinary speaker-hearers, the lexicographers and different subject specialists summon their creativity in the combination of pre-existing words that are assigned new meanings and purposes in new contexts. As noted, what were once ordinary words were amalgamated and underwent transformation; from a spoken form in daily usage to electronic form in the database and finally to a technical term in a tangible dictionary.

It can be argued that Shona compound nouns are basically prototype words that are transformed using various linguistic strategies such as metaphor and reduplication. Linguistic strategies in terminology development practice are therefore used within the context of SRM. This is done through re-purposing or recontextualising of prototype words, which according to Prior and Hengst (2010) is a practice that is marked by repeatability and recognisability, notions that Bourdieu (1990: 53) define in terms of habitus, that is,

Systems of durable, transposable dispositions, structured structures predisposed to function as structuring structures, ... principles which generate and organise practices and representations that arise in navigating the repeated territory of everyday life.

The systems of long lasting and transferable entities are thus modeled in such a way that they are recycled to help illuminate daily experiences. Such systems tally with prototype words, which have been shown to constitute an incontestable reservoir of experiences of the Shona people; a limited set of words that is recycled, repurposed or recontextualised. Thus prototype words have been presented as capable of pulling from “the state of dead letters, reviving the sense deposited in them, but at the same time imposing the revisions and transformations that reactivation entails” (Bourdieu, 1990: 57).

Therefore, the current research views components of Shona compound nouns as recycled or repurposed signs. This view is anchored by Prior and Hengst (2010: blurb) who emphatically argue that much as people routinely report and re-voice others’ words in talk, people also routinely re-perform others’ gestures and actions, repurpose objects, re-present ideas in different media (as when a story is read aloud or enacted in a play), and re-make both their environments and themselves along the way. The two scholars further purport that such re-working of discourse routinely involves multiple kinds of signs (talk, gesture, writing, design of spaces, making of objects), yet scholars have been slow to take up SRM as a serious alternative to language studies, in particular terminology development practice in specialised fields such as lexicography. These truths espoused by Prior and Hengst (2010) are applicable to terminology development in particular the creation of Shona compound nouns which has been shown to be a repurposing and recontextualisation process.

Having proposed SRM as an alternative framework for dealing with compound nouns, it now remains to address one central issue about the sociolinguistic context in which terminology

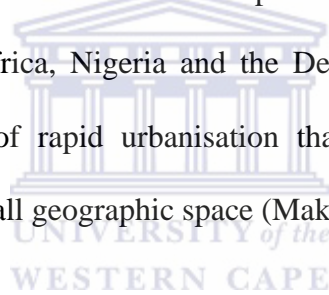
development in Shona is taking place. This is done in the section below with a view to offering an alternative approach to the notion of standard Shona that has so many implications on current terminology development practice in Zimbabwe. The issue here is that even though it was argued that terminological developers draw from Shona cultural contexts, there is also a tendency to look for prototype words from the ‘standard’ or ‘rural’ language rather than from Shona as used in late modern (urbanising) contexts. There is a danger of leaving out the younger generation and late modern Shona users from the terminology development. This is also observed by other scholars who include Banda, 2003; Makoni et al., 2007; Makoni et al., 2010 whose arguments are explored in the section below.

7.4 The notion of Standard Shona

An analysis of the Shona compound nouns in the three terminological dictionaries under study shows that the notion of ‘pure’ or ‘standard’ Shona is heavily influencing terminology development in Shona lexicography. There is evidently an overreliance on traditional material culture in the creation of Shona compound nouns, which runs counter to current views on terminology development. In current debates, it is emerging that terminology development practice should be more accommodative to some terms used in urban vernaculars or varieties that are also known as pan-ethnic lingua francas (Banda, 2003, Makoni et al., 2007; Makoni et al., 2010). Urban vernaculars are amalgams of several local, regional and international languages that are mainly used by the youth, and to some extent, by adults in urban and rural areas. As correctly noted by Makoni et al. (2007), though urban vernaculars are intimately linked to the city cultures from which they emerge, to identify them as city-based is misleading, given their presence in rural areas. The fact that both urban and rural areas face inextricably linked linguistic fates emanates from the phenomenon of cyclical migration, which is not only common in Zimbabwe, but also prevalent the world

over. For example, it is common practice that the young leave for adventure to experience work and life elsewhere during the seasonal break (Canut, 2001). Therefore, whatever occurs in the urban settings has profound ramifications in non-urban contexts as well.

In Zimbabwe, there is an increasing use of urban vernaculars among both the youth and the old. These urban vernaculars are amalgams of ChiShona, IsiNdebele, CiChewa, English, Afrikaans, Portuguese and many other languages. Town Shona (Mkanganwi, 1975) or ChiHarare (Chimhundu, 1992) is a product of the heterogeneous ethnic composition in Zimbabwe. Currently, Zimbabwe is made up of a multiplicity of indigenous groups along with a significant number of Africans from other parts of Africa, notably from Malawi, Mozambique, Zambia, South Africa, Nigeria and the Democratic Republic of the Congo. This heterogeneity is a result of rapid urbanisation that has brought together different language groups together in a small geographic space (Makoni et al., 2007).



The prevalence of urban vernaculars is not confined to Zimbabwe, but pervades the sub-Saharan Africa as evidenced by the rise of languages such as IsiCamtho in South Africa, Town Bemba in Zambia, Lingala in Congo and Wolof in Senegal (Makoni et al., 2007; Makoni et al., 2009).

However, most language purists the world over, have always regarded urban varieties with hostility and suspicion, dismissing them as conduits of language ‘bastardisation’ or language ‘corruption’. It is the view of the present researcher that urban varieties should not be

relegated to the periphery of terminology development as currently obtains. They can be used as rich sources of terminology development.

It should however be noted that the vocabulary from urban varieties that is being recommended as a vital source for terminology development by the present researcher is not the set that comprises ephemeral neologies, but rather the set of words that are relatively stable; terms that have been in circulation for several years now. Examples of such transient neologies are words that refer to marijuana. These include words such as *ganja*, *dhobhu* and *guru*. These are short-lived and as such cannot form the basis of the development of new terms that are expected to be precise and permanent. However, there is a set of relatively stable vocabulary, for example, words such as *vhaya* > *via* (Afrikaans, which means ‘through’), *ngena* > *ngena* (Nguni, which means ‘enter’), *nikisi* > *nix* (Afrikaans, which means ‘no’), and *bhururu* > *bra* (Afrikaans, which means ‘brother’), *njito* > *nchito* (Chewa, which means ‘work’) and *zikomo* > *zikomo* (Chewa, which means it is all right/thank you/excuse me).

It is the contention of the present researcher that such relatively stable vocabulary from urban varieties can aid terminology development in different specialised fields. It is important to note that such words are so popular among the youth as they constitute part of their daily lingo. As such it seems only logical to use vocabulary that the youth and majority of speakers can identify with in the creation of new terminology in various technical fields. It is the view of the present researcher that the use of relatively stable words gleaned from urban varieties in Zimbabwe may help facilitate easy acceptance of terms among the youth, who constitute a

greater percentage of the consumers of all created terminology. Instead of clinging to the so called 'standard Shona terms' some compound nouns in Shona terminological dictionaries can be created using some popular terms from urban vernaculars.

The view of considering urban vernaculars in terminology development is backed by the following reasons:

(a) The youth who are the prime target of terminology development can easily identify with urban varieties. In addition, adults in both urban and rural areas are known to use urban vernaculars. Creating terminology based on urban terminology is thus a way of facilitating ready acceptance of terminology. It is a way of curbing the discrepancy between the actual language used by the Shona people and that used in education. In the words of Makoni et al. (2007: 35), it is a means of avoiding the unfortunate contrast whereby "official indigenous languages remain to a large extent mother tongues in search of speakers" and urban vernaculars as "spoken languages in search of legitimacy".

(b) What are often times relegated as slang are actually borrowed terms from other languages and the importance of borrowing in terminology development cannot be over-emphasised. In actual fact, borrowing does not destroy the language as the language purists purport. Rather, it contributes to its vibrancy. It contributes to positive change as it expands the language's lexicon and hence communicative power in various domains. Such change is inevitable. As noted by Aitchison (2001: 4), "in a world where humans grow old, tadpoles change into frogs, and milk changes into cheese, it would be strange if language alone remained unaltered". Thus, borrowing whether it takes place consciously or unconsciously, is an integral part of terminology development in the Shona language. However, the fact that terms

from urban varieties are to a large extent shunned by the lexicographer, demonstrates a typical case of variance between policy and practice. On the one hand, the policy²⁷ encourages borrowing from other languages as it acknowledges its vital contribution to language growth. According to Chimhundu et al. (1998: 44), in the *Report on the formulation of a National Language Policy*, “Borrowing of words from other languages should be encouraged in order to enrich the vocabulary of the local and national languages of Zimbabwe”. In addition, translation and lexicographic activities which are principal sources of borrowing and lexical expansion are encouraged in the same report. On the other hand, practice as evidenced by the lexicographic practice in Zimbabwe seems to covertly shun the use of borrowed terms, in particular those from urban varieties. Even where borrowed terms are incorporated in the dictionaries, they are incorporated mainly as synonyms and not the main headwords. The main headword sections are largely reserved for the ‘purely’ Shona terms. The following examples demonstrate this point.

1) **mukondombera** acquired immunodeficiency syndrome (AIDS). Chirwere chinopomeranwa nekusangana pabonde nemunhu anacho, kana kubayiwa netsono ine ropa rine utachiwana hwechirwere ichi. Chirwere ichi chinotorera muviri masimba ekuzvidzivirira nekurwisa zvimwe zvirwere. Murwere anoonekwa nekuperezeka muviri, kupera simba, kuita manyoka, kukosora, mhezi muviri wose, mamota muviri wose, kuyerera vhudzi, kungorwararwara kwenguva yakarebesa. FAN *shuramatongo, eidzi, chirwere chemazuvano*. TAR *denda*. (Mpofu et al., 2004: 38)

(**mukondombera** acquired immunodeficiency syndrome (AIDS). A disease contracted through having unprotected sex with an infected partner, or after being pricked by an HIV contaminated needle. This disease robs the body of its immune system. A patient with this disease gets very thin, is often weak, suffers from diarrhoea, coughs, develops scabies or boils the whole body, has thin unhealthy hair, and is often ill for a very long time. SYN *shuramatongo, eidzi, chirwere chemazuvano*. Compare *denda*.)

2) **eidzi** acquired immunodeficiency syndrome. ONA *mukondombera*. (Mpofu et al., 2004: 19) (**eidzi** acquired immunodeficiency syndrome. See *mukondombera*.)

²⁷ Although Zimbabwe does not have a language policy, there are reference documents on the language policy such as the *Report on the formulation of a National Language Policy* that was published in 1998, which play the role of a national language policy.

3) chiturabefu DKKKD z 7 (comma, pause marker) <-tur-a + befu. Aka kanyorwa kadiki kakaita kamutsetse kakatarisa pasi uye kakakombamira kuruboshwe kanoshandiswa pakupatsanura mazwi anenge akatevedzana, kazhinji pamitsetse yakareba. Kanonyorwa seizvi <,>. Kanyora aka kane basa rokutungamirira muverengi kuti ambozorora paanenge asvika pakari apo anenge achiverenga. FAN *chituramafemo 7, nhurabefu 9, chindazorora 7, koma 9, chifema 7, chituramafemo 7, turabefu 9.*

(**chiturabefu** LHHHL n cl.7 (comma, pause marker) <-tur-a + befu. This is a small symbol that looks like a short line facing downwards that curves to the left that is used to separate words mostly in long sentences. It is written as follows <,>. This symbol tells the reader to pause when he/she comes across it when reading. SYN *chituramafemo 7, nhurabefu 9, chindazorora 7, koma 9, chifema 7, chituramafemo 7, turabefu 9.*)

4) koma KD z 9 (comma, pause marker). ONA *chiturabefu 7*. Chimhundu & Chabata, 2007: 77.)

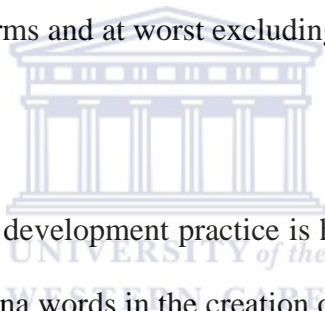
(**koma** LH n cl. 9 (comma, pause marker). See *chiturabefu 7.*)

Despite the fact that Shona compound nouns such as *mukondombera* (AIDS) and *shuramatongo* (AIDS) were created at a later stage when the word *edzi* (AIDS) had already gained currency, *mukondombera* is entered as the main headword and *edzi* as a synonym. This is a subtle way of ranking the importance of the headwords in a dictionary. The most important, and the assumed standard term occupies the main headword position and the ‘less standard’, is only entered through cross-referencing as a synonym. There is no doubt that the main headword *mukondombera*²⁸ obtains its higher status partly from the fact that it is an indigenous coinage and *edzi* has a low status because it is a borrowed word. Such lexicographic practices are counter productive as they are covert ways of advancing the agenda of language purism; the mistaken notion of retaining African languages as languages of ‘culture’²⁹. This actually runs contrary to the policy that encourages borrowing. While policy reference points such as the *Report on the formulation of a National Language Policy*

²⁸ The term *mukondombera* is popular in Shona because of its euphemistic nature. It is a way of shunning *edzi*, the borrowed term which is generally seen to be too direct, harsh and unsympathetic to those suffering from AIDS. Thus this term has gained currency not because the Shona speaker-hearers prefer indigenous coinages to borrowed forms, but because it provides an indirect way of referring to the dreaded AIDS pandemic.

²⁹ There is evidently a warped understanding of the term culture in Shona lexicographic practice. There seems to be an over-emphasis on traditional aspects of it, which is wrong because culture is the totality of a people’s way of life that comprises both the old and the new.

encourage borrowing from other languages in order to ensure lexical expansion in indigenous languages such as Shona, the practice on the ground is not fully promoting the same cause. It is hindered by covert fears of language ‘corruption’. This probably explains why words such as *ritiricha*, *siteji*, and *thimu* are not even included in *DDU* to refer to literature, stage and theme, respectively. Instead, indigenous coinages, namely, *uvaranomwe*, *dariro* and *dingindira* are respectively preferred, and as such are entered as the main headwords in *DDU*. Similarly, the compound nouns *chibatanhepfenyuro* (metre), *chichengetamhanzi* (pitch), and *chikwenyamhanzi* (pitch) are found in *DM*, but *mita* and *pichi* are not included in the dictionary. Despite the fact that ordinary speaker-hearers of Shona often use these borrowed forms and rarely use the indigenous coinages, lexicographic practice seems to be, at best, selectively including borrowed terms and at worst excluding them from the dictionaries.



The fact that current terminology development practice is heavily influenced by the desire to include at all costs ‘standard’ Shona words in the creation of Shona compound nouns, is even manifested by the findings of this research. From the interviews carried out in this study, it has emerged that Shona compound nouns that include Shona words drawn from antiquity; words that are rarely used in everyday conversations in both rural and urban areas, are often times little understood by students and ordinary speaker-hearers of the Shona language. The following table bears testimony to this fact.

Key:

A: Total number of interviewees (lexicographers)

B: Total number of interviewees (lexicographers) who could figure out the meaning of the compound noun by analysing its constituent parts

C: Total number of interviewees (lexicographers) who could not figure out the meaning of the

compound noun by analysing its constituent parts

D: Total number of interviewees (subject specialists)

E: Total number of interviewees (subject specialists) who could figure out the meaning of the compound noun by analysing its constituent parts

F: Total number of interviewees (subject specialists) who could not figure out the meaning of the compound noun by analysing its constituent parts

G: Total number of interviewees (students)

H: Total number of interviewees (students) who could figure out the meaning of the compound noun by analysing its constituent parts

I: Total number of interviewees (students) who could not figure out the meaning of the compound noun by analysing its constituent parts

J: Total number of interviewees (ordinary speaker-hearers of Shona)

K: Total number of interviewees (ordinary speaker-hearers of Shona) who could figure out the meaning of the compound noun by analysing its constituent parts

L: Total number of interviewees (ordinary speaker-hearers of Shona) who could not figure out the meaning of the compound noun by analysing its constituent parts

Shona Compound Noun	English Equivalent	A	B	C	D	E	F	G	H	I	J	K	L
<i>bazinyana</i>	sub-dialect	9	9	0	1 0	1 0	0	1 0	1 0	0	1 0	1 0	0
<i>bedzanyaya</i>	resolution of conflict	9	9	0	1 0	1 0	0	1 0	1 0	0	1 0	1 0	0
<i>bvunzokaururo</i>	supplementary examination	9	9	0	1 0	1 0	0	1 0	9	1	1 0	8	2
<i>bvunzonyana</i>	mock examination	9	9	0	1 0	1 0	0	1 0	1 0	0	1 0	1 0	1 0
<i>chiitobatsiri, chiitogasva</i>	auxiliary verb	9	9	0	1 0	1 0	0	1 0	8	2	1 0	8	2
<i>chiitogama</i>	defective verb	9	9	0	1 0	1 0	0	1 0	9	1	1 0	7	3
<i>chiitondevo</i>	verb phrase	9	9	0	1	1	0	1	1	0	1	7	3

					0	0		0	0		0		
<i>chiitosingwi</i>	true verb	9	8	1	1	1	0	1	7	3	1	6	4
<i>chirungamutauro</i>	figure of speech	9	9	0	1	1	0	1	1	0	1	1	0
<i>chiumbwamupfungwa</i>	mental picture	9	9	0	1	1	0	1	1	0	1	1	0
<i>chizitasimboti</i>	nuclear substantive	9	7	2	1	8	2	1	6	4	1	5	5
<i>dongoreragotsi</i>	flashback	9	9	0	1	1	0	1	1	0	1	1	0
<i>dudzirachombo</i>	adverb, adverbial	9	9	0	1	1	0	1	1	0	1	1	0
<i>dyorashaya</i>	tongue twister	9	9	0	1	1	0	1	1	0	1	1	0
<i>fananidzobonga</i>	metaphor	9	9	0	1	1	0	1	1	0	1	1	0
<i>gokoraenda</i>	becomes	9	4	5	1	5	5	1	2	8	1	2	8
<i>gokoradzoka</i>	from	9	4	5	1	5	5	1	2	8	1	2	8
<i>gudziramugumbeze</i>	hyperbole, exaggeration for effect	9	9	0	1	1	0	1	1	0	1	1	0
<i>mudzinyukira</i>	derived radical	9	9	0	1	1	0	1	1	0	1	1	0
<i>zimunzwamundove</i>	verbal irony	9	9	0	1	1	0	1	1	0	1	1	0

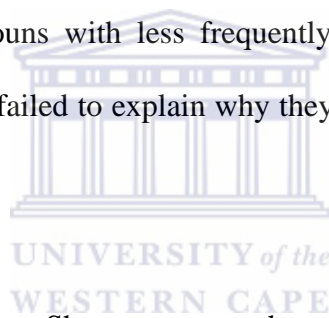
Table 7.1: Evidence for Adherence to the Notion of ‘Standard’ Shona

Table 7.1 above shows that Shona compound nouns whose constituent parts are drawn from known everyday Shona socio-cultural contexts are to a great extent readily understood by lexicographers, subject specialists, students and ordinary speaker-hearers of the Shona language. By way of illustration, the compound nouns *bazinyana* (sub-dialect), *bedzanyaya* (resolution of conflict), *bvunzonyana* (mock-examination), *chirungamutauro* (figure of speech), *chiumbwamupfungwa* (mental picture), *dongoreragotsi* (flashback), *dudzirachombo*

(adverb, adverbial), *dyorashaya* (tongue twister), *fananidzobonga* (metaphor), *gudziramugumbeze* (hyperbole, exaggeration for effect), *mudzinyukira* (derived radical), and *zimunzwamundove* (verbal irony) are readily understood across the divide as they are made up of familiar words used in everyday Shona socio-cultural contexts. For instance, the compound nouns *chiumbwamupfungwa* (mental picture), *dongoreragotsi* (flashback), *dyorashaya* (tongue twister), utilise, the human being, who in CG terms is the most immediate environment. There is reference to *pfungwa* (brain), *gotsi* (back of head) and *shaya* (jaw) in the three compound nouns, respectively. Furthermore, there is reference to known flora such as *bazi* (branch) and *zimunzwa* (a big thorn); and fauna like *nyana* (young one of a bird) in *bvunzonyana* and *bonga* in *fananidzobonga*. In addition, everyday concepts such as *chiumbwa* (image) in *chiumbwamupfungwa* and daily utilities like *chombo* in *dudzirachombo* are evidently constituent parts of new Shona compound nouns. Thus the evidence is overwhelming that Shona compound nouns that are made from known words used in everyday contexts are readily understood by lexicographers, language experts, students, and ordinary speaker-hearers of the Shona language. This explains why the given examples have a 100% record in terms of being understood by all interviewees interviewed in this research.

However, Shona compound nouns that include Shona words and morphemes that are rarely used in everyday conversations are often times little understood by students and ordinary speaker-hearers of the Shona language as testified by the figures in table 7.1 above. From the interviews, it was quite clear that the reason why new Shona compound nouns such as *bvunzokaururo* (supplementary examination), *chiitogasva* (auxiliary verb), *chiitogama* (defective verb), *chiitondevo* (verb phrase), *chiitosingwi* (true verb), *chisazitasimboti* (nuclear

substantive), *gokoraenda* (becomes) and *gokoradzoka* (from) was because of their inclusion of words not known to some people. The words *kaururo* (repetition) *gasva* (half), *gama* (half), *singwi* (self), *simboti* (support/fundamental truth) in the first six compound nouns are not as common in everyday socio-cultural contexts as the given examples in the preceding paragraph which scored a 100% record in terms of being understood by all interviewees. For instance, 2 out of 9 lexicographers, 2 out of 10 language and literature specialists, 4 out of 10 language and literature students, and 5 out of 10 ordinary speaker-hearers of Shona could not figure out the meaning of the compound noun *chisazitasimboti* by analysing its constituent parts. It is noteworthy that even some lexicographers and language and literature experts who were actively involved in the creation of Shona compound nouns in terminological dictionaries found compound nouns with less frequently used words or morphemes very confusing and in some instances failed to explain why they had in the first place created such compound nouns that way.



It can therefore be concluded that Shona compound nouns that were created using well-known words and morphemes could easily be understood across the divide and those created using less frequently used words or morphemes were generally little understood especially by students and ordinary speaker-hearers of Shona. This was the pattern even with medical and musical terms.

Thus, current terminology development practice seems to be heavily influenced by the 'standard Shona' mentality, which misses the point that the so called 'standard Shona' is not 'traditional', 'genuine', 'authentic' or 'pure' as supposed by some language purists, but was

created by Doke, a hired linguist who even lacked substantive proficiency in Shona.

According to Brutt-Griffler (2002: 81-82),

Doke, though he lacked substantive proficiency in the language he was called upon to codify, served as arbiter, overseeing the creation of a vocabulary by choosing representative words from each of the different languages and working out a standard grammar.

The creation of standard Shona and the far reaching effects it has had are aptly summed by

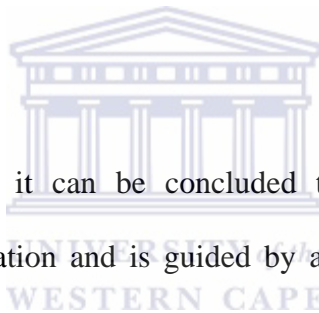
Makoni et al. (2007: 30) as follows:

The resulting language was standardized on the basis of two dialects, chiZezuru and chiKaranga, with the former serving as the primary basis of Shona syntax and orthography. He justified this political choice on the dubious grounds that Zezuru had less phonetic variation than the other dialects. Elements of Korekore and Ndau were omitted because he judged them to be “Zuluisms.” Because of these judgments and subsequent revisions of Shona orthography in 1955 and 1967, phonemes such as /l/ and /x/ used in Ndau, Karanga and Korekore were omitted, meaning that for speakers of these dialects, the written language became quite distinct from their spoken variety.

Having noted how ‘standard Shona’ was created, the present researcher challenges the primordialisation of the Shona language on the basis that the ‘standard Shona’ that is currently reified mainly in the Zimbabwean education system and to some extent in the lexicographic practice in Zimbabwe, was created to serve the interests of colonial rule. Standardisation created superior dialects, namely, Zezuru and Karanga on the one hand, and inferior dialects, namely, Ndau, Manyika and Korekore, on the other. This respectively created superiority and inferiority complexes between the two groups and heightened linguistic and ethnic differences between them. Such a result served to buttress the British hold to power through the divide and rule policy. As such, ‘standard Shona’, should not be conceived as an original, authentic, and timeless “stable depository of culture” (Fabian, 1986: 5), but as part and parcel of the colonial system bent on creating divisions among its black subjects. To allow such a paradigm to stifle terminology development is to perpetuate the colonial legacy of disunity among Africans. It is the contention of the present researcher that

the exclusion of terminology from urban vernaculars is robbing the Shona language of lexical expansion and consequently its vibrancy and efficacy in specialised fields.

(c) Terms gleaned from urban varieties are usually the same with slight variations across the region and this may actually culminate in terminology development synergies based on common vocabulary. With a common pool of terms it may end up being possible to carry out terminology development of different African languages under one roof thereby avoiding duplication of efforts across the African continent. According to Banda (2003), coinage of terms, compound nouns included, can be unified or harmonised as it is generally guided by Bantu morpho-phonological rules. He correctly notes that such a strategy has worked well for Japanese, Taiwanese, Mandarin, and Arabic dialects.



From the foregoing discussion, it can be concluded that terminology development in Zimbabwe is being done in isolation and is guided by a prescriptive and purist notion of keeping the language 'pure'. However, the creation of Shona terms should be done in collaboration with other African languages such as Ndebele, Chewa, Tonga, and Venda, which generally have similar morpho-phonological rules as they all fall under the Bantu language family. In time, these terms will, as argued by Banda (2003), become regionally and nationally recognisable across borders. Since morpho-phonological rules of all Bantu languages share more commonalities than differences, terminology development practices can easily be unified.

Having noted how the socio-linguistic context within which lexicographic activities can be broadened, it now remains to summarise the alternative perspective to Shona terminology development as proposed in this chapter.

7.5 Summary of the Alternative Perspective to Terminology Development Practice

The alternative perspective to terminology development in Shona can be diagrammatically summarised as follows:

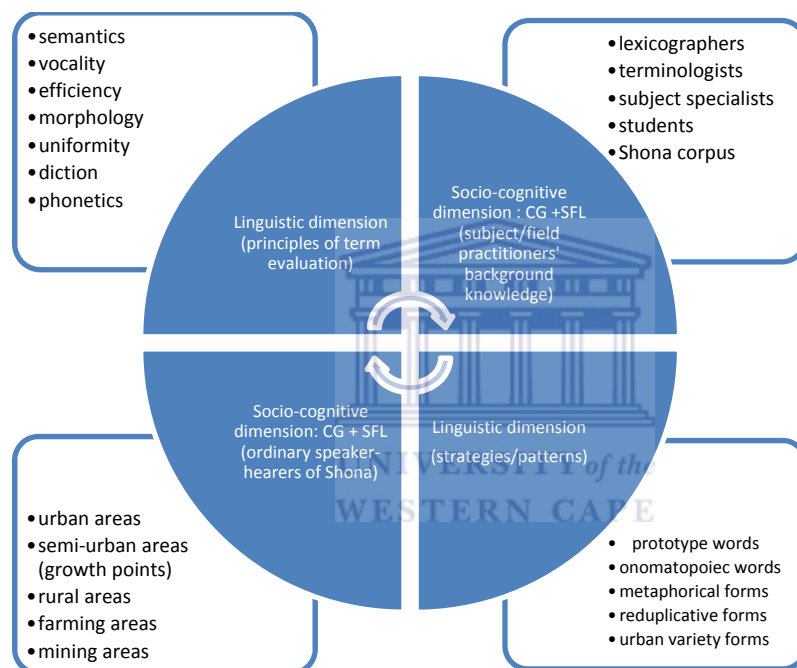
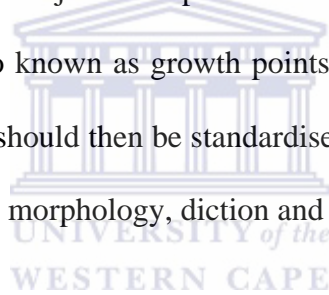


Fig 7.1: Summary of the Alternative Perspective to Terminology Development Practice

Fig. 7.1 above is a summary of how Shona terms including compound nouns can be (re)created in contexts. In other words, it is an alternative perspective crafted to shun de-contextualised terminology development. The figure shows the importance of the socio-cognitive dimension (context), which as already highlighted in this chapter, is defined the same in both CG and SFL. It illustrates how lexicographers, terminologists, subject

specialists and students all summon their background knowledge in the (re)creation of Shona compound nouns and other terms. The figure demonstrates how information from these groups is supplemented by the Shona corpus, which as illustrated in the preceding chapters is a rich source of contextual information.

Fig. 7.1 above goes further to illustrate how the socio-cognitive dimension is complemented by the linguistic dimension. As shown, the lexicographers and terminologists together with subject/field practitioners utilise linguistic strategies such as prototype words, onomatopoeic words, metaphorical forms and urban variety forms. It is noteworthy that all these forms have to be sourced, not only from the subject/field practitioners but also from ordinary speaker-hearers in urban, semi-urban also known as growth points, rural, farming and mining areas. Terms collected from such areas should then be standardised using term evaluation principles of semantics, vocality, efficiency, morphology, diction and phonetics.



On the whole, the creation of terms or precisely recreation of terms, as represented by the two arrows in fig. 7.1 above, is done within a complete cycle of semiotic remediation. As noted in chapter six, there is abundant evidence on the SRM process in the compound nouns created by both lexicographers and ordinary speaker-hearers of Shona. In the linguistic strategies and patterns such as the use of prototypical, onomatopoeic, metaphorical, and reduplicative forms, there is profuse evidence of SRM, which involves reformulation of existing prototype words into reconfigured specialist contexts. The suggestion offered in this chapter is that even words in urban varieties can be remediated in Shona terminology development. Having said this, it can be concluded that SRM cuts across both the linguistic and socio-cognitive

dimensions. Thus the two arrows in fig 7.1 above represent recycling, transformation, repurposing and recontextualisation that happen when (re)creating compound nouns and other terms in Shona terminology development practice.

7.6 Summary of Chapter

This chapter has offered an alternative approach to Shona terminology development practice. Rather than focusing on linguistic aspects only, it emphasised the social nature of the strategies of terminology development evident in Shona compound nouns, namely, the role of prototype words, metaphor and reduplication in term (re)creation. The chapter foregrounded the framework of SRM in terminology development. In this regard, it advanced the argument that terminology development does not entail creation of completely new terms, but is rather a purposeful transformation of prototype words through strategies such as metaphor and reduplication. Through such strategies, therefore, prototype words are semiotically remediated in the reconfigured Shona contexts. The chapter has concluded by discussing the notion of standard Shona, which has been shown to stifle terminology development. A more accommodative approach of considering urban varieties in terminology development has been suggested as an alternative to the counter-productive notion of ‘standard’ Shona.

CHAPTER EIGHT

Conclusion

8.0 Introduction

This chapter is a summary of the investigation on compound nouns in Shona lexicography that was done in the preceding seven chapters. In a nutshell, it highlights some of the central issues raised in relation to Shona compound nouns. The chapter is organised in such a way that the research aim and objectives for this study will be reviewed first and these will be followed by a summary of research findings, which will help ascertain the extent to which the research aim and objectives have been achieved. This will be followed by what the present researcher considers to be the contribution of the current research to Lexicography as a field of study and terminology development theory and practice. Limitations of this study will also be explored before bringing this thesis to a close with suggestions for future research.

8.1 Review of Research Aim and Objectives

As presented in chapter one, the main aim of this study was to establish the relationship between Shona terminology development and the culture of the language community for which the terminology is intended. The specific objectives were to:

- i. Investigate the extent to which the Shona environment influences lexicographers in the development of Shona terminology.
- ii. Assess the contribution of Shona lexicography to terminology standardisation in the Shona language.
- iii. Establish the extent to which compound nouns in Shona terminological dictionaries are effective vehicles of communication in socio-cultural contexts.

- iv. Explore the role of prototype words in the formation of compound nouns found in Shona terminological dictionaries.
- v. Investigate the relationship between prototype words and external factors, that is, the Shona people's social and physical environment.
- vi. Establish patterns resulting from the use of prototype words in Shona lexicography.
- vii. Determine the implications of prototype words on the standardisation of the Shona language.

Section 8.2 is a summary of research findings, which will help determine the extent to which the research aim and objectives have been achieved.

8.2 Summary of Research Findings

As highlighted in chapter one, the above-stated aim of study emanated from the question: Are lexicographic activities in Zimbabwean African languages, specifically the Shona language, falling into the trap of being detached from the local linguistic communities for which they are intended? This question has been answered by analysing the Shona compound nouns that are in Shona terminological dictionaries.

In chapter five it has emerged that to a very great extent, the Shona compound nouns that are found in Shona terminological dictionaries are products of Shona cultural contexts. They have been constructed and recontextualised by those with sound knowledge of the various Shona cultural and situational contexts. The terminology is also largely expected to be consumed by those familiar with the Shona socio-cultural contexts. In a way, they are not detached from the linguistic communities for which they are intended as they are to a great extent a mirror of the diverse Shona cultural and situational contexts.

In addition, the major question for this study has been answered by analysing Shona compound nouns together with the interviews carried out with lexicographers and experts in the fields of Medicine, Linguistics, Literature and Music. Through an analysis of such compound nouns and interviews, chapter six has revealed the intricacies of terminology development practice. It has emerged that there are two broad categories of compound nouns in Shona, namely, traditional conventionalised compound nouns, and specialised neologies. The former is a category created by ordinary speaker-hearers of the Shona language and the latter by lexicographers in collaboration with experts in specialised fields. With the latter, it has been noted that compound nouns are created with the society in mind as they draw on knowledge from experts in various specialised fields. Various sources such as general linguistic dictionaries; specialised English dictionaries; term lists from schools, teachers' colleges and universities; books such as grammar and literature books; the Shona corpus; and members of the society, that is, experts in specialised fields and ordinary speaker-hearers of Shona were shown to have contributed to the creation of specialised neologies. It has been noted beyond doubt that such specialised neologies are recreations that emanate from the various contexts of Shona culture. Thus the main aim and objectives (i) and (iii) have been fulfilled in both chapter five and six.

With respect to objective (ii), it has emerged in chapters five, six and seven that lexicography plays the crucial role of recontextualising pre-existing Shona terms. It has been noted that terms that in everyday contexts carry a multiplicity of meanings are stripped of their polysemous character as they assume a monosemous character in the new specialised contexts that they are assigned by the lexicographers. In a way, lexicography transforms everyday vocabulary to specific and precise terms in specialised fields such as Linguistics, Literature, Medicine and Music.

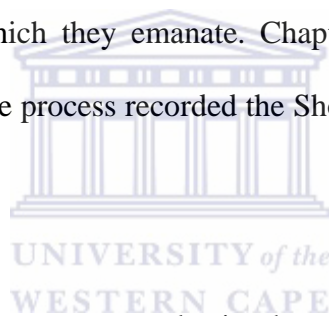
With respect to objectives (iv-vii), it has been observed in chapters five, six and seven that Shona compound nouns are created using prototypes which are drawn from different contexts of the Shona culture, that is, the experiences of the lexicographers and experts in the fields of Medicine, Linguistics, Literature and Music. Such prototypes manifested in the two broad categories of Shona compound nouns, namely, traditional conventionalised compound nouns and specialised neologies.

On the whole, two broad patterns have been noted, that is, prototypes are realised in compound nouns as metaphors and reduplicative forms. In the first pattern it has been emphasised that prototypes are metaphorical because they are quite rich in specific details that are transferred to new linguistic, literary, musical and medical terminology. It has been concluded that such richness is not found in super ordinate categories which cannot play the same role played by prototype words that are basic category words. Due to their unique character of enshrining specific cultural details, prototype words have also been shown to be the basis of reduplication, which emerged to be a productive term creation strategy. Prototype words have thus been presented as epitomes of the totality of the Shona culture; the source of terminology development and standardisation.

8.3 Contribution to the Field of Study

As noted in chapter one, one of the reasons that necessitated this research was the need to document findings on the Shona language, which like most African languages is partially documented. As observed in chapter one, there are so many aspects of the Shona language and culture that have not been documented. It was therefore hoped that this study would contribute to the literary heritage of the Shona language. Thus regarding documentation,

chapter one is a record of the history of the Shona language in the context of lexicographic activities. Chapter two is a critical review of the Shona language; the origins of the name Shona, the emergence of competing terms such as Nyai and Shona-Nyai. In this chapter, the major contribution of the present study is the prediction of the continual growth of the name Shona and the falling into oblivion of competing terms as they have no literary heritage to support their use. In chapter four, the main contribution is the modification of the structure of the semantic unit from the one presented by earlier scholars such as Taylor (1990), Chabata (2007) and Khumalo (2007). The researcher has emphasised the multi-dimensional nature of a semantic unit, a linguistic aspect that previous scholars have not given due consideration. Chapter five records both morphological categories of Shona compound nouns and the various Shona contexts from which they emanate. Chapter six yielded new typologies of Shona compound nouns and in the process recorded the Shona contexts of culture from which they come from.



The major contribution of the current study is the alternative perspective to Shona terminology development practice that is offered in chapter seven. Chapter seven emphasised the strategies of terminology development evident in Shona compound nouns, namely, the role of prototype words, metaphor and reduplication in term creation. The chapter foregrounded how these strategies operate within a combined theoretical framework that includes the linguistic dimension, the socio-cognitive paradigm and the SRM framework. It further advanced the argument that terminology development does not entail creation of completely new terms, but is rather a purposeful transformation of prototype words through strategies such as metaphor and reduplication, which are largely used in the context of SRM. To the best of the present researcher's knowledge, this research is the first to apply SRM to

terminology development and lexicographic practice. It is the first one to use SRM to account for displacement of meaning that results from technicalisation of terminology.

The chapter has concluded by discussing the notion of standard Shona, which has been shown to stifle terminology development. A more accommodative approach of considering urban varieties in terminology development has been suggested as an alternative to the counter-productive notion of standard Shona. Thus, another major contribution is the foregrounding of socio-cultural contexts and meaning generation in terminology development, through the introduction of Halliday's systemic functional linguistics as an alternative approach.

8.4 Limitations of the Study

Like any research, this study had its share of limitations. First, there were limited financial resources. As noted in chapter four, interviews were carried out in Zimbabwe in different provinces that included Mashonaland and Masvingo. Travelling from Cape Town alone to Zimbabwe incurred huge transport and subsistence costs. Due to prohibitive transport costs, some informants who stayed in distant areas could not be interviewed. For example, one language expert could not be interviewed because she stayed in a distant location in Masvingo while a greater number of her compatriots could easily be accessed at GZU. In addition to these costs, most informants expected to be paid tokens of appreciation. Consequently, the present researcher could not interview as many informants as would have been desired. As already noted in chapter four, medical students at UZ could not be interviewed due to bureaucratic delays in securing the clearance letter. A protracted stay in Harare was not possible due to limited financial budget.

Be that as it may, the present researcher managed to have an overview of Shona terminology development. It should however be noted that interviews were carried out to complement the bulk of the data that was retrieved from Shona terminological dictionaries. They were used to augment information on Shona cultural contexts that was sourced from the Shona ALLEX corpus and the present researcher's experience as both a speaker-hearer of the Shona language and linguist-cum lexicographer. As such, the limitation of inadequate funds which culminated in few interviews being carried out did not have a great impact on this research.

Second, the ALLEX Shona corpus used in this research presented a few challenges. The first challenge was that the excerpts from the ALLEX Shona Corpus contained a few typographical errors. However, this is expected of any corpus as no existing corpus is known to be perfect. Nonetheless, the present researcher corrected the few typographical errors basing on contextual information provided by the corpus.

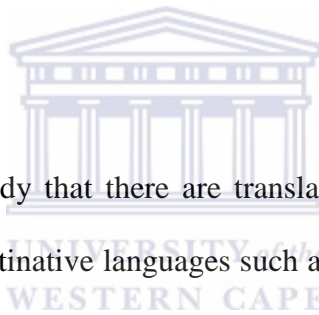
The other limitation of the ALLEX Shona Corpus already noted in chapter four is that it lacks certain lexical items. For example, the word *betepeswa* (butterfly) is not part of the Shona corpus yet it is not a rare word among Shona speaker-hearers. This, however, is a common feature of every known corpus that no matter how big a corpus might be, some expressions and words will always be missing. However, the present researcher took heed of Hadebe's (2006) solution that whoever uses a corpus should know that such gaps may be filled by introspection.

As already highlighted in chapter four, it should not be over-emphasised that the value of the corpus to this study and other research activities far outweighs its shortcomings. Like any

other corpus, the ALLEX Shona corpus has a few weaknesses, but nonetheless provided vital Shona cultural contexts for the analysis of compound nouns in chapters five, six and seven.

8.5 Suggestions for Future Research

The research has mainly focussed on morphological aspects of term-creation and in the process explored the various Shona cultural contexts in which compound nouns are created. However, phonological aspects of Shona compound nouns were not emphasised as they would not yield a substantial amount of contextual information as morphological elements. Investigation of phonological rules and principles that are relevant to terminology development can constitute a viable research area to researchers concerned with phonological patterns and theories.



It has also been noted in the study that there are translation challenges encountered when rendering information from agglutinative languages such as Shona into disjunctive languages such as English. This area presents a fertile ground for research as lexicographers are always grappling with translation problems in their lexicographic work. A detailed research in this direction may yield solutions to translation challenges in Shona lexicographic practice and related activities such as terminology development.

This research mainly focussed on how compound nouns are created in Shona terminological dictionaries. Thus, emphasis was on compound nouns and not on other grammatical categories such as simplex nouns, verbs, adjectives, etc. A study similar to this may also be carried out in the Shona language with emphasis on the aforementioned grammatical categories that were not emphasised in this research. In addition, this thesis specifically

focussed on Shona compound nouns, and similar researches can be done in other African languages and it will be interesting to see if the same conclusions will be reached.

8.6 Summary of Chapter

In conclusion, the analysis of Shona compound nouns has yielded a lot of Shona cultural information, which can only be comprehended by the Shona speaker-hearers who are well versed in the cultural contexts from which the Shona compound nouns emanate. It has been shown that compound nouns in Shona terminological dictionaries are products of the Shona culture. It has been further argued in this research that the context of culture should be emphasised in terminology development practice to ensure acceptability of terms.



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Appendices

Appendix A (i)

Glossary of Musical Terms

ENGLISH – SHONA INDEX

Below is a glossary of musical terms as it appears in *DM*. Due to space constraints, glossaries from *DDU* and *DUU* could not be included in this thesis. The glossary below was generated automatically by the data base which stored and processed the data for this dictionary. Most of the terms were created by the Shona musical terms dictionary team at African Languages Research Institute. I headed this team and worked in conjunction with music experts from tertiary institutions that offer music as a course or subject. Old terms were standardised and new terms were created. This was done over two three workshops with music experts. The first one was held at the Zimbabwe College of Music in Harare from the 17th to the 19th of May 2004. The second one was held in Harare at the University of Zimbabwe 13th and ended on the 17th of September 2004. The final one was held at Great Zimbabwe in Masvingo from the 24th to the 25th of January 2005. The participants included music lecturers, high school and primary school teachers and students from Mashonaland, Manicaland, Masvingo, Midlands and Matebeleland provinces. Most of the terms that were worked on in these workshops were eventually included in the dictionary of musical terms *DM*. They are presented as follows in the English – Shona reverse index that covers pages 159 to 176 of *DM*:

MAZWI KUBVA KUCHIRUNGU

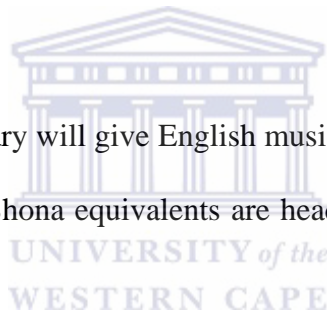
AMAGAMA ESILUNGU AMELA AMAGAMANHLOKO ESICHAZAMAZWI

ENGLISH TO SHONA INDEX

Introduction

This dictionary is the first one of its kind in the Shona language. It aims at preserving knowledge that has to do with music in our culture. There are so many aspects of our culture that have disappeared because they have not been recorded. We hope it will help preserve the Zimbabwean music culture. It is a known fact that everywhere in the world, music not only mirrors a people's culture but also preserves it. Because this dictionary touches on important facets of our culture, we look forward to seeing it being used in schools, colleges and universities. We also hope that it will be used by anyone who has some interest in music.

The following part of the dictionary will give English musical terms in alphabetical order and their equivalents in Shona. The Shona equivalents are headwords for the entries in the Aa – Zz part of this dictionary.



Aa

- acapella** akapera, akapero.
accelerando symbol chiratidza-kumhanya.
accent homekedzamutsindo.
accentuation symbol chiratidza-simbaradzo.
accordion/concertina akodhi-yoni.
acoustics -dengendeka kwemuti-nhiro, -ndengendeka kwemuti-nhiro.
acrobat akirobhati.
adagio adhazhiyo.
aerial chitapamasaisai, eriyaro.
aerophone chifuridzwa, chigufe, chirupe, dhobhi, humbwe, kanyonge, mikwati yenyere, mukurahunde, mutopota, mutoriro, ombwe, tserere, tutegu.
aerophone (that produces a deep sound) gufende.
aerophone (that produces a sound similar to the one produced by the bird ground hornbill) dendera.
African cultural system chivanhu, chiwanhu.
Afrobeat Afurobhiti.
airwaves masaisai.
all night gathering pungwe.
allegro aregiro.
alto aruto.
amplifier amburifaya.
animal hide debwe, dehwe, nehwe.

- animal tail** choba.
anthem rwiyo rwerumbidzo.
aria ariya.
arrange -ronga.
assistant (to a spirit medium or a traditional healer) makumbi, mukaranga.
atonal mushayatoni.
attack matangiro.
auditorium odhitoriyamu.

B b

- baby welcome ceremony** dhiri.
baby welcome songs nziyo dzemakombora.
bagpipe bhegipaipi.
ballad bharadhi, detemhanzi.
ballet bhare.
band bhendi, mutambe.
banjo bhanjo.
bar bhaa.
baritone bharitoni.
Baroque Bharoki.
basic pattern dziro, hwaromutsindo.
bass bhesi.
bass clef bhesi kirefu.
bass drum bhesidhiramu, bhesidhuramu.
bassoon bhasuni.
battery bhatiri.
be at climax -bvuta, -vhuta, -pfumbira.
bead chuma, tyukuza, usanga, mude, mudi.

beat

beat bhiti, mutsindo.

beat a drum loudly -dandangura, -dandaura, -kindikidza, -kindingidza, -kindingitsa, -kinditsa, -ndingindidza, -pambamura, -pambangura, -papangura, -pavaura, -tandangura, -tangura, -tinhidza.

beat (a drum slowly) -dududza.

beat (a drum with force) -tsindirangoma.

beer hall bhawa.

beer party bharoni, chigwendere.

bell bhera, bhero, dare.

bicycle dance kabhasikoro.

big drum bhurubhesi, mugonzo, mupepe, mutandarikwa, mutumba, nhiura, nhumba.

birthday party bhavhadhe, bhavhadheyi, bhavhudhe.

blue note chivaramhanzi chakapomhodzwa.

bottle top on string chahwiriri, chihoriro, chihwerure, chihwiriri, chihwiririmutamba, chimviriri, chimviririmutamba, chivhiriri, chiziriri, nzii, nziyi, chivhiririmutamba.

bottom nhare mbira keys ngwena.

break dance bhurekidhenzi.

bridge mutanda.

broadcast -tepfenura, -tepfenyura, -tupfunyura.

broadcaster/disc jockey mushamarari, mushevedzeri, mutepfenyuri.

children's game

broadcasting house imba yemhepo, nepfenyuro, nhepfe-nyuro, pamhepo.

Cc

c-major sii mukuru.

cabbage dance kabheji.

canna seeds (usually put in a hand-shaken rattle) hota.

carol karori.

cassette kaseti, tepi.

celebratory ceremony/celebration venue bemberero.

cello chero.

ceremonial clay pot hari yegudubugudubu.

ceremonial hand-axe gano, gukano, hobwa, hobwe, huhwa, humbura, mbemba, munyimbwi, munyumbwi, nyembwe, tsawu, tsomho, tsotsonho.

ceremonial hand-axe/traditional dance humbwa.

ceremony/dance mutambo, mutambwe.

chant chandi.

children's game arawuru, chamushunye-mushunye, chamuswinye-muswinye, chamutsunya-mutsunya, chamutsunye-mutsunye, chidhanga-chidhanga, chidhange, chidhange-chidhange, chikukuhwatahwata, chikukuvatavata, chikukuwatawata, chimandikoda, harawuru, madhamburosi, nyambare, nyamutsunemutsune, nyamu-

children's songs

tsunhetsunhe, sipoti sipoti, zipotepote.

children's songs nziyo dzezvidorawatora.

choir kwaya.

choirmaster kwayamasita.

choirmistress kwayamisiteresi.

choral competition kwayera, kwayira.

choral competitions makwayera, makwayira.

chord kodhi.

chordophone chikwenywatambo, chimvokomvoko, chimwandikoda, dimbwi, njoro.

choreography koryogirafi.

chorus korasi.

Christianity chiKirisitu.

chromatic scale neramhanzi regumi nembiri.

church dance bheriya, bhutsu, dhiriza.

clarinet kirarineti.

clay pot hari.

clef chiratidzachidenhamhanzi, kirefu.

climax mabvuto, makukumidzo.

cloth or woollen band (worn by performers) ndaza.

comic songs nziyo dzendyaringo.

compact disc (CD) siidhii.

composer munyori werwiyo.

concert konzati, konzeti.

concertina/accordion korositina, ngorositina, ngositina.

conduct a choir -bhitisa.

conductor kondakita, mukokeri.

disc

cornet koneti.

costume mutenje, safuri.

costume (for muganda dance) chunika.

costume (made of sack) chisakana.

costume (short skirt) mbikiza.

counterpoint kaundapoini.

Country and Western music kandiri.

Dd

d (tonic solfa) dho.

da capo (DC) chiratidzadzokororo, dhakapo, dhiisii.

dance -chikicha, -dhanza, dhanzi, -dhenza, dhenzi, -dzana, -dzanha, -jaivha, -mveesana, -mveyesana, njore, -sendekera, -shiringanya, -shiringinya, -sikenga, -tamba, -tandaza, -tsaba, -tsava, -tsebeda, -tsepeta, -vheesana, zawayira, -zvina.

dance (energetically) -jibidika.

dancer mutambi, muzvini.

dancing tambe tambe.

dancing style hotakota.

deck dheki.

degree dhigirii.

digital video disc (DVD) dhiivhiidhii.

digital video disc recorder (DVDR) dhiivhiidhiara.

director dhairekita.

disc dhisiki.

disc jockey

disc jockey dhiijeji.

dischord chidohonyera, chidoonyera, dhisikodhi.

disco dhindindi, dhisiko.

disco dance dhisikodhenzi.

double-headed drum chigubhu, chikandira.

dried gourd deteni, detenu.

dried gourd/chordophone dende.

drone dhironi.

drum chima, dhiramu, shima.

drumbeat gwindi gwindi, kindi kindi, kindingi kindingi, kindingu kindingu, kwindingwi kwindingwi, pambangu, pangu, pangu pangu, pingu.

drumbeat (for one dancer in muchongoyo dance) mazingira.

drum head musoro wengoma.

drum hole mhango yengoma.

drum legs makumbo engoma.

drum majorette dhiramu majoreti.

drum stomach dumbu rengoma.

drum string tambo yengoma.

drum wax namo yengoma.

drum/music ngoma.

drummer buyangoma, maridzangoma.

duet juweti.

dumpbell dhamburosi, dhanibhera.

dynamics zviratidzamutinhira.

French horn

Ee

earphone iyefoni.

echo maungira, zaunga.

electric guitar gitare regetsu.

encore chikwengu, engo, mutembo.

English cultural system chirungu.

ensemble mubatanidzwa wevaimbi nezviridzwa.

Ethnomusicology chidzidzo chemimhanzi netsika.

F f

f (tonic solfa) fa.

f-clef efu kirefu.

falsetto faruseto.

family ancestral spirit mudzimu.

fast dance chibhanduro, chibhanduru, jiti.

female nyao dancer Mariya.

fermata femata.

fifth and last stage in muchongoyo dance mubudiso.

finale mhedzisiro.

first stage in muchongoyo dance mungeneso.

flat symbol chiratidzadere dzo.

flute furete, fureti.

forte foti.

fourth stage in muchongoyo dance muemeso, muemiso, muhemeso.

French horn bhosvo reChiFurenji.

frequency

frequency firikwenzi, furikwenzi.
fret chipauro.

Gg

G-clef jii kirefu.
garment gemenzi.
genre mhando yemumhanzi.
glissando girisando.
gospel songs nziyo dzechitendero.
gramophone girama, giramafoni, giramu, giramufomu.
gramophone needle tsono yeredhiyo.
graphic equaliser chienzanisamutinihiro, girafikiikwaraiza.
grave girevhi.
grazioso giraziyoso.
grinding songs nziyo dzekukuya.
guitar gatara, gitara.
guitar head musoro wegitaro.
guitar neck huro yegitaro.
guitar nut mutsigiro wegitaro, mutsigiro wegitaro.
guitar strings tambo dzegitaro.
guitar waist chiuno chegitara.
gum boot dance gamubhutu.

Hh

hall horo.
hand clapping mandya, manja.

index finger

hand-shaken rattle chekechera, chikitsi, chisekesa, gosho, hosho, njekenje, mubato wehosho.
hand-shaken rattle head musoro wehosho.
handclapping gusvi, gusvu.
happiness morari.
harmony hamoni, pindirano.
harp hapu.
headgear chigejo.
headgear chigogo.
headgear chingunde.
headgear ngudu, ngundu, nyumbu, tsungare.
headgear for women choga.
headphone hedhifoni.
heptatonic scale neramhanzi rechinomwe.
hexatonic scale neramhanzi rechitanhatu.
high note chivaramhanzi chepamusorosoro.
homophony homofoni.
hunting dance chidzimba, chisatavanda.
hunting songs nziyo dzekuvhima.
hymn himu.
hymn book himubhuku.

li

index finger chikokotamugoti, munongedzabenzi, munongedzavose, munongedzo, mutendeka, mutendekahama, mutondeka.

induce possession

induce possession -sosera, -svo-svedzera.

initiation ceremony for girls chinamwari.

instrumental music nziyo dzemagitare, nziyo dzisina mazwi.

instrumentalist mukwenyi, muridzi, mutekenyi.

instrumentalist/manner of playing mbira bandambira.

interlude nhuramafemo.

interval nhanho.

introduction mavambo.

Jj

jazz jezi.

jingle chijaka, chijeke, chijingiri, jeke.

jingles majeke, ndarira.

jive jaivhi.

jukebox jubhokisi.

Kk

key board kiibhodhi.

knobkerrie ndonga, ndowa, nduku, nduna, nduni, svimbo, tsvimbo.

Kwanongoma mbira mbira yeku-Kwanongoma.

LI

l (tonic solfa) ra.

Long Playing Plate (LP)

lead -amba, -daidza, -dainza, -deedza, denhu, -ngura, -shaura, -tanga, tsedu, -tsegedura, tsenhu, -tsenhura, tsugu, -tungamira, -tungamirira, -vamba.

lead (in singing) -tema.

lead (with high tone) -shaura kwepamusoro.

lead (with low tone) -shaura kwepasi.

leading instrument shauro.

leading singer mushauri, mutemi, mutopoteri.

leading singer or instrumentalist muambi, mutangi, muvambi.

leaf game mbokumbo.

leg rattle chiyembe, gagada, gavhu, jaka.

leg rattles magagada, magavhu, majaka, majakwara, mirara, shwau, shwawu.

leg rattles/traditional dance nhuzu.

legato regato.

liberation war songs nziyo dzechimurenga.

libretto ribhureto.

licence raisenzi, rezinesi.

ligature chiratidzabatanidzo, rigecha.

little finger chimwahumwani, chipfari, kamandidyarirei, karavi, kasiyanwa, nyakasiyanwa.

long instrumental version of a song musakazo.

Long Playing Plate (LP) dambarefu.

loose

loose -dhebha.

loud sound guwekuwe, huwe, huwekuwe, mutandangu.

loud sound/big radio gindi-mukindi.

loud speaker raudhisipika.

loud-sounding big radio gumba-kumba.

low note chivaramhanzi chepasi-pasi.

lower the sound -deredza muti-nhiro.

lullabies mavaraidzo, nziyo dzekunyaradza vana, nziyo dzekuvaraidza vana.

Mm

m (tonic solfa) mi.

maestro nyanzvi yemimhanzi, shasha yemimhanzi.

major scale neramhanzi guru.

male church singer (usually in denominations such as Methodist and Anglican) mubvuvi, mubvuwi.

Male nyao dancer with a light coloured mask Simoni.

march -fora, -macha.

marimba marimba.

marimba frame furemu yemarimba.

marimba frame rubber rabha yemarimba.

marimba key rimba.

mask chipameso, masiki.

modern dance

masked dancer chigure, chinyao.

mbira chakwi, dimba, madhebhe, matepe, mbira, mbira dzamatara, mbira dzavadzimu, mbira dzavaNdau, mbira dzavaNjanja, mbira dzemhondoro, mbira huru, munyonga, ndimba, nhare, nyunganyunga, nyungwenyungwe.

mbira player maridzambira.

mbira player/musician gwenyambira.

mbira rattles machachara.

mbira/dance njari.

measure mezha.

melody merodhi.

member of the bridal party mubatidzi, muchakazi, muemeri, muperekedzi.

metal that holds mbira keys together chitsigiro chembira, mutsigiro wembira, mutsigo wembira.

meter chibatanehepfenyuro, mita.

mezzo mezo.

microphone maikorofoni, maikurofoni.

microphone stand sitendi yemaikurofoni.

middle finger chidapakati, mudapakati.

minor scale neramhanzi diki.

mode foroma yeneramhanzi, modhi.

modern dance agogo, bhamujavhi, bhorodhero, bhositoni, chachacha, chipisi, hwishu, kodhesa, kwayito, robhoti, rumveesano, rumveyesano, rumveyesanwa, ruvhe-

modern dance/music style

yesano, sikokochi, sinjonjo, tsaba, tsaba tsaba.

modern dance/music style tava tava.

modern music style museve.

modern music style/dance dhigon'u.

modern songs nziyo dzechimanjemanje.

modern songs nziyo dzechizvinozvino.

monophony mutsara mumwe.

monotone toni imwe chete.

moonlight time of performing jenaguru.

moral songs nziyo dzemorari.

mouthbow chidandari, chimatende, chimazambi, chimukube, chimukubhe, chinyamadzimbi, chinyamazambi, chipendani, chitandari, chitende, chizambe, chizambi, dimbwa, kamukubhe, mazambi, mukube, mukubhe.

music analysis ongororo yemumhanzi.

music appreciation yemuro yemumhanzi.

music cassette chichengetamhanzi.

music genre chimurenga.

music group chikwata chemimhanzi.

music induced excitement maganganya.

music or anything (used to evoke the spirit of the deceased) gokoro.

one good at shangara dance

music style kanindo, panzura, musambo, raga.

music style/dance style sungura.

music with a fast beat mabhagasvagwi.

musical form fomu.

musical instrument chiridzwa.

musical key kii, kiyi.

musical note chivaramhanzi, noti.

musical notes manotsi.

musical notes/tonic solfas

madhodhodho.

musical text/lyrics mashoko emumhanzi.

Nn

national anthem rwiyo rwenyika.

nhare mbira key chishauro.

nhare mbira keys nhendure, nhetete, nhevera, nheverangwena, zvishauro.

njari mbira keys madzviko, nheuro, nhuriko, shanguro.

nonatonic scale neramhanzi rechipfumbamwe.

notation runyoro rwemumhanzi.

Oo

oboe obhoo.

octatonic scale neramhanzi rechisere.

octave nhanho sere.

one good at shangara dance chigiya.

one who assists a spirit...

poor singing

one who assists a spirit medium or traditional healer katekairi.

one who disturbs merrymaking people boorangoma.

one who disturbs merrymaking people tsemurahosho.

one who is out of step bozha, mhuzha, mhuzhura.

one who plays ngororombe instrument nyangororombe.

open side of a drum divi rakavhurika pangoma.

opera opera.

orchestra okesitira.

organ ogani.

organology chidzidzo chezvirdzwa.

overtone mutinhironyina.

Pp

parinari curatellifolia (tree of spiritual significance) muchakata, muhacha, muisha, musha, mushakata, muucha, muura.

party/food (provided by host for guests at a party) mafundo, njeneko.

patronal spirit njozi, shave, shavi, shayi.

patronal spirit for women chipunha.

pattern patani.

pedal pedhari.

peg hoko.

penny whistle peniwisiri.

pentatonic scale neramhanzi rechishanu.

percussion pekasheni.

percussion band pekasheni bhen-di.

period of unsyncretised Shona traditional culture pasichigare, patsichigare.

period of unsyncretised Shona traditional culture/unsyncretised Shona traditional culture chinyakare.

phrase chirevo chemumhanzi.

piano piyano.

piano body mutumbi wepiyano.

piece of cloth or instrument used for fanning air fumho.

pitch chidenhamhanzi, chikwenyamhanzi, pichi.

play (an instrument) bangu, -kwenya, -tekenya.

play (an instrument forcefully) -bandamura.

play (an instrument loudly) -tinha.

play (an instrument with great skill) -banda.

play (instrument/song) -ridza.

play music -rova ngoma.

poet mudeketeri, muteketeri, muteketi.

poetic lyrics madetembedzo.

polyphony mitsara yakawanda yemimhanzi, porifoni.

poor singing uzimba, uzinindi.

popular music

popular music mhanzi ine mukurumbira.

pounding song/children's game dudu muduri.

pounding songs nziyo dzekutswa.

praise and worship songs nziyo dzekunamata nekurumbidza.

press -dzvanya, -tinya.

produce a deep voice or sound -bhesa.

protest dance kongonya.

Psalms Pisarema, Samu, Mapisarema.

pulse batamutsindo, vhutiro.

Qq

quartet koteti.

Rr

r (tonic solfa) re.

radio dzimudzangara, redhiyo.

radio stand sitendi yeredhiyo.

radiogram redhiyogiramu.

raga mangoma.

rain making ceremony doru rehu-ruva, chipwa, gasva, mafuwe, maganzvo, makoto, mapfuve, mare-nje, mukwerera, mukwerere, musoso, rukoto, mafuhwe.

rape music repi, repu.

rasp chikwizo, giro.

respond (with low tone)

rave music revhi.

recite -deketera, -detekera, -teketera.

record ndiro, -rekodha, rekodhi.

record music in a studio -tsikisa.

recorder chitapamazwi, chitoramazwi, dapamazwi, rekodha, rikodha.

recorder/cassette tepu.

red and white cloth with the picture of a lion worn at traditional ceremonies njiti yemhondoro.

red, black and white cloth worn at traditional ceremonies njiti, retso.

reed flute chinyenze.

reed flute/hand-shaken rattle playing pattern munanzi.

regalia (whip) mboma.

regalia/finale mushwe, musve, muswe.

reggae rege.

remote controller rimoti.

resonator chiwedzeramutinhira, deze, rizoneta.

respond -bvumira, -daira, -dairira, -davira, -davirira, -tsinhira.

respond (to each other) -bvumirana, -dairana.

respond (with high tone) -bvumira kwepamusoro, -tsinhira kwepamusoro.

respond (with low tone) -bvumira kwepasi, -tsinhira kwepasi.

respondent

respondent mubvumiri, mudairi, mudaviri, mutsinhiri.

rewind -riwainda.

rhumba music rumba.

rhythm chirongamhanzi, mutinhimira.

rhythm from stamping feet hwadigwa.

ring finger mukoma vaTekwe, nhembayemwana.

ringing (of a bell) -ngiriridza, -ngururudza.

rock music roku.

Ss

s (tonic solfa) so.

saxophone sakisofoni.

scale neramhanzi.

second stage in muchongoyo dance chibhubhubhu.

secondary rattles mazharara.

secondary rattle zharara.

semi-tone chidimbu chetoni.

sharp and loud mouth whistle mheterwa.

sharp sound/wooden planks makwa.

shebeen shabhini.

short sticks tied together titane.

signal for dancers to take the posture of a person riding a motorbike honda vabereki.

sing -emba, -imba.

sing a lot -kaida.

sing bass -dzvova.

soft mouth whistle

sing loudly -kwama, -kwamatata, -shamatata.

sing or speak in tongues -shimanda.

sing vocables -hon'era, -honera, -honyera, -zembera.

sing (with a hoarse voice) -shoshoma, -shoshomera, -zheretheta, -zhezhera.

sing (with a low and soft voice) -n'un'uta.

singer muembi, muimbi.

singing by respondents/top left nhare mbira keys mabvumira.

singing in unison muimbirapamwe.

siren chihwiyo, chiyiwiyo.

siren chiyiwoyo, sairini.

skirt with loose stripes chikisa.

small double headed-drum kamudumbana.

small drum chidumbana, chiharamba, chimudumbana, chingomana, dandi, gandira, gurumatukwe, jeneje, kamutumba, kangwiru, mbarure, mbetembete, mbirimbidzo, mhiningo, mhito, mudairirwa, nhandiga, nhungudzi, nhungudzo, usindi.

small finger Tekwe.

small male nyao dancer kamupini.

small stage in open space murundu.

soccer music soka.

soft mouth whistle muridzo, murudzi.

soft music

soft music nziyo dzakanyorovera, nziyo dzakapomhodzwa.

solo singer and guitarist masiganda.

sonata sonata.

song chimbo, kambo, karumbo, nduyo, ndwiyo, rumbo, ruyo, rwiyo, rwuyo.

song text/lyrics mazwi erwiyo.

song/music mhanzi, mumhanzi.

songs nziyo, nzwiyoy.

songs for ancestral spirits/traditional dance/pounding song mbavarira.

songs for boys and girls nziyo dzevakomana nevasikana.

songs for consoling the bereaved nziyo dzekunyaradza afirwa.

songs for evoking ancestral spirits nziyo dzemhiramidzimu.

songs for smelting nziyo dzekupfura.

songs that evoke the patronal spirits nziyo dzemashavi.

sonnet soneti.

soprano sopurano.

sound mutinhiro.

sound hole mhango yegitare.

sound loudly -bandamuka, dandau, -dandauka, dhindi.

sound of a bell ngende ngende, ngo, ngo ngo, ngo-o ngo-o.

sound of a chordophone -chema.

sound of a drum ngindi ngindi, nhindiro, pambamu pambamu.

sound of a rattle chaka.

story told...

sound of a small drum tindi tindi, tindimu tindimu, tingimu tingimu, tingu tingu.

sound of a whistle kerere, kwe-tsverere, pee, tsverere.

sound of music mutinhiro wemumhanzi.

sound produced by more than one drum pingu pingu.

sounding of rattles chaka chaka, -chekechera.

speaker sipika.

spirit medium gombwe, homwe, svikiro.

spirit medium/guardian spirit of an area mhondoro.

spiritual possession -budirwa, -byutwa -garwa, -mukirwa, -poterwa, -sutswa, -svikirwa.

staccato sitakato.

staff notation runyoro rwezvitsvimbo.

stage dambiro, dandaro, dariro, siteji.

stamp -giya.

stanza sitanza.

start a song with a high voice -bvuya.

station sitesheni.

steganotaenia araliacea (tree used for making musical instruments)/aerophone mupomboshori, mupombotyori.

stick used for playing instruments munyambo.

story told as introduction to a song vhundisiso.

stretch (an instrument)

stretch (an instrument) -kaka.
strike (a metal instrument)
 -n'on'odza, -ngengedza, -ngongodza.

stripped skin apron chichakati, dhumbu.

studio situdhiyo.

style chitayera, chitayira, sitaira, sitayera, sitayira.

supporting stick on a mbira mutsago.

supporting stick on the mbira's wooden plank katsigiro.

swing -zeyya.

symphony simufoni.

syncretised music masanganiswa, musanganiswa, muvhenganiswa.

Tt

t (tonic solfa) ti.

tallest nyao male dancer chimombemombe.

tambourine tamborina, tamborini, tamburena, tambureni.

tape -dhabha, -tapa, -tepa.

tape recorder tepirekodha.

Tapera mbira mbira dzaTapera.

television tiivhii, tivhitivhi.

television stand sitendi yetiivhii.

television (TV) terevhizheni.

tempo nhanho yemumhanzi, tembo.

traditional dance

temporary ritual hut (usually for a rainmaking ceremony)
 banya, musasa, ngome.

tenor tena.

texture madzamiro emutinhiro, marerukiro emutinhiro.

the bottom part of a drum garo rengoma.

theme dingindira.

third stage in muchongoyo dance chigiyo.

threshing songs nziyo dzekupura.

thrilling entertainment madambu, mahuyauone, makuwerere, mazauone.

thumb gamburabota.

timbre mhando yemutinhiro, timba.

time signature chiratidzanguva.

timpani timbani.

tonal music muzvinatoni.

tone toni.

tool used for carving wooden parts of instruments gokoto, gokotoro.

traditional baby welcome ceremony makombora.

traditional beer party dembe.

traditional choral competitions makwaya.

traditional costume musungachityu.

traditional skin costume nhembe.

traditional dance bhakumba, chidzviti, chigwenjere, chihodha, chikende, chikwinya, chikwinyangu-

traditional dance for ancestors

wo, chimutare, chinyambura, chishikisha, chizokoto, chokoto, dinhe, dzukwa, gasva, gure, gwitikiwiti, hondora, jeketera, jerusarema, jikinya, joro, jukwa, katekwe, kwimbira, ma-chomane, machomani, majukwa, manjozi, manyanga, matendera, mazenda, mbakumba, mbende, mhande, moda, muchongowoyo, muchongoyo, muganda, ndongamabwe, ndongamahwe, njekunje, nyao, pfonda, ponda, shangara, tsava tsava, tsotsa, zukwa, zvigwagwa, zvipunha, zvisora.

traditional dance for ancestors chishikisha yevadzimu.

traditional dance/aerophone ngororombe.

traditional dance/small drum dandanda.

traditional family ritual ceremony (for bringing back the spirit of the deceased) bona, -dzosa mudzimu, -gadzira mufi, magadziro, -namura guva, -rova guva, -tamba guva.

traditional healer's dance madzidigu

traditional horn gwamanda, hunda, hwamanda, mbatata, ndohwa, nyanga.

traditional horse dance mabhiza.

traditional man's costume (made of animal hides) gopo.

traditional ritual ceremony (for ancestral spirits) bira.

type of drumming

traditional song Chamutengure, Chemutengure, Chomutengure, Nhemamusasa.

traditional songs nziyo dzechinyakare.

traditional way of drumming that signals the death of a person hwenje, kwenje.

traditional whistle ferengwana, ferengwani.

traditional work party gumwe, hoka, humwe, jangano, nhimbe.

traditional work party/leg rattles jakwara.

traditionalised church songs nziyo dzevhu.

transcription manyorerwo emumhanzi.

transformer tiranzifoma.

treble clef tirebhuru kirefu.

tremolo tiremoro.

trio tiriyo.

trombone tiromboni.

trumpet bhosyo, tirambeti.

tuba chubha.

tune -chuna, chuni, -pangira.

twist twisiti.

type of dance mujibha.

type of dance/music style ndomboro.

type of drum (played to signal the death of a chief) ndongo.

type of drumming ngoma yekuhuma.

ululate

wireless radio

Uu

ululate -pururidza, -pururudza, -pururudzira.

ululation mhururu, mupururu.

unison mutinhirapamwe.

Vv

valve vharuvhu.

variation chidavado, chidobi.

venue for rainmaking ceremony/rainmaking ceremony mutoro.

verse vhesi.

vibrate -dengendeka.

vibrato vhaibhurato.

video vhidhiyo.

video cassette vhidhiyokaseti.

video cassette disc recorder (VCDR) vhiisiidhiira.

video cassette recorder (VCR) vhiisiira.

video compact disc (VCD) vhiisiidhi.

video recorder vhidhiyorekodha.

video tape vhidhiyotepi.

video tape recorder (VTR) vhidhiyotepirekodha, vhiitiira.

viola vhayora.

violin vhairini, vhayorini.

vocable hon'era, hon'era, honera, honyera, mahon'era, mahonera, mahonyera, mazembera.

voice inzwi, izwi, nzwi, zwi.

voice register mupanda wemazwi.

volume vhorumu.

Ww

waltz worutsi.

war song/dirge kamuzangaza.

war songs nziyo dzehondo.

war songs/dirges ngondo, nhembo.

wedding ceremony muchadho, muchato.

weeding songs nziyo dzekusakura.

Western renaissance nguva yerumutsidziro kumavirira.

whistle mupembe, nyere, pemba, pembe, pita, pito, toropito.

whistle through joined hands chikohwiro, chikuwiro, chipohwe, chipohwiro, chiporiwa, chiporiwo, chitohwiro, chitotohwiyo.

whistle/traditional horn tsuri.

white and black/blue cloth used for spiritual purposes by the Shona hungwe.

whole note chivaramhanzi chakazara.

whole-tone scale neramhanzi rine toni yakazara.

winnowing-basket musero, mutani, rusero, rutsero, sero, tsero.

wire that ties keys to the wooden plank of a mbira menyenza, menyeza.

wireless radio wairesi, wairosi.

women's encouragement...

yodel

women's encouragement ant-
ics in muchongoyo dance -chi-
chimba.

wood wind chifuridzwa chemuti.

wooden instrument chikeyi.

wooden instruments zvikeyi.

wooden plank on a mbira gomeri,
gomero.

wooden plank on a mbira gwa-
riva, gwariwa.

work party songs nziyo dzepa-
nhimbe.

work songs nziyo dzebasa.

Xx

xylophone zairofoni.

Yy

yodel chigure, -guraudza, -guruudza,
huro.



Appendix A (ii)

List of Medical Terms

Shona term	Anatomical Term	Comment
huri	foramen	an opening
burizongozo	vertebral foramen	opening in vertebral bone
burihungunyu repakati	sacral hiatus	~ in the midline of sacral bone
burichinjika	transverse foramen	~ in transverse bone
burin'azho	intervertebral foramen	~ opening formed by two apposing vertebral notches between two vertebrae
buridehenya guru <i>or</i>	foramen magnum	~ opening in base of skull
buriguru redehenya		
mwenazongozo	vertebral canal	continuity of vertebral foramen
mwenahungunyo	sacral canal	cavernous space in sacral bone
guruhungunyo		
guruzongozo		
huri retsingaropa	nutrient foramen	Foramen for nutrient blood vessel
tsitso	facets	articular surfaces
tsitsosoro	~ on superior articular process	
tsitsozasi	~ on inferior articular process	



	process	
tsitsochinjika	~ in transverse process	
tsitsozongozo negotsi	vertebral ~ for occipital condyl	Skull sits on vertebra
tsitsosoro yembabvu	~ for attachment of rib	superior chondral facet
tsitsozasi yembabvu	~ for attachment of rib	inferior chondral facet
pundu /bundu	tubercle	small articular elevation in bone
pundumurezu	spinous tubercle	
bundutsuvi		
punduchinjika	transverse tubercle	
bunduchinjika		
pundumberi	anterior tubercle	~ on atlas bone
bundumberi		
punduseri	posterior tubercle	~ on atlas bone
bunduseri		
nyanga / uchinga	process	elongation of bone
nyanga / uchinga	process	elongation of bone
nyangatsami	Dens process	~ of axis bone
tsamidzo yeDens		
nyangatsuvi	spinous process	
yangamurezu		
chinjika	transverse process	
nyangachinjika		

Adapted from (Madzimbamuto, 2005: 6-8)

Appendix B (i)

Questionnaire for Lexicographers

Name:

Age:.....

Gender:.....

Profession:

Mother Tongue:.....

Dialect Spoken:.....

Institutional Affiliation:

1. For how long have you been a practical lexicographer?
2. Which Shona terminological dictionaries have you been actively involved in and in what capacity?
3. How did you collect headwords for the terminological dictionaries you were involved in?
4. Did you get any assistance from experts in other disciplines in your compilation of terminological dictionaries? If so, what kind of assistance did you get and at which stages? If not why?
5. What did you find challenging in the compilation of terminological dictionaries?
6. In the three Shona terminological dictionaries there are quite a number of compound nouns, some of them new. How did you create these new compound nouns?
7. From which Shona dialect/s are the words that combine to form compound nouns mainly drawn from?
8. In your view, are the Shona dialects fairly represented in the newly created compound nouns?
9. As you see it, are these new compound nouns used by the targeted users?
10. Did you test your entries before publishing the terminological dictionaries? If so, how many times? If not, why?
11. How do you rate the success of Shona terminological dictionaries?

Thank you very much for your invaluable time. May you please return the completed questionnaire to 2971565@uwc.ac.za or giftmheta@yahoo.com

Appendix B (ii)

Questionnaire for Language and Literature Experts

Name:

Sex:

Age:

Occupation:

Residential Address.....

.....

.....

Shona Dialect Spoken.....

This interview is based on a list of Shona compound nouns that we find in *DDU*:

Shona Compound Noun	English Equivalent
<i>bazinyana</i>	sub-dialect
<i>bedzanyaya</i>	resolution of conflict
<i>bvunzokaururo</i>	supplementary examination
<i>bvunzonyana</i>	mock examination
<i>chiitobatsiri, chiitogasva</i>	auxiliary verb
<i>chiitogama</i>	defective verb
<i>chiitondevo</i>	verb phrase
<i>chiitosingwi</i>	true verb
<i>chirungamutauro</i>	figure of speech
<i>chiumbwamupfungwa</i>	mental picture
<i>chizitasimboti</i>	nuclear substantive
<i>dongoreragotsi</i>	flashback
<i>dudzirachombo</i>	adverb, adverbial
<i>dyorashaya</i>	tongue twister
<i>fananidzobonga</i>	metaphor
<i>gokoraenda</i>	becomes
<i>gokoradzoka</i>	from
<i>gudziramugumbeze</i>	hyperbole, exaggeration for effect
<i>mudzinyukira</i>	derived radical
<i>zimunzwamundove</i>	verbal irony

Questions

- i. At what stage were you involved in the compilation of *DDU*?
- ii. What was your role in the production of *DDU*?
- iii. What strategies were used in the creation of the new Shona compound nouns that we find in *DDU*?
- iv. In your view, how effective are the given compound nouns in expressing the linguistic and literary concepts that they denote?
- v. As you see it, are the new Shona compound nouns being used by Shona speaker-hearers?
- vi. Are you familiar with the words or morphemes that make up the given compound nouns?
- vii. Do the words or morphemes that make up the compound nouns have other meanings that you are familiar with? If so, state them.
- viii. Do you find any relationship in meaning between the existing morphemes or words that you know and the newly created compound nouns? If so, explain the relationship.
- ix. Can you detect any influence of the Shona culture or immediate environment in the newly created Shona compound nouns?
- x. In your view, are the newly created compound nouns user friendly?
- xi. From which Shona dialect/s are the words that combine to form compound nouns mainly drawn from?
- xii. In your view, are the Shona dialects fairly represented in the newly created Shona compound nouns.

Thank you very much for your invaluable time.

Appendix B (iii)

Questionnaire for Music Experts

Name:

Sex:

Age:

Occupation:

Residential Address.....

.....

.....

Shona Dialect Spoken.....

This interview is based on a list of Shona compound nouns that we find in *DM*:

Shona Compound Noun	English Equivalent
<i>bandambira</i>	instrumentalist
<i>batamustindo</i>	pulse
<i>chibatanhpefenyuro</i>	meter
<i>chidenhamhanzi</i>	pitch
<i>chientanisamutinhiro</i>	graphic equaliser
<i>chihwiyohwiyo</i>	siren
<i>chikwenywatambo</i>	chordophone
<i>chipameso</i>	mask
<i>chiratidzabatanidzo</i>	ligature
<i>chiratidzadaredzo</i>	flat symbol
<i>chiratidzadzokororo</i>	da capo
<i>chiratidzakumhanya</i>	accelerando symbol
<i>chiratidzanguva</i>	time signature
<i>chivaramhanzi</i>	musical note
<i>dambarefu</i>	long playing plate
<i>detemhanzi</i>	ballad
<i>dzimudzangara</i>	radio
<i>homekedzamutsindo</i>	accent
<i>hwaromutsindo</i>	basic pattern
<i>zviratidzamutinhiro</i>	dynamics

Questions

- i. At what stage were you involved in the compilation of *DM*?
- ii. What was your role in the production of *DM*?
- iii. What strategies were used in the creation of the new Shona compound nouns that we find in *DM*?
- iv. In your view, how effective are the given compound nouns in expressing the musical concepts that they denote?
- v. As you see it, are the new Shona compound nouns being used by Shona speaker-hearers?
- vi. Are you familiar with the words or morphemes that make up the given compound nouns?
- vii. Do the words or morphemes that make up the compound nouns have other meanings that you are familiar with? If so, state them.
- viii. Do you find any relationship in meaning between the existing morphemes or words that you know and the newly created compound nouns? If so, explain the relationship.
- ix. Can you detect any influence of the Shona culture or immediate environment in the newly created Shona compound nouns?
- x. In your view, are the newly created compound nouns user friendly?
- xi. From which Shona dialect/s are the words that combine to form compound nouns mainly drawn from?
- xii. In your view, are the Shona dialects fairly represented in the newly created Shona compound nouns.

Thank you very much for your invaluable time.

Appendix B (iv)

Questionnaire for Medical Experts

Name:

Sex:

Age:

Occupation:

Residential Address.....

.....

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Shona Dialect Spoken.....

This interview is based on a list of Shona compound nouns that we find in *DUU*:

Shona Compound Noun	English Equivalent
<i>bonyoponyo</i>	masturbation
<i>borokufa</i>	hydrocele
<i>bukumuro</i>	goitre
<i>burunzeve</i>	deaf person
<i>chimimbamutaku</i>	pseudopregnancy
<i>chimotashungu</i>	small boil
<i>chinyokamutunhu</i>	cramp
<i>chiomesamutezo</i>	stroke
<i>chiomesashaya</i>	tetanus
<i>chiparambudzi</i>	ringworm
<i>dzvausiku</i>	herpes
<i>gavamwedzi</i>	premature baby
<i>kasoronhema</i>	headache
<i>magurumuka</i>	mumps
<i>maperembudzi</i>	leprosy
<i>mashangaropa</i>	pus mixed with blood
<i>mhetamakumbo</i>	poliomyelitis
<i>mukondombera, shuramatongo</i>	acquired immunodeficiency syndrome (aids)
<i>mupedzazviyo</i>	rectum
<i>nángahadzi</i>	stretch marks

Questions

- i. At what stage were you involved in the compilation of *DUU*?
- ii. What was your role in the production of *DUU*?
- iii. What strategies were used in the creation of the new Shona compound nouns that we find in *DUU*?
- iv. In your view, how effective are the given compound nouns in expressing the medical concepts that they denote?
- v. As you see it, are the new Shona compound nouns being used by Shona speaker-hearers?
- vi. Are you familiar with the words or morphemes that make up the given compound nouns?
- vii. Do the words or morphemes that make up the compound nouns have other meanings that you are familiar with? If so, state them.
- viii. Do you find any relationship in meaning between the existing morphemes or words that you know and the newly created compound nouns? If so, explain the relationship.
- ix. Can you detect any influence of the Shona culture or immediate environment in the newly created Shona compound nouns?
- x. In your view, are the newly created compound nouns user friendly?
- xi. From which Shona dialect/s are the words that combine to form compound nouns mainly drawn from?
- xii. In your view, are the Shona dialects fairly represented in the newly created Shona compound nouns.

Thank you very much for your invaluable time.

Appendix B (v)

Questionnaire for Ordinary Shona Language Speaker-hearers' Views on Linguistic and Literary Terms

Name:

Sex:

Age:

Occupation:

Residential Address.....

.....

.....

Shona Dialect Spoken.....

This interview is based on a list of Shona compound nouns that we find in *DDU*:

Shona Compound Noun	English Equivalent
<i>bazinyana</i>	sub-dialect
<i>bedzanyaya</i>	resolution of conflict
<i>bvunzokaururo</i>	supplementary examination
<i>bvunzonyana</i>	mock examination
<i>chiitobatsiri, chiitogasva</i>	auxiliary verb
<i>chiitogama</i>	defective verb
<i>chiitondevo</i>	verb phrase
<i>chiitosingwi</i>	true verb
<i>chirungamutauro</i>	figure of speech
<i>chiumbwamupfungwa</i>	mental picture
<i>chizitasimboti</i>	nuclear substantive
<i>dongoreragotsi</i>	flashback
<i>dudzirachombo</i>	adverb, adverbial
<i>dyorashaya</i>	tongue twister
<i>fananidzobonga</i>	metaphor
<i>gokoraenda</i>	becomes
<i>gokoradzoka</i>	from
<i>gudziramugumbeze</i>	hyperbole, exaggeration for effect
<i>mudzinyukira</i>	derived radical
<i>zimunzwamundove</i>	verbal irony

Questions

- i. In your view, how effective are the given compound nouns in expressing the linguistic or literary concepts that they denote?
- ii. Are you familiar with the words or morphemes that make up the given compound nouns?
- iii. Do the words or morphemes that make up the compound nouns have other meanings that you are familiar with? If so, state them.
- iv. Do you find any relationship in meaning between the existing morphemes or words that you know and the newly created compound nouns? If so, explain the relationship.
- v. Can you detect any influence of the Shona culture or immediate environment in the newly created Shona compound nouns?
- vi. In your view, are the newly created compound nouns user friendly?
- vii. From which Shona dialect/s are the words that combine to form compound nouns mainly drawn from?
- viii. In your view, are the Shona dialects fairly represented in the newly created Shona compound nouns.

Thank you very much for your invaluable time.

Appendix B (vi)

Questionnaire for Ordinary Shona Language Speaker-hearers' Views on Musical Terms

Name:

Sex:

Age:

Occupation:

Residential Address.....

.....

.....

Shona Dialect Spoken.....

This interview is based on a list of Shona compound nouns that we find in *DM*:

Shona Compound Noun	English Equivalent
<i>bandambira</i>	instrumentalist
<i>batamustindo</i>	pulse
<i>chibatanhepfenyuro</i>	meter
<i>chidenhamhanzi</i>	pitch
<i>chienzanisamutinhiro</i>	graphic equaliser
<i>chihwiyohwiyo</i>	siren
<i>chikwenywatambo</i>	chordophone
<i>chipameso</i>	mask
<i>chiratidzabatanidzo</i>	ligature
<i>chiratidzaderedzo</i>	flat symbol
<i>chiratidzadzokororo</i>	da capo
<i>chiratidzakumhanya</i>	accelerando symbol
<i>chiratidzanguva</i>	time signature
<i>chivaramhanzi</i>	musical note
<i>dambarefu</i>	long playing plate
<i>detemhanzi</i>	ballad
<i>dzimudzangara</i>	radio
<i>homekedzamutsindo</i>	accent
<i>hwaromutsindo</i>	basic pattern
<i>zviratidzamutinhiro</i>	dynamics

Questions

- i. In your view, how effective are the given compound nouns in expressing the musical concepts that they denote?
- ii. Are you familiar with the words or morphemes that make up the given compound nouns?
- iii. Do the words or morphemes that make up the compound nouns have other meanings that you are familiar with? If so, state them.
- iv. Do you find any relationship in meaning between the existing morphemes or words that you know and the newly created compound nouns? If so, explain the relationship.
- v. Can you detect any influence of the Shona culture or immediate environment in the newly created Shona compound nouns?
- vi. In your view, are the newly created compound nouns user friendly?
- vii. From which Shona dialect/s are the words that combine to form compound nouns mainly drawn from?
- viii. In your view, are the Shona dialects fairly represented in the newly created Shona compound nouns.

Thank you very much for your invaluable time.

Appendix B (vii)

Questionnaire for Ordinary Shona Language Speaker-hearers' Views on Medical Terms

Name:

Sex:

Age:

Occupation:

Residential Address.....

.....

Shona Dialect Spoken.....

This interview is based on a list of Shona compound nouns that we find in *DUU*:

Shona Compound Noun	English Equivalent
<i>bonyoponyo</i>	masturbation
<i>borokufa</i>	hydrocele
<i>bukumuro</i>	goitre
<i>burunzeve</i>	deaf person
<i>chimimbamutaku</i>	pseudopregnancy
<i>chimotashungu</i>	small boil
<i>chinyokamutunhu</i>	cramp
<i>chiomesamutezo</i>	stroke
<i>chiomesashaya</i>	tetanus
<i>chiparambudzi</i>	ringworm
<i>dzvausiku</i>	herpes
<i>gavamwedzi</i>	premature baby
<i>kasoronhema</i>	headache
<i>magurumuka</i>	mumps
<i>maperembudzi</i>	leprosy
<i>mashangaropa</i>	pus mixed with blood
<i>mhetamakumbo</i>	poliomyelitis
<i>mukondombera, shuramatongo</i>	acquired immunodeficiency syndrome (aids)
<i>mupedzazviyo</i>	rectum
<i>nángahadzi</i>	stretch marks

Questions

- i. In your view, how effective are the given compound nouns in expressing the medical concepts that they denote?
- ii. Are you familiar with the words or morphemes that make up the given compound nouns?
- iii. Do the words or morphemes that make up the compound nouns have other meanings that you are familiar with? If so, state them.
- iv. Do you find any relationship in meaning between the existing morphemes or words that you know and the newly created compound nouns? If so, explain the relationship.
- v. Can you detect any influence of the Shona culture or immediate environment in the newly created Shona compound nouns?
- vi. In your view, are the newly created compound nouns user friendly?
- vii. From which Shona dialect/s are the words that combine to form compound nouns mainly drawn from?
- viii. In your view, are the Shona dialects fairly represented in the newly created Shona compound nouns.

Thank you very much for your invaluable time.

Appendix B (viii)

Questionnaire for Shona Language and Literature Students

Name:

Sex.....

Age.....

Institutional Affiliation:

.....
 Programme (e.g. BA General).....

Level (e.g. Year 3).....

Shona Dialect Spoken.....

This interview is based on a list of Shona compound nouns that we find in *DDU*:

Shona Compound Noun	English Equivalent
<i>bazinyana</i>	sub-dialect
<i>bedzanyaya</i>	resolution of conflict
<i>bvunzokaururo</i>	supplementary examination
<i>bvunzonyana</i>	mock examination
<i>chiitobatsiri, chiitogasva</i>	auxiliary verb
<i>chiitogama</i>	defective verb
<i>chiitondevo</i>	verb phrase
<i>chiitosingwi</i>	true verb
<i>chirungamutauro</i>	figure of speech
<i>chiumbwamupfungwa</i>	mental picture
<i>chizitasimboti</i>	nuclear substantive
<i>dongoreragotsi</i>	flashback
<i>dudzirachombo</i>	adverb, adverbial
<i>dyorashaya</i>	tongue twister
<i>fananidzobonga</i>	metaphor
<i>gokoraenda</i>	becomes
<i>gokoradzoka</i>	from
<i>gudziramugumbeze</i>	hyperbole, exaggeration for effect
<i>mudzinyukira</i>	derived radical
<i>zimunzwamundove</i>	verbal irony

Questions

- i. In your view, how effective are the given compound nouns in expressing the linguistic or literary concepts that they denote?
- ii. Are you familiar with the words or morphemes that make up the given compound nouns?
- iii. Do the words or morphemes that make up the compound nouns have other meanings that you are familiar with? If so, state them.
- iv. Do you find any relationship in meaning between the existing morphemes or words that you know and the newly created compound nouns? If so, explain the relationship.
- v. Can you detect any influence of the Shona culture or immediate environment in the newly created Shona compound nouns?
- vi. In your view, are the newly created compound nouns user friendly?
- vii. From which Shona dialect/s are the words that combine to form compound nouns mainly drawn from?
- viii. In your view, are the Shona dialects fairly represented in the newly created Shona compound nouns.

Thank you very much for your invaluable time.

Appendix B (ix)

Questionnaire for Music Students

Name:

Sex.....

Age.....

Institutional Affiliation:

.....

Programme (e.g. BA General).....

Level (e.g. Year 3).....

Shona Dialect Spoken.....

This interview is based on a list of Shona compound nouns that we find in *DM*:

Shona Compound Noun	English Equivalent
<i>bandambira</i>	instrumentalist
<i>batamustindo</i>	pulse
<i>chibatanhepfenyuro</i>	meter
<i>chidenhamhanzi</i>	pitch
<i>chienzanisamutinhiro</i>	graphic equaliser
<i>chihwiyohwiyo</i>	siren
<i>chikwenywatambo</i>	chordophone
<i>chipameso</i>	mask
<i>chiratidzabatanidzo</i>	ligature
<i>chiratidzaderedzo</i>	flat symbol
<i>chiratidzadzokororo</i>	da capo
<i>chiratidzakumhanya</i>	accelarendo symbol
<i>chiratidzanguva</i>	time signature
<i>chivaramhanzi</i>	musical note
<i>dambarefu</i>	long playing plate
<i>detemhanzi</i>	ballad
<i>dzimudzangara</i>	radio
<i>homekedzamutsindo</i>	accent
<i>hwaromutsindo</i>	basic pattern
<i>zviratidzamutinhiro</i>	dynamics

Questions

- i. In your view, how effective are the given compound nouns in expressing the musical concepts that they denote?
- ii. Are you familiar with the words or morphemes that make up the given compound nouns?
- iii. Do the words or morphemes that make up the compound nouns have other meanings that you are familiar with? If so, state them.
- iv. Do you find any relationship in meaning between the existing morphemes or words that you know and the newly created compound nouns? If so, explain the relationship.
- v. Can you detect any influence of the Shona culture or immediate environment in the newly created Shona compound nouns?
- vi. In your view, are the newly created compound nouns user friendly?
- vii. From which Shona dialect/s are the words that combine to form compound nouns mainly drawn from?
- viii. In your view, are the Shona dialects fairly represented in the newly created Shona compound nouns.

Thank you very much for your invaluable time.

Appendix B (x)

Questionnaire for Medical Students

Name:

Sex.....

Age.....

Institutional Affiliation:

.....

Programme (e.g. BA General).....

Level (e.g. Year 3).....

Shona Dialect Spoken.....

This interview is based on a list of Shona compound nouns that we find in *DUU*:

Shona Compound Noun	English Equivalent
<i>bonyoponyo</i>	masturbation
<i>borokufa</i>	hydrocele
<i>bukumuro</i>	goitre
<i>burunzeve</i>	deaf person
<i>chimimbamutaku</i>	pseudopregnancy
<i>chimotashungu</i>	small boil
<i>chinyokamutunhu</i>	cramp
<i>chiomesamutezo</i>	stroke
<i>chiomesashaya</i>	tetanus
<i>chiparambudzi</i>	ringworm
<i>dzvausiku</i>	herpes
<i>gavamwedzi</i>	premature baby
<i>kasoronhema</i>	headache
<i>magurumuka</i>	mumps
<i>maperembudzi</i>	leprosy
<i>mashangaropa</i>	pus mixed with blood
<i>mhetamakumbo</i>	poliomyelitis
<i>mukondombera, shuramatongo</i>	acquired immunodeficiency syndrome (aids)
<i>mupedzazviyo</i>	rectum
<i>nángahadzi</i>	stretch marks

Questions

- i. In your view, how effective are the given compound nouns in expressing the medical concepts that they denote?
- ii. Are you familiar with the words or morphemes that make up the given compound nouns?
- iii. Do the words or morphemes that make up the compound nouns have other meanings that you are familiar with? If so, state them.
- iv. Do you find any relationship in meaning between the existing morphemes or words that you know and the newly created compound nouns? If so, explain the relationship.
- v. Can you detect any influence of the Shona culture or immediate environment in the newly created Shona compound nouns?
- vi. In your view, are the newly created compound nouns user friendly?
- vii. From which Shona dialect/s are the words that combine to form compound nouns mainly drawn from?
- viii. In your view, are the Shona dialects fairly represented in the newly created Shona compound nouns.

Thank you very much for your invaluable time.

Appendix C

Sample of Interview

Questionnaire for Lexicographers

Name:LX05.....

Age:.....59.....

Gender: Male.....

Profession: Researcher/Lexicographer/Administrator (Pro-Vice Chancellor).....

Mother Tongue:.....Shona.....

Dialect Spoken:.....Karanga.....

Institutional Affiliation: Great Zimbabwe University.....

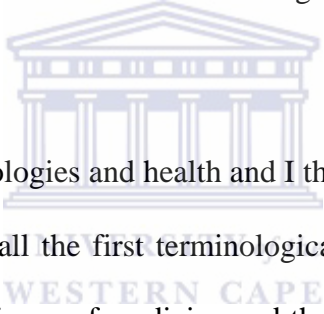
1. For how long have you been a practical lexicographer?

Since 1979. I started lexicographic work in 1979. By then, I was doing an exercise in bilingual lexicography, updating Hannan's *Standard Shona Dictionary* and at that time we produced an addendum. Then more seriously and consistently, I could say from 1992 when we started the ALLEX Project at the University of Zimbabwe in the Department of African Languages and Literature. September was the official launch of this project, September 92, but the preparatory work had gone on for quite some time, seriously from 1991 and on and off before then. That was the time of the formulation and looking for funds to do lexicographic work. The short answer would be, since 1992.

2. Which Shona terminological dictionaries have you been actively involved in and in what capacity?

Terminological, if we understand by that, specialised and oriented to specific subject areas, I would say two. The first one was the dictionary, a small dictionary on Shona medical terms. That one, I was one of four co-authors. But also much more directly and more seriously, the second one would be the dictionary of linguistic and literary terms in Shona, which I co-authored with another researcher in the ALLEX Project. There were two of us. And in a very indirect way, in a supportive role, I have been involved with the third one, but I wouldn't claim any authorship, one which was edited by the principal author, who was yourself; the Shona dictionary of musical terms. But in terms of direct input, it's the first two.

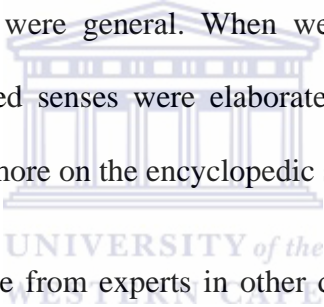
3. How did you collect headwords for the terminological dictionaries you were involved in?



Well, this work on terminologies and health and I think now we are advised and know that we cannot properly call the first terminological dictionary a medical dictionary because in terms of the science of medicine and the practice of medicine it cannot be called that properly, non-scientific. It was more a dictionary of health and body terms and diseases and naming them and describing them, but not from a medical science point of view. The latter is something that we have, a dictionary, in that there is a project that we are in the process of doing now or trying to do involving proper medical scientists and practitioners. That will take time.

But headword selection you asked. Part of the selection was already done in general language dictionaries that we have done. We had done two dictionaries, both monolingual. One coming out in 1996, *Duramazwi reChiShona* or a Shona dictionary

in the standard. And then another one, a bigger one or a more comprehensive, *Duramazwi Guru reChiShona*, literally the big Shona dictionary, coming out in 2001. What we learned when doing those two dictionaries is that once you embark on a project to do a monolingual dictionary, you are getting the language to describe itself and to discover its abstractive powers and its potential and you then realize that you can actually move a step further and do more specialized terms but in the general dictionaries you would have a lot of headwords in many different fields. But the next level where you do terminological dictionaries, you are more selective in terms of subject orientation. To answer your question, many of the headwords we used in the terminological dictionaries were already contained in general dictionaries but the senses to the definitions were general. When we moved onto the terminological dictionaries, the specialised senses were elaborated and the definitions were more detailed and tended to be more on the encyclopedic side than on the linguistic side.

- 
4. Did you get any assistance from experts in other disciplines in your compilation of terminological dictionaries? If so, what kind of assistance did you get and at which stages? If not why?

See response to question 10. (Interviewee decided to answer questions 4 and 10 together since they are related)

5. What did you find challenging in the compilation of terminological dictionaries?

Well, the challenge was filling what one would call onomasiological gaps, where you think working backwards from say English, for example. You originally think that you do not have terms in ChiShona or another language and filling those gaps was the main challenge, but realise that once you are in, in actual fact, there is a lot of passive

vocabulary or passive senses of existing vocabulary that can actually be used to fill those gaps. It's only that the ordinary costs of things, when we were doing subjects those activities we have been trained and we were used to do everything in English, but when you sit down and you look seriously, you find that language has the resources to fill most of the gaps. But there will still be gaps remaining and then you have to adopt strategies to fill them. Some of them, again you rely on the language. You can extend the senses, or you can coin compounds, or where you cannot do that and it is preferable, or where they have already crept from other languages, you use loan words or borrowed terms. With those strategies it is not too difficult, the language will give you ways of generating terms actually because Shona is agglutinative and it has ways of compounding and creating terms by way of selection and combining of basic morphological elements.

6. In the three Shona terminological dictionaries there are quite a number of compound nouns, some of them new. How did you create these new compound nouns?

I think that I have already addressed that. We used mainly the resources and the structure of the language itself and even when you create new terms, the meaning is still transparent from the elements that came in and the patterns that you use are well known and well-established. The speakers, even without reading they would understand them. So that's the main thing. You use the resources and the other strategy to support that is borrowing.

7. From which Shona dialect/s are the words that combine to form compound nouns mainly drawn from?

I think I can just give one general answer for all of them. These patterns of combinations apply to all the dialects. It is cross dialectal. Its a language phenomenon across all the languages and I think is described in grammar books and in the old descriptive patterns. You would go, for example, to George Fortune's *Grammatical Constructions*, that is what he calls complex nominal constructions. You got all kinds of compounds and so they are not specific to Shona. They are specific to the language group to which Shona belongs, which means Southern Bantu and many of them are shared by the whole Bantu group or Niger-Congo big group, in terms of language classification. So I cannot single out a dialect and in fact what this dialect business is something that is quite artificial. In our dictionaries you find that we did not bother ourselves to do dialect labeling because we found that constricting and actually impeding.

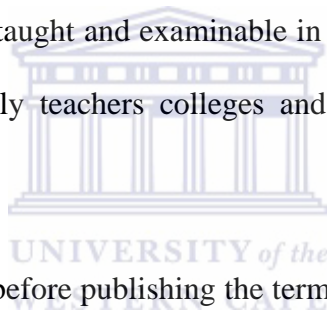
8. In your view, are the Shona dialects fairly represented in the newly created compound nouns?

I would say yes. Our strategy was to be inclusive as possible if a word was spoken in one or more of the varieties or all of them. Sometimes we think that this word is not in this word is not in another dialect and we find out that when we move around and check with people, it is not true. It is just that sometimes one is used more or both are used interchangeably and so I would say the short answer is that all the dialects are fairly represented and the dialects that are represented are mainly the five dialects that were recommended by Doke in 1931 that is Zezuru, ChiManyika, ChiKaranga, ChiKorekore and ChiNdau because those had not been accommodated as much as the other two ChiKaranga and ChiZezuru in previous works and so we tried that but after we did the dictionaries we realized that Shona was not wholly contained in

Zimbabwe. So there are other varieties that in more recent efforts updates we are also trying to include, which spill over across the Zimbabwe's boundary particularly in the Eastern region where you have ChiManyika, for example, one ChiManyika variety in the Western side inside Zimbabwe and the other one on the Eastern side within Mozambique and for current work we have gone over to look at varieties on the other side including ChiManyika itself, and going further East, ChiUte and even ChiNdau on the coastal area around Beira.

9. As you see it, are these new compound nouns used by the targeted users?

I would say yes, especially in secondary and high schools where ZIMSEC has made mandatory that Shona be taught and examinable in Shona only. They are also used at tertiary institutions, mainly teachers colleges and universities that teach Shona in Shona.



10. Did you test your entries before publishing the terminological dictionaries? If so, how many times? If not, why?

I can't remember the number of times, but we did that many times. As we were doing it, we were talking to people, they gave us the data, we recorded it, we processed it and when we went back and compiled entries and we had rough definitions, we went back to check with people. Sometimes we used education people, institutions, sometimes we brought people together, those who were considered to be informed in groups and we ended up with groups for each activity in different areas of what we called reference groups. These are knowledgeable people, some of them language practitioners including language teachers and lecturers and as the work became more and more academic the groups got smaller. But we did this many times, but formally

with each, we would have done workshops, some of them running over a whole week in a very intensive manner with these reference groups, and we checked through all the entries with our first dictionary print, and we got extremely useful feedback. We corrected things, we refined definitions, we checked our grammatical descriptions, we checked our definitions and examples with these reference working groups, and they are well acknowledged in the dictionaries by way of listing their names.

11. How do you rate the success of Shona terminological dictionaries?

Well, maybe it's not for an author or co-author, to make such a judgement, but since you asked me, judging by impact, sales and the change in attitude, from negative to positive vis a vis the local languages, I think I would say we have been very successful and also now there are other people following that example and they are doing more and in other languages documentation, monolingual dictionaries, lexicography and terminology. People are trying to emulate ALLEX and CROBOL, the Cross-border languages Project that succeeded ALLEX. And as far as documentation and getting people to appreciate the power and capacity and potential of their own languages, it has been very successful. The dictionaries are circulating very well and more work is being done, and we get consulted by others trying to start similar projects. So, to an extent we have been successful. We have broken the psychological barrier of what you can do with your own language and now people are trying to do all kinds of glossaries, terminologies and dictionaries and subjects that were not originally involved in specialised or academic work. So you get people now interested to do terminologies and dictionaries in everything, from legal to scientific, agriculture etc. That, I think is a good sign for the future because people now accept that if the work is done in a sustained manner by serious people you can use your

language in virtually any field in a complementary manner with the so-called international languages. To that extent we have been successful and the mere fact that this work is continuing since then and has been expanded and there are other things that are coming out of it, people are now going back to revise the grammars and all sorts of things because of some of the things that we have unearthed, I think we have been successful. But more importantly for the future, we have been using computer – aided methodologies and among other things we have built a fairly big electronic corpus of the Shona language, most of it properly tagged and parsed and it is available for other uses. It is a resource that is now there, and its permanent and the maintenance and expansion of it, is something that goes on all the time so people wanting to do different types of research do not have to go back into the field to do exactly the same things that we did. We have a fairly big resource, and in future I think it will be used in other applications. Those who want to develop other applications such as grammatical parsers, spell-checkers and use them in computer programmes or softwares. It is now possible because of that resource. To me, the electronic infrastructural back-up that we have built, is far more important for the future than the book. But for practical use the things that people need are the books on their desks in their offices and in the long term future it is this resource that backs them that is more important and what people do with it in the future, how they expand it and how they maintain it, and that is what I would like to believe is our more significant and long term contribution.

12. Thank you very much for your invaluable time.

My pleasure.

Dated 24/07/2010

Appendix D (i)
Ethics Statement

Department of Linguistics

University of Western Cape

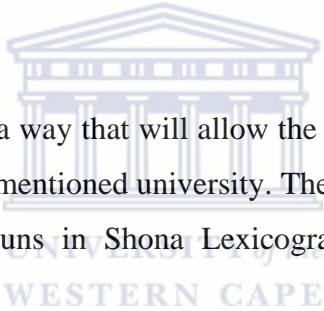
Private Bag X17 BELLVILE, 7535

SOUTH AFRICA

9th of September 2009

Number _____

Dear participant,

This questionnaire is designed in a way that will allow the present researcher to carry out research for a DPhil at the above-mentioned university. The proposed title for the thesis is 'An Analysis of Compound Nouns in Shona Lexicography: A Systemic Functional Approach'.


The information you will provide will help the present researcher to understand better the relationship between Shona lexicography and the Shona language community. Since you are in the best position to give a correct picture of how you use the Shona language in various contexts, I request that you respond to the questions frankly and honestly. Your response will be kept strictly confidential. Only members of the research team will have access to the information you give. In order to ensure privacy a number has been provided for each respondent. This number will be used only for follow up procedures. The numbers and completed questionnaires will not be made available to any one other than the research team.

Thank you very much for your time and co-operation. I greatly appreciate your help in furthering this research endeavour.

Yours faithfully,

Gift Mheta



Appendix D (ii)

Consent Form

INFORMED CONSENT FORM FOR DPHIL THESIS

Date: 09 September 2009

Study Title or Topic: An Analysis of Compound Nouns in Shona Lexicography: A Systemic Functional Approach.

Researcher: Gift Mheta, DPhil Candidate, Linguistics Department,
University of the Western Cape

Purpose of the Research:

The main aim of the study is to establish the relationship between Shona terminology development and the culture of the language community for which the terminology is intended. The specific objectives are to:

- i) Investigate the extent to which the Shona environment influences lexicographers in the development of Shona terminology.
- ii) Assess the contribution of Shona lexicography to terminology standardisation in the Shona language.
- iii) Establish the extent to which compound nouns in Shona terminological dictionaries are effective vehicles of communication in socio-cultural contexts.
- iv) Explore the role of prototype words in the formation of compound nouns found in Shona terminological dictionaries.
- v) Investigate the relationship between prototype words and external factors, that is, the Shona people's socio-political, economic and geographical environment.
- vi) Establish patterns resulting from the use of prototype words in Shona lexicography.
- vii) Determine the implications of prototype words on the standardisation of the Shona language.

Voluntary Participation: Your participation in the study is completely voluntary and you may refuse to answer any question or choose to stop participating at any time.

Withdrawal from the Study: You can stop participating in the study at any time, for any reason, if you so decide. Should you decide to withdraw from the study, all data generated as a consequence of your participation will be destroyed.

Confidentiality: All information you supply during the research will be held in confidence and, unless you specifically indicate your consent, your name will not appear in any report or publication of the research. Your data will be safely stored and only the researcher will have access to this information.

Legal Rights and Signatures:

I _____ consent to participate in the study entitled *An Analysis of Compound Nouns in Shona Lexicography: A Systemic Functional Approach* conducted by *Gift Mheta*. I have understood the nature of this project and wish to participate. I am not waiving any of my legal rights by signing this form. My signature below indicates my consent.

Signature _____ **Date** _____

Participant

Signature _____ **Date** _____

Researcher



Appendix D (iii)

Introductory Letter from Supervisor



Appendix D (iv)

Financial Clearance Letter from the Supervisor



Appendix D (v)

Clearance Letter from the Director of ALRI



Appendix D (vi)

**Clearance Letter from the Chairman of the Department of African Languages and
Literature at UZ**



Appendix D (vii)

**Clearance Letter from the Acting Chairman of the Department of African Languages
and Literature at GZU**

