

# CHAPTER 1

## 1.1. INTRODUCTION

Ostensive addressing is the lexicographic approach whereby lexicographers use pictures in dictionaries so that the dictionary user will be able to get the meaning of the lemma (treatment unit) because of the picture that has been given.

This study will focus on the inclusion of ostensive addressing in translation dictionaries, both bilingual and multilingual with special reference to Tshivenda translation dictionaries. With this approach, dictionary users are able to learn, understand and assimilate items of any source language easily.

Mphahlele (2001: 20) refers to ostensive addressing as a process whereby pictorial illustrations are used in the treatment of lemmata for the users to understand the meanings of presented equivalents. This means that pictorial illustrations may be used even after the presentation of translation equivalents.

Fowler (1991: 840) defines ostensive addressing as a direct demonstration for that which is signified by a term.

Gouws (1999: 30) says that pictorial illustrations have the function to show something, to point or to demonstrate it out.

Ostensive addressing is eminent in both Tshivenda translatable and intranslatable lemmata such as adoptives (borrowed), culture-bound words, etc. Culture-bound lemmata are words or terms which are familiar to and perceived by the speakers of the source languages only.

Pictorial illustrations are important in the sense that they assist dictionary users to achieve communicative equivalence in translation dictionaries. For example, in a case where either an adoptive or culture-bound item prevails, the lexicographer who

applies this approach familiarizes the user with an item which is presented as a treatment unit.

In a case where pictorial illustration is given, the dictionary user will be able to apply his own words when he/she refers to the illustrated lemma. Ostensive addressing is an approach that does not lead the user to memorization of meanings of lemmata, but compels him/her to understand what is being illustrated. Understanding of illustrated lemmata assists the user to achieve communicative equivalence because such item remains in the mind of a dictionary user as an image.

## 1.2. BACKGROUND TO THE PROBLEM

Many African languages dictionaries, both bilingual and multilingual ones, especially Tshivenda, due to lack of lexicographic knowledge, neglect and exclude ostensive addressing or pictorial illustrations. This is because lexicographers present lemmata and their equivalents without adding or including diagrams or pictures that illustrate and demonstrate a particular lemma for users to understand and remember its structure. This is really unfortunate when cultural, scientific and technological words are not supplied with illustrations that would enable the users to be familiar with the referent.

The following article illustrates my point:

English – Tshivenda section

(1) **tower** – thawa (1982: 202)

The above article displays a relation of zero-equivalence. In this case, the lexicographer has applied transliteration as a translation equivalent. The transliterated Tshivenda form **thawa** does not serve any semantic purpose, since not all speakers of Tshivenda know what the English term **tower** means. In this case, the lexicographer has failed in supplying the meaningful equivalent of the given lemma.

The article as presented above can better be understood by the speakers of the target language (Tshivenda) if a diagram or picture of the lemma **tower** is provided next to it for those Tshivenda speaking users who are not familiar with the referent to be able to know what the translation equivalent refers.

Let us critically consider the following presentation:

English – Tshivenda section

(2) **thermometer** - themometa (1982: 200)

The above presentation too, leaves much to be desired. The Tshivenda dictionary user or target language speaker can ask a question regarding the above presentation: “What does such an object look like?” In order for dictionary compilers to avoid this question, they should provide additional information in the form of a picture for the users to comprehend and remember the referent. In this case, the referent (**thermometer**) will remain in the mind of the dictionary user as an image. Without this extralinguistic information, dictionary users are not assisted to understand and know the presented referent.

When culture-bound words are presented either in a bilingual or multilingual dictionary, target users of either a bilingual or multilingual dictionary are not able to get the meaning of a such cultural-bound word because the referred cultural item is obviously not known by the target language speakers.

To illustrate this point, let us consider the following lemma and its translation equivalent:

(3) **mula** – murundu (1989: 220)

This article indicates that there is no direct translation equivalent to the item **mula** in English. Instead, a Tshivenda synonym is supplied. This article causes confusion to foreign language users because it is unclear as to what the lexicographer wants to

achieve. Dictionary users would like to know what is really meant by the item **mula** and its synonym **murundu**. Furthermore, they would like to know what the object looks like. Dictionary users (English speaking) can understand the above items if a picture is provided.

Hereunder follows another user-unfriendly culture-bound lemma presentation:

(4) **Mulagalu** – mulagalu (Sotho Molakadu) (1989: 221)

The above entry too is problematic and does not provide the users with the target language equivalent (English). The lexicographer has failed to supply the relevant target language equivalent for the headword **mulagalu**. Instead of providing an English equivalent, the dictionary compiler resorted to the transliteration of Sotho item **molakadu**. This entry confuses the English-speaking people and they will be unable to comprehend the given term. In order for the target language users to understand the item **mulagalu**, the lexicographer should include additional or extra linguistic information in the form of a picture. A picture will help convey sufficient information to the users to know the item and sometimes employ its meaning correctly in any context.

The following articles are also problematic:

- (5) **ladle** – khavho; lufo (1982: 178)  
**mortar** – mutuli (1982: 182)  
**pestle** – musu (1982: 186)

The translation equivalents presented above do not provide the dictionary user with enough information. These presentations are not good for younger generations. The articles presented above are not user-friendly. The Tshivenda lexicographer should have included extralinguistic (additional) information (pictorial illustrations), for his users to familiarize themselves with the referents.

### 1.3. AIM AND OBJECTIVES

#### 1.3.1 Aim

The aim of this study is to analyse Tshivenda translation dictionaries with regard to the treatment of intranslatable lemmata, and to provide possible solutions that may assist lexicographers when compiling translation dictionaries.

#### 1.3.2 Objectives

- To identify some Tshivenda cultural bound words that may require the use of ostensive addressing in their treatment in the articles of translation dictionaries.
- To determine the best method of using pictorial illustrations in Tshivenda-English / English-Tshivenda dictionaries.
- To identify different types of pictures that may be used for certain articles that have prevalence of zero-equivalence.
- To inform lexicographers that pictorial illustrations are important in the sense that they assist dictionary users to achieve communicative equivalence in translation dictionaries.
- To determine the size and position of pictures that deserve to be presented in the Tshivenda translation dictionaries.

### 1.4. SIGNIFICANCE OF THE STUDY

The research report will serve as an eye-opener to African language lexicographers, with special reference to Tshivenda. This is to say that after consulting the research,

Tshivenda lexicographers will be expected to update or improve their dictionaries by including pictures for the users to retrieve the required information.

Furthermore, the research may serve as an enrichment source for Tshivenda lexicographers. In other words, it will make them understand that pictorial illustration is an approach that can be used in translation dictionaries. This is, after consulting the research report, lexicographers may be able to apply ostensive addressing for the benefit of the dictionary users.

Finally, the research may be of great assistance to students because it may serve as their source of reference during their academic endeavours, especially when doing their research. It may improve the theory of lexicography.

## **1.5 RATIONALE**

The reason for the research is to show that pictorial illustrations are very important in both bilingual and multilingual dictionaries, especially where intranslatable lemmata are treated in articles. That is, to indicate that without the use of pictures, semantic information may sometimes not be easily retrieved. With the assistance of pictorial illustrations, target language users are able to learn, understand and assimilate the meaning of words in any source language because there is a direct demonstration for that which is signified by a word.

## **1.6 LITERATURE REVIEW**

### **1.6.1 GOUWS (1999)**

Gouws (1999) says that pictorial illustrations have the function to show something or to point it out. This means that pictures have a function to identify an object which is usually not known by the target language user of a dictionary. The use of pictures makes the dictionary user to be able to familiarise himself with the referent.

### 1.6.2 **AL-KASIMI (1977)**

According to Al-Kasimi (1977: 98), pictorial illustrations cue and reinforce the verbal equivalents especially when the dictionary user can identify, attend to and respond differentially to the picture and that they serve as generalizing examples when several different but relevant pictures are given in order to establish the concept they are intended to illustrate. In the light of the above, one may say that the target language user will get or understand the needed information, and in this case pictures assist him to comprehend the information. He states further that pictorial illustration should be used when a verbal equivalent cannot show spatial or sequential relationship effectively and when verbal equivalents require an uneconomical number of words. This means that pictures should be used to explain the presented equivalents for the users to comprehend what the lemma means and looks like.

### 1.6.3 **CRAWLEY (1997)**

According to Crawley (1997: iii), in *Children Pocket Dictionary*, a pictorial illustration dictionary attracts young users because its outer cover is decorated with beautiful pictures. This means that lexicographers, especially those writing for young dictionary users, must present beautiful pictures both on the outer cover and in the central list (dictionary proper) because young users learn and understand the presented headwords and their equivalents easily when accompanied by beautifully decorated pictures. Crawley (1997) continues that pictures help the reader to understand the meaning of words and that they are often labels which give the reader extra vocabulary.

### 1.6.4 **MPHAHLELE (1999)**

Mphahlele (1999: 8) mentions that verbal presentation in a dictionary article remains of prime importance and should only be complemented by pictorial illustrations.

Furthermore, he says that semantic equivalence and communicative equivalence are not the same, and if a translation equivalent paradigm consists of a mere listing of translation equivalents, dictionary users will not obtain communicative success because the semantic comment will be demanding too much from them (users). Mphahlele (1999: 8) argues that a mere listing of translation equivalents only enables the user to achieve semantic equivalence between the source and the target language forms. He continues that a lexicographer has to expand the semantic comment by giving usage information (pictorial illustration) for each demanding translation equivalent and that many articles need ostensive addressing so that communicative equivalence can be established between the lemma and the target language form.

He points out that it is not only words of a language that assist the user to achieve communicative success, but also pictorial illustrations (if used correctly) contribute to the achievement of communicative success.

Mphahlele (1999: 9) declares that ostensive addressing is a user-friendly method that can be used by lexicographers of translation dictionaries to assist dictionary users to achieve communicative success, but warns that lexicographers must avoid using meaningless illustrations that duplicate the presented information.

#### 1.6.5 **SVENSÉN (1993)**

According to Svensén (1993), pictorial illustration in a dictionary should also be expanded to include the verbal modifier which goes with it. The verbal modifier usually consists of non-sentences, i.e. labels. By verbal modifiers or labels, Svensén (1993) refers to pictures that assist users or readers to retrieve the required information.

He furthermore reiterates that pictorial illustrations help the dictionary user to understand and remember the content of the accompanying verbal equivalent



because they motivate him, reinforce what is read and symbolically enhance and deepen the meaning of the verbal equivalent.

## 1.7 RESEARCH METHODOLOGY

The study will require one to employ secondary research methodology as a data collection method. Here, the textual analysis approach will be followed to analyse different existing Tshivenda translation dictionaries. Both bilingual and multilingual ones will be evaluated. These dictionaries will be analysed in terms of the presentation of ostensive addressing. Articles with intranslatable lemmata in some of the dictionaries will be the researcher's point of departure. After a problematic article has been presented, the researcher will provide his own opinion as to the possible meaning of certain words and make the necessary corrections and adaptations to the words where he (the researcher) feels that the lexicographer has erred.

While researching, sources of reference such as lexicographic textbooks, journals, dissertations, encyclopaedia, etc, will be consulted and used where necessary. The researcher will also use existing lexicographic literature related to ostensive addressing.

## 1.8 DELIMITATION OF THE STUDY

The research will concentrate on analysing Tshivenda-English and English-Tshivenda dictionaries only. It will only focus on intranslatable lemmata.

## 1.9 DEFINITION OF CONCEPTS

As it is the case with every research, ostensive addressing as an approach in the Tshivenda translation dictionaries too, applies concepts which are relevant to the research or study. These concepts are so important that the study or research cannot proceed without them, and as such these concepts are going to be defined. The few selected concepts will be from a variety of dictionaries namely, Hornby's *Oxford Advanced Learner's Dictionary* (1989), Fowler's *Concise Oxford Dictionary of*

*Current English* (1991), Longman's *Dictionary of Contemporary English* (1988), Wentzel/Muloiwa's *Improved-Venda Trilingual Dictionary* (1982) and Van Warmelo's *Venda Dictionary* (1989) and Hartmann and James's *Dictionary of Lexicography* (1998) and Francolin's *Illustrated School Dictionary for Southern Africa* (1997).

Hereunder follow the concepts that require to be defined:

### 1.9.1 PICTURE

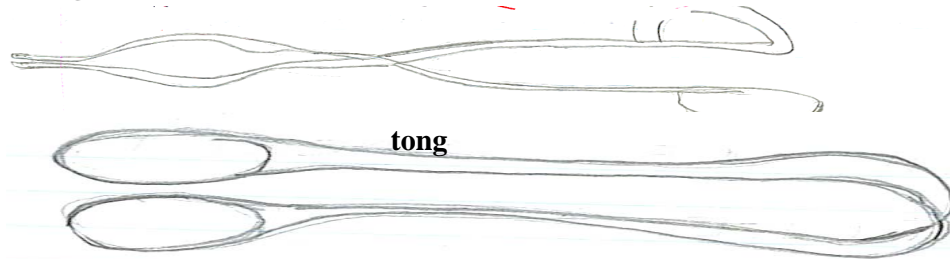
According to Hornby (1989: 932) the concept "picture" refers to a painting, drawing, sketch, especially as a work of art.

Regarding the above concept, Hartmann and James (1998: 109) say that a picture is an illustration in the form of line, drawings, photographs.

With regard to the above definitions one is entitled to say that a picture is an important tool that may be used in a dictionary to illustrate a concept for the dictionary users to understand and assimilate it. In this case, when any confusing term is presented in the macrostructure, a picture or diagram representing the item should be added next to such an item, and this will promote instant understanding to users.

The following examples illustrate the above point:

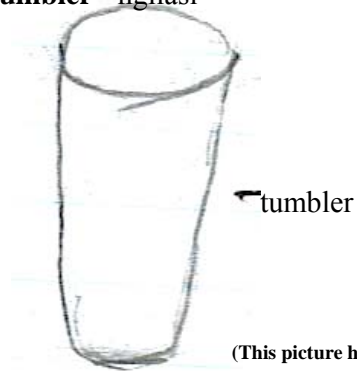
(6) **tongs** - lumano



(This picture has been increased in size for the sake of this study)

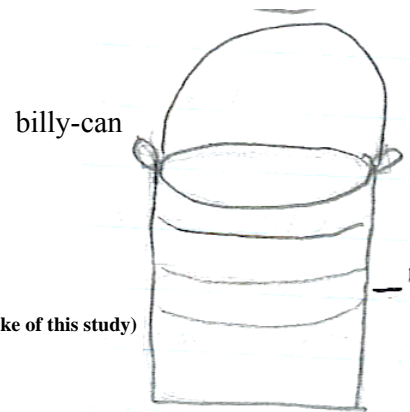
**Figure 1. 1 tong**

**tumbler - ngilasi**



**Figure 1.2 tumbler**

**billy-can - lulege**



**Figure 1.3 billy-can**

### 1.9.2 ADDRESS

According to Hartmann and James (1998: 3) the term “address” in lexicography refers to the component part of the entry (usually the headword) to which various information categories refer.

Regarding this concept Mphahlele (2002: 1) says it is the way in which the form (lemma) and the information regarding the form are brought together.

The concept “address” implies the topic which is being elaborated by the information provided on it, for example, spelling, pronunciation, grammar, definitions, etymology.

Hereunder follow examples of an “address” from Chambers – Macmillan’s *South African Dictionary Junior Secondary* (1996).

- (7) **Glove-** /glav/noun (gloves) a covering for the hand: a pair of gloves.
- Glue** /glu:/noun a substance used for sticking things together.  
The glue will stick plastic to wood – verb (**glues, gluing, glued**)  
to join things with glue: She glued the pieces together.
- Gate-way** / geitwei/ noun an entrance; an opening that contains a gate.

The bolded words on the left-hand side are known as address and it is where the information regarding pronunciation categories, definitions etc is added or attached. For example, to an address **glove**, the following information is attached and signifies the pronunciation, noun, which informs about the category, and “a covering for the hand,” portrays the definition of the word **glove**.

### 1.9.3 ILLUSTRATION

According to Gangla (2001: 46) the term “illustration” is regarded as a type of definition that is used to augment and elucidate the verbal definition.

Concerning this term, Kipfey (1984: 48) says that it is a kind of encyclopaedic material that elaborates on definitions, terms, and headwords; and provides more information about the lexical material in entries.

Regarding illustrations, Hartmann and James (1998: 71) say that it is a drawing, diagram, or photograph which is intended to clarify the definition of a concept.

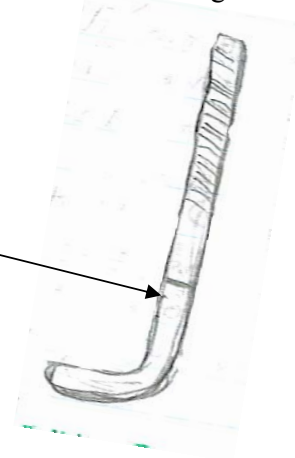
One of the biggest problems in understanding the presented lemmata arises when a user is not able to visualize something or has not experienced it. Illustrations are synonyms for pictures and they help the readers to identify objects which may be unknown to him/her; but of course, illustrations can help one to understand nouns. Illustrations also serve the purpose of enhancing the dictionary’s appearance and making it appealing to the eye of the user.

Let us look at the following concepts and their illustrations from Longman’s *Dictionary of Contemporary English* (1988):

(8) hockey-stick (1988: 1036)

(This picture has been increased in size for the sake of this study)

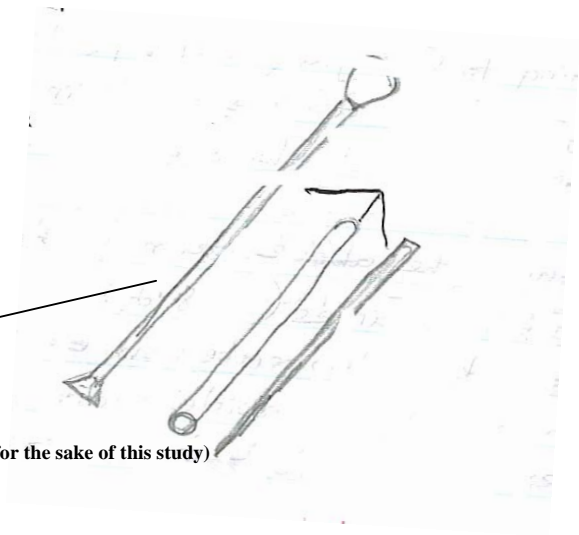
hockey-stick



**Figure 1.4 hockey-stick**

(9) batons (1988: 106)

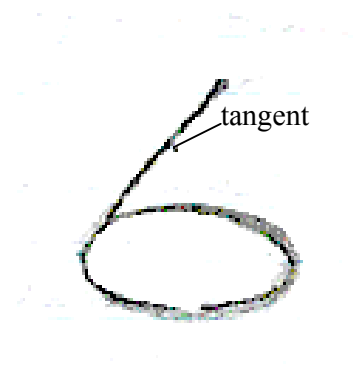
batons



(This picture has been increased in size for the sake of this study)

**Figure 1.5 batons**

(10) tangent(1988: 1081)



(This picture has been increased in size for the sake of this study)

**Figure 1.6 tangent**

**Tangent**/taendzənt/ 1 (geometry) straight line that touches the outside of a curve but does not cross it. 2 (abbr **tan**) (mathematics) (in a right-angled triangle) ratio of the side opposite and adjacent to a given angle.

When concepts are entered with illustration or pictures next to them, it becomes quite simple for the dictionary users to comprehend what the concepts refer, and as such users will be able to utilize them in the correct context

#### 1.9.4 ARTICLE

Regarding the item “article”, Hartmann and James (1998: 8) say that it is the basic reference unit in a dictionary, and that it is often called ENTRY.

According to Kipfey (1984: 181) “article” is regarded as the base word or the form of a word used as the entry word or a word or phrase regarded as a single item in the vocabulary of the language.

The above point can be illustrated as follows:

(11)	<b>quarrel</b>	-	tsemano	(1982 : 189)
	<b>ransom</b>	-	tshirengululi	(1982 : 189)
	<b>bile</b>	-	ndulu, nyongwe	(1982 : 157)
	<b>deliverance</b>	-	phuluso	(1982 : 165)
	<b>proclamation</b>	-	ndivhiso; mulevho	(1982 : 188)

In the above examples the lemmata on the left hand side together with their meanings, that is, **quarrel** and **tsemano**, **ransom** and **tshirengululi**, **bile** and **ndulu** or **nyongwe**, **deliverance** and **mbofhololo** and **proclamation** and **khuwelelo** are regarded as articles. They are the headwords to which translation equivalents or definitions are attached.

#### 1.9.5 OSTENSIVE

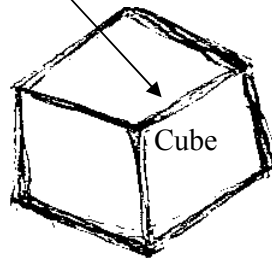
When defining the concept “Ostensive”, Fowler ( 1991 : 777 ) says it is something that indicates by direct demonstration that which is signified by a term or what is symbolized by a word , phrase ( 1991 : 939 ).

Regarding ostensive, Mphahlele (2002: 35) views it as pictorial material that is used in a dictionary to point to or show the object which is referred to by a lemma.

According to Hartmann and James (1998: 104), ostensive is a process whereby a word or phrase is explained either by pointing directly at an object by the use of pictorial illustration or indirectly by association with an object (for example, blue = the colour of the sky).

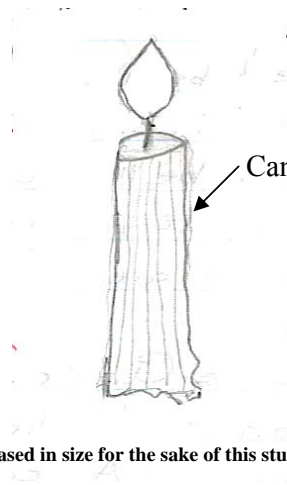
The following examples from Longman's *Dictionary of Contemporary English* (1988) illustrate my point:

(12) Cube (1988: 250)



(This picture has been increased in size for the sake of this study)

**Figure 1.7 cube**



**Figure 1.8 candle-wick**

### 1.9.6 ZERO-EQUIVALENCE

According to Mphahlele (2001: 53) zero-equivalence is a case where a lemma or source language form does not have an appropriate or a direct equivalent in the target language. Theoretical lexicographers associate zero-equivalence with the surrogate equivalence, and when defining the concept surrogate equivalence, Mphahlele (2001: 45) says that it is a lexicographic definition in a translation dictionary supplied in the article of a lemma or source language form that does not have a direct equivalent in the target language.

Zero-equivalence occurs when intranslatable lemmata such as scientific and culture-bound words are treated. In this case the lexicographer either transliterated or presented a synonym of such cultural bound item which obviously leads dictionary users to confusion because such items are not known to them as target language users.

Examples of zero-equivalence follow hereunder:

- |      |               |   |        |
|------|---------------|---|--------|
| (13) | <b>domba</b>  | - | domba  |
|      | <b>golf</b>   | - | golufu |
|      | <b>nwenda</b> | - | nwenda |

<b>room</b>	-	rumu
<b>bath</b>	-	bafu
<b>tshikona</b>	-	tshikona
<b>tshigombela</b>	-	tshigombela

### 1.9.7 EQUIVALENCE

According to Hartmann and James (1998: 51) the concept equivalence refers to the relationship between words or phrases, from two or more languages, which share the same meaning.

Mphahlele (1999: 1) says that it is a one to one relationship between the lexical items of two languages, that is, a source and target language in the translation dictionary. Equivalence may be categorized as complete and adoptive. Complete equivalence occurs when two items of different languages (that is, source and target) have or share the same meaning. With regard to adoptive equivalence source language items are borrowed and transliterated into the target language, and hence the prevalence of zero-equivalence.

Hereunder follow examples of equivalence from Wentzel and Muloiwa's *Venda Improved Trilingual Dictionary* (1982)

(14)	<b>teapot</b>	-	thiphotho	(1982 : 190)
	<b>dead</b>	-	mufu	(1982 : 164)
	<b>digestion</b>	-	tsukanyo	(1982 : 165)
	<b>flour</b>	-	fulauru	(1982 : 170)
	<b>robot</b>	-	roboto	(1982 : 192)
	<b>bow</b>	-	vhura	(1982 : 158)
	<b>baptism</b>	-	ndovhedzo	(1982 : 156)

When looking at the above presentation, headwords and their equivalents have been listed. Equivalents are categorized into two, namely complete and adoptive/borrowed equivalents: Complete equivalents are realized from the following examples:



- (15) **dead** - mufu  
**digestion** - tsukanyo  
**bow** - vhura.  
**baptism** - ndovhedzo

Adoptive or borrowed words equivalence is shown by the following examples

- (16) **teapot** - thiphotho  
**flour** - fulauru  
**robot** - roboto

The above Tshivenda items are equivalents which have been borrowed or adopted from English and transliterated into Tshivenda. Hence the study speaks about adoptive or borrowed words equivalence.

#### 1.9.8 COMMUNICATIVE EQUIVALENCE

According to Mphahlele (2002: 6) communicative equivalence is a communicative semantic resemblance that holds between source language lemma and the target language form (translation equivalent) where a translated lemma does not result into any shift or loss of meaning or even usage possibilities. He continues in his book “Communicative Equivalence in Translation Dictionaries”(1999: 2) to say that communicative equivalence is achieved when the target language form can substitute the source language form without the loss of semantic register, and usage information and this happen in communication.

Let us consider the following provided examples:

- (17) **diffusion** - daifushini  
**radiation** - radiesheni  
**convergence** - khonivedzhentsi  
**exhaust** - ekizozo  
**x-ray** - ekisirei

**divergence** - daivedzhentsi

Obviously the above articles and translation equivalents resemble each other semantically. In other words, the above examples portray communicative equivalence because the source language lemmata have been transliterated from English into Tshivenda without any shift of semantic meaning.

### 1.9.9 CULTURE-BOUND WORDS

Regarding culture-bound words, Hartmann and James (1998: 33) say that they are words and phrases associated with the “way of life” of a language community.

When defining culture-bound words, Mphahlele (2002: 9) says that they are lexical units that are created, based or used culturally by a specific linguistic community only.

Culture-bound words are unfamiliar to foreign speakers of the language. When presented in a dictionary (translation) culture-bound words become problematic because target language users do not understand them, as they do not supply readers with the required information. In order for foreign users to understand and assimilate culture-bound words, the lexicographer has to include additional or extralinguistic information in the dictionary.

Let us look at the following culture-bound items by Van Warmelo’s *Venda Dictionary* (1989):

(18)	<b>tshidzimbambule</b>	-	tshidzimbambule	(1989: 396)
	<b>tshifase</b>	-	tshifase	(1989: 397)
	<b>tshigombela</b>	-	tshigombela	(1989: 399)
	<b>tshikona</b>	-	tshikona	(1989: 406)
	<b>musevhetho</b>	-	musevhetho	(1989: 237)

Since the above culture-bound articles are known and spoken by specific native language speakers only, they do not have English equivalents, and as such they compel lexicographers to enter them as translation equivalents. When presented as above, culture bound words pose problem to non-Tshivenda speakers because they are unfamiliar to them, and as such they lead them to communicative embarrassment.

#### 1.9.10 MACROSTRUCTURE

According to Hartman and James (1998) the concept macrostructure refers to the overall list structure presented in the alphabetical order which allows the compiler and the user to locate information in a reference book.

When defining macrostructure Mphahlele (2002: 29) says that it is a list of alphabetical or non-alphabetical usually bold lemmata (treatment unit) in a vertical position on the left-hand side of the dictionary page.

Macrostructure consists of headwords/entries to which definitions (in the case of monolingual dictionaries) and equivalents (in the case of translation dictionaries) are attached.

Macrostructure serves as base in the dictionaries and constitutes the central component (list) of the dictionary. Besides the alphabetical format of presentation, a macrostructure can be ordered thematically or by frequency.

The following presentation is an example of a macrostructure:

(19)	English	-	Tshivenda Bilingual Dictionary:	
	<b>abattoir</b>	-	muvoni	(1982 : 153)
	<b>abdicate</b>	-	bvula, kumedza	(1982 : 153)
	<b>abhor</b>	-	vhenga	(1982 : 153)
	<b>abnegate</b>	-	landula	(1982 : 153)
	<b>bachelor</b>	-	khombe	(1982 : 156)

<b>beseech</b>	-	rabeledza;luvhelela	(1982 : 157)
<b>bewitch</b>	-	lowa	(1982 : 157)
<b>betray</b>	-	ftheta	(1982 : 157)
<b>canine</b>	-	dungambwa	(1982 : 160)
<b>chieftainship</b>	-	vhuhosi	(1982 : 161)
<b>cleanse</b>	-	tanzwa	(1982 : 161)
<b>cowardice</b>	-	vhugoswi	(1982 : 163)
<b>delicacy</b>	-	dzanga	(1982 : 165)
<b>dizziness</b>	-	dzungu	(1982 : 166)
<b>elope</b>	-	taha	(1982 : 167)

The concept macrostructure simply refers to the list of article or address or lemmata where the equivalents, definitions and usage information about such headwords are attached. In the case of translation dictionaries only two structures are observed: The list on the left-hand side of the dictionary is known as macrostructure while the equivalents on the right-hand side are known as microstructure.

(20) Tshivenda *English Bilingual Dictionary*

<b>galakuni</b>	-	turkey	(1982 : 17)
<b>kulukusha</b>	-	rinse	(1982 : 26)
<b>mufaragwama-</b>		treasurer	(1982 : 40)
<b>nzie</b>	-	locust	(1982 : 51)
<b>khando</b>	-	footsole; footprint	(1982 : 170)
<b>kulumaga</b>	-	clean	(1982 : 161)

The alphabetical list on the left-hand side is a macrostructure. Translation equivalents encyclopaedic informations, definitions, are attached to the macrostructures for the users to understand them.

### 1.9.11 MICROSTRUCTURE

According to Mphahlele (2001: 51) the term microstructure refers to linguistic and extralinguistic information that comes after the lemma in the article of a dictionary that reflects pronunciation, circumflex, labelling, definitions, usage examples about the lemma.

Regarding the above concepts, Hartmann and James (1998: 94) say that it is the internal design of a reference unit that provides detailed information about the headword, with comments on its formal and semantic properties (spelling, pronunciation, grammar, definition usage, etymology).

If the headword has more than one sense, the information is given for each of these senses. Dictionaries vary according to the amount of information they provide, and how they present it in the entry. Users may not have sufficient reference skills to follow the intricacies of the microstructure, and may need explicit guidance and/or instruction to find and extract the details required.

Let us look at the following examples of microstructure by Van Warmelo's *Venda Dictionary* (1989)

- (21) **muswu** – the thorn tree. “haak-en-steck, withaak”,  
[*Acacia tortillas*] (1989: 240)
- mbuelo** - (elf-vhuela) profit, return on outlay or  
venture. (1989: 194)
- khandiso** – (mod) seal, impression of e.g.  
rubber stamp. (1989: 99)
- khamelo** – (cf.-hama) wooden milkpail, vase-shaped  
tempering downwards with one fairy  
prominent handle (1989: 99)
- lirenu** – (cf-lirini) commonly only in pl. marenu  
gums, palate, palatal ridges. (1989: 129)

The information on the right-hand side of the headword (reference unit) is a microstructure. This refers to encyclopaedic information, definitions, equivalents, that assist users to understand the presented articles (headwords).

#### 1.9.12 INTRANSLATABILITY

According to Mphahlele (2001: 23) the term intranslatability refers to a state where a lemma (source language) does not have the required or appropriate equivalent in the target language.

Intranslatability may be associated with zero-equivalence because it is constituted by lemmata that are either cultural bound or scientific. This means that intranslatability causes problems to users because such lemmata are unclear and unfamiliar to foreign speakers of the language. For example, a Tshivenda speaking person will find it difficult to understand English cultural-bound words presented as lemmata. Intranslatability goes further to include adoptives or borrowed words because such words do not have equivalents but are transliterated and as such foreign language users do not know and understand them.

The following are examples of intranslatable lemmata

- (22) mulidi
- mudabe
- vhusha
- tshinzere
- mula
- domba
- tshikona

### 1.9.13 SEMANTIC INFORMATION

According to Hartmann and James (1998: 124) semantic information is one of the information categories supplied by the compiler and consulted by the user of the dictionary.

Mphahlele (2002: 41) says that it is a definition equivalent, or any information found in a microstructure of a dictionary regarding the meaning of the lemma.

Material of this kind can be in different form. For example, they may be in a form of words, phrase, explanations of one or more sense of a word or phrase, translation equivalents in a bilingual dictionary.

The following examples from Van Warmelo's *Venda Dictionary* (1989) concur with the above point:

- (23)   **adzela** - spread out a sleeping mat for, as wife for  
          husband (1989: 01)  
       **dzadza** - worthless person (1989: 34)  
       **dzedze** - <sub>1</sub>.lice on dogs, fowls. <sub>2</sub>. sandflea (1989: 35)  
       **matope** - soft mud, -=wela matopeni = dehwini  
          see devhu (the soil of Venda being red) (1989: 185)  
       **matoko** - (cf. vhutoko) fresh cattle dung (1989: 185)

### 1.9.14 TRANSLITERATION

According to Fowler (1991: 1233) transliteration is the representation of words and sentences in the more or less corresponding characters of a different alphabet or language.

Regarding the concept transliteration Hartmann and James (1998: 147) say that it is the representation of words written in a alphabetic script by means of another language.

When defining the same concept, Mphahlele (2002: 50) says that it is the formation of equivalents from the source language by retaining the stem of the source language in the target language.

Presentation of transliterated items does not assist the dictionary user at all, because he/she (user) will not be conversant with the source language lemmata, since he/she is a foreign language speaker.

Let us look at the following examples by Wentzel and Muloiwa's *Venda Improved Trilingual Dictionary* (1982):

(24)	<b>apple</b>	-	apula	(1982: 155)
	<b>altar</b>	-	aļiṭare	(1982: 154)
	<b>band</b>	-	bennde	(1982: 156)
	<b>business</b>	-	bisimusi	(1982: 159)
	<b>ceiling</b>	-	silini	(1982: 160)
	<b>corporal</b>	-	koporala	(1982: 163)

#### 1.9.15 REFERENT

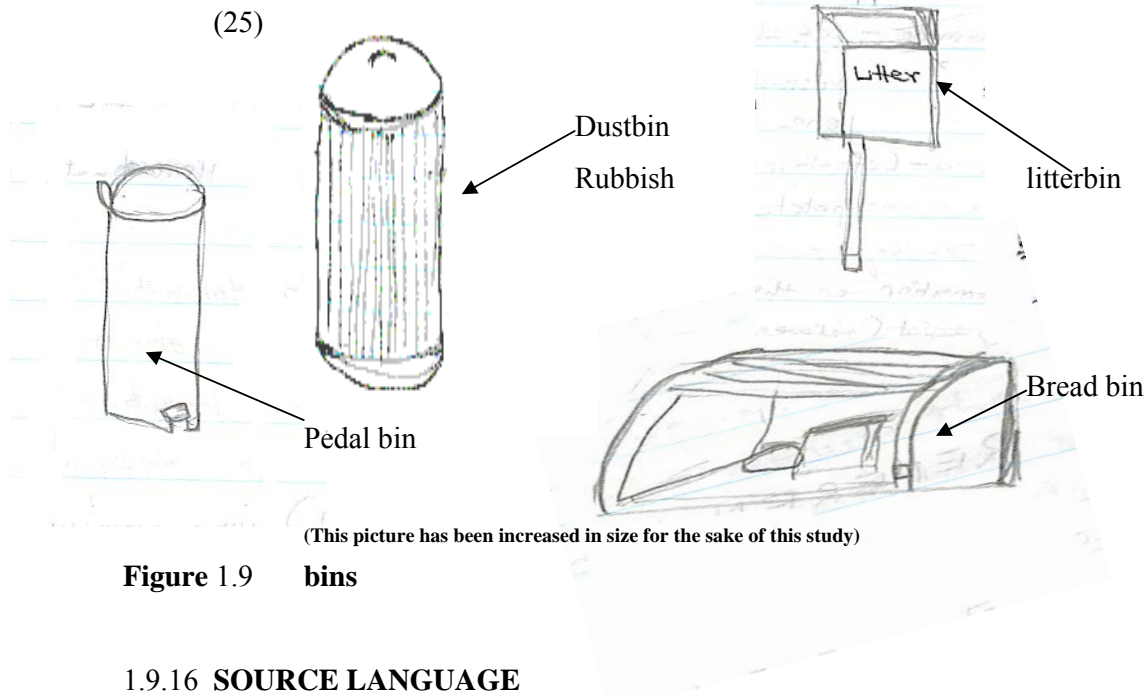
According to Fowler (1991: 939) the concept referent refers to what is symbolized by the word. The researcher concurs with Fowler (1991) because referent simply refers to the picture which is symbolised by the lexical item.

Regarding the same term (referent) Hartmann and James (1998: 118) say that it is the object referred to by a word or phrase.

A referent may be represented by a picture or illustration in a dictionary. Its main task is to make users understand what a word or phrase refers to, because by mere glancing at the referent, users are able to know what it represents.



Examples presented below illustrate this point: (1988: 91)



**Figure 1.9 bins**

#### 1.9.16 SOURCE LANGUAGE

According to Kipfey (1984: 185) the source language is the language of the entry in translation dictionaries.

When defining the phrase source language Hartmann and James (1998: 128) say it is the language of a text which is to be translated into another (target language).

The following examples adequately illustrate the above point:

(26)	<b>lock</b>	-	ganzhe	(1982: 179)
	<b>lift</b>	-	hwesa; takula; fhahulula	(1982: 179)
	<b>limb</b>	-	mirado	(1982: 178)
	<b>lap</b>	-	marumbi	(1982: 178)
	<b>leather</b>	-	mukumba	(1982: 178)

Headwords, **lock, lift, limb, lap, leather** in the above macrostructure is in English and English is regarded as the source language in this case.

### 1.9.17 TARGET LANGUAGE

When defining the target language, Hartmann and James (1998: 137) say that it is the language into which a source language word or text is to be translated.

Mphahlele (2002: 46) says that it is a secondary language that appears as equivalents for the lemmata in either bilingual or trilingual dictionaries.

In bilingual dictionaries target language is regarded as the user's language, and it consists of the items or words in the microstructure on the right-hand side of the headwords/lemmata (macrostructure). Target language items or equivalents assist the user to understand what the source language items refer to or mean because they are presented in their mother language.

Hereunder follow examples of target language items from Wentzel and Muloiwa's *Venda Improved Trilingual Dictionary* (1982)

(27)	<b>covet</b>	-	emula	(1982: 163)
	<b>countenance</b>	-	tshifhatuwo	(1982: 163)
	<b>craftsmanship-</b>		vhustila	(1982: 163)
	<b>crust</b>	-	lukoko	(1982: 164)
	<b>deceiver</b>	-	mufhuri	(1982: 165)
	<b>descendant</b>	-	mbebo	(1982: 165)
	<b>cushion</b>	-	tshisamelo	(1982: 164)
	<b>idiot</b>	-	bubuthe; dodo; phuphula	(1982: 175)
	<b>illuminate</b>	-	vhonea; vhonekshela	(1982: 175)

Target language refers to the translated source language that empowers foreign language users of the dictionary to understand the source language easily. In the translation dictionaries, the target language refers to translation equivalents on the right-hand side of a dictionary. In the above examples target language refers to the Tshivenda words (equivalents) when compared to the English words (source language)

words. Furthermore, target language refers to the language into which source language words are translated.

#### 1.9.18 CONTEXTUAL GUIDANCE

According to Hartmann and James (1998: 29) contextual guidance refers to a definition which explains a word, phrase or term by means of an example in the context.

Regarding contextual guidance, Mphahlele (2002: 2) says that it is information in the microstructure of a dictionary that indicates how a particular lemma is used in a language.

Contextual guidance assists dictionary users to understand presented lemmata in the dictionaries. When problematic or confusing items have been presented in monolingual or translation dictionaries, guidance information should be added for the users benefit, because it helps them with the usage of such lemmata in a communication context.

Let us look at the following Tshivenda and English examples from Van Warmelo's *Venda Dictionary* (1989) and Hornby's *Oxford Advanced Learner's Dictionary* (1989)

(28) **matshona** - <sub>1</sub>mashonaland. <sub>2</sub> rinderpest of 1977. Masole a Matshona  
vhulaha Vhavenda vhanzhi.

Ndala ya----- the famine that followed. <sub>3</sub> var of groundnuts with  
three nuts to each pod.

Makhulu vho humbela nduhu dza matshona. (1989: 185)

**mutanga** - <sub>3</sub> ( cf. thanga ) garden made in swampy ground, in a  
valley, planted long before rains start and yielding earliest  
produce. N'wana o lovhela mutangani.

Phr. Bebela mutanga u dale "Beget children till  
they fill the valley", said by one who is

beaten and in flight, and meaning that his enemy will require a whole host to defend him when the day of reckoning comes. (1989: 241)

**kupula** - scrape off, as perspiration, (fig) reject, disallow, disinherit, repudiate obligation towards. Khotsi o mu kupula or khotsi o di-kupula khae. His father declared him to be no longer his heir. Vhuloi or musika = get rid of witchcraft or evil magic by doctoring .  
Vho vha kupula mabiko nga bodelo la halwa. (1989: 121)

**mutambelesi**-(cf-tambelela) one who goes about muddying and fouling the springs, who commit adultery with women and renders them incapable of further childbearing.  
Munna uyu ndi ene mutambelesi wa midi ya vhathu. (1989: 240)

**tshotshedza** - block a path or a breach in a fence with thorny branches. Ndo-----, I have closed the road, i.e. I am not going there again. Vho ri u mu sema vha tou vho mu vhudza uri a tshotshedze matanzu. (1989: 435)

**moth-eaten** - adj 1.(of cloth) destroyed or partly destroyed by moth : ( Phulekana or thathekana or țahala) you are not going to wear that moth-eaten sweater. 2.very worn out : (sofa ȓo tahalaho) A moth-eaten old sofa. 3.derogatory no longer modern : his moth-eaten ideas. (mihumbulo i sa țanganedzei) He usually presents his moth-eaten ideas. (1989: 807)

**quarrel** – n 1 an angry argument, often about something not very important (tsemano). I got involved in a quarrel about the price. He seems to enjoy picking (= causing) quarrels with people (U takalela u semana na vhathu). 2. have no quarrel with - to have no cause for or point of disagreement with: I have no quarrel with what the minister says. My parent usually quarrels with me for stealing money from the suitcase. (Vhabebi vha dzulela u ntsemela u tswa tshelede bogisini) (1989: 1023)

### 1.9.19 TRANSLATION EQUIVALENT PARADIGM

According to Mphahlele (2002: 50), translation equivalent paradigm refers to a position in a translation or bilingual dictionary where translation equivalents are found.

Translation equivalent paradigm may be associated with a microstructure where the information regarding the headword or lemma is found in the dictionary.

Hereunder follow examples of translation equivalent paradigm:

- (29) **artsman** – mutsila  
**assegai** – pfumo  
**ascent** – thendelo  
**agent** – zhendedzi  
**aid** – thuso  
**deaf** – dzingandevhe  
**dawn** – madautsha  
**palpitation** – madivhitho  
**pasturage** – pfulo  
**pauper** – mutshinyali, musingili  
**paunch** –(of animals) gulu

N.B: The position where equivalent, that is, items in Tshivenda appears, is referred to as translation equivalent paradigm.

### 1.9.20 SURROGATE EQUIVALENCE

According to Mphahlele (1999: 2-3) surrogate equivalence refers to the provided solution, that is, a definition whereby translation dictionary users are confronted with the problem of zero-equivalence. Surrogate equivalence usually occurs where presented source and target lemmata show linguistic and referential gaps between themselves. A linguistic gap would exist where given lemmata are known to the speakers of both the source and the target language, but the target language has no direct lexical item or word to express that particular meaning and a referential gap

exists in a case where one language (source) has a word not known to the speakers of target language.

Let us consider the following provided article:

- (30) **diffusion** – daifushini  
**radiation** – radiesheni  
**oxidation** – okisidasi  
**omelette** – omelette

In the above displayed zero-equivalence related articles, there is no direct or single word equivalence. The lexicographer has used borrowing as translation equivalents and as such non-English speakers will not understand the meaning of the words. In this case the lexicographer, that is, entitled to include a definition or surrogate equivalence for the users to understand.

#### 1.9.21 COMMUNICATIVE EMBARRASSMENT

According to Mphahlele (2002: 6) communicative embarrassment refers to inability to communicate in an appropriate way especially after consulting a translation dictionary.

Communication embarrassment is usually caused by both culture-bound lexical items and items with a low degree of translatability, that is, transliterated words. Culture-bound lexical items are those that are known by the speakers of the source language only, and if such items are not sufficiently defined, foreign language users of the language are usually confronted with the problem of misunderstanding, and as such this misunderstanding is referred to as communicative embarrassment.

The following examples from both Wentzel and Muloiwa's *Venda Improved Trilingual Dictionary* (1982) and Van Warmelo's *Venda Dictionary* (1989) illustrate the above clarification:

- (31) **ngube** - lugube (1989: 274)

<b>mugurudo</b>	-	wide-mouthed pot with striated interior for use as grater	(1989: 211)
<b>mula</b>	-	murundu	(1989; 220)
<b>canteen</b>	-	khantini	(1982: 160)
<b>deposit</b>	-	diphosithi	(1982: 165)
<b>drawer</b>	-	dirowa	(1982: 166)

The above headwords and their translation equivalents will not be understood by the users because they are insufficiently defined, hence communicative embarrassment.

#### 1.9.22 COMMUNICATIVE SUCCESS

With regards to communicative success, Mphahlele (2002: 6) addresses it as a condition of communicating successfully after consulting a translation dictionary.

Communicative success is realized after users understand the presented lemmata with its encyclopaedic information defined sufficiently in the translation dictionary.

Hereunder follow examples from Van Warmelo's *Venda Dictionary* (1989) that illustrate communicative success well:

- (32) **marobweni** - place of circumcision, where initiates are brought one by one down on a stone for operation.
- tshikona** - boy's performance on reed-flute in which reeds are blown in the line with musical notes accompanied by **ngoma**.
- thungwa** and **mirumba** drums beaten on solemn and other important occasions.
- mula** - circumcision school and rites where foreskin of the penis is removed and is practised in the bush during winter.
- vhuligana**- circumcised young males who are not yet midabe, and do not know everything yet.

The above presented headwords are culture-bound words which according to the lexicographic principles are sufficiently and adequately presented in such a way that non-Tshivenda speakers understand what they refer to and mean. Immediately, when culture-bound items are sufficiently defined as above and users understand the meanings of such articles, then it is said that users have achieved communicative success, meaning that users have understood the presented articles.

### 1.9.23 LOW DEGREE OF TRANSLATABILITY

Regarding the above, Mphahlele (2002: 28) refers to a situation where a lemma cannot clearly and fully be translated into the target language by a lexical item.

Low degree of translatability usually occurs when the source language word is borrowed from either an English or Afrikaans language and transliterated into Tshivenda as the target language.

The following examples from Wentzel and Muloiwa ‘s *Venda Improved Trilingual Dictionary* (1982) illustrate the above point:

(33)	<b>park</b>	-	paka	(1982: 185)
	<b>sacrament</b>	-	sakaramente	(1982: 192)
	<b>thermometer</b>	-	themometa	(1982: 200)
	<b>zoo</b>	-	zuu	(1982: 207)
	<b>zionism</b>	-	vhuzioni	(1982: 207)
	<b>verandah</b>	-	vurannda	(1982: 204)
	<b>syrup</b>	-	sirapu	(1982: 199)
	<b>railway</b>	-	raliwei	(1982: 189)

The transliterated lexical items have or show a low degree of translatability and usually resemble the form of source language item, and they display the problem of zero-equivalence where there is no direct or appropriate translation equivalent. These kinds of articles usually cause misunderstanding to its users.



## **CHAPTER 2**

### **LITERATURE REVIEW**

#### **2.1 INTRODUCTION**

For one to describe the role of pictorial illustrations (ostensive addressing) in the dictionaries, it is firstly important and imperative to understand their role in cognitive processing. This chapter therefore introduces a discussion or analysis of theories and models that deal with special emphasis in the enhancement of learning comprehension and memory of lemmata in the translation dictionaries. Furthermore, this chapter includes theories on the influence of pictorial illustrations on memory, relationship between lemmata and illustrations, and the metalexicographic perspectives on the function and use of illustrations in dictionaries. Finally, this chapter culminates with a metalexicographic overview regarding the inclusion of pictorial illustrations in the dictionaries.

Analysis of theories regarding the inclusion of pictorial illustrations in dictionaries is vital for the users to comprehend lemmata that are going to be presented in the entire study. Theories that are given by authors will be followed by the researcher's examples in a way of assisting the reader to understand the discussion.

#### **2.2 THEORIES ON THE INFLUENCE OF PICTORIAL ILLUSTRATIONS**

##### **2.2.1 SCHULTZ AND WOODALL (1980)**

Regarding ostensive addressing or pictorial illustrations on memory, Schultz and Woodall (1980: 148) indicate that pictures or pictorial mediators can be effective in enhancing text memory, and have also been shown to increase memory. Further to this, they cite numerous studies by Presley (1980: 582-622) in a review article that

demonstrates that pictures are better remembered than words, regardless of students' ages. They claim that:

“The majority of experiments examining the difference in free recall of pictures versus words indicate that pictures are better recalled than words. The performances increments produced by pictorial presentation of recall lists have been great. Obviously children managed to recall words with picture lists easier than list of words only. They further state that there is one fact about imagery and children's learning which is indisputably true: “Imposed pictures are almost always learned faster than words.”

According to the researcher's experience in both primary and secondary schools, especially Junior Secondaries, pictures play an important role in the learners quick learning. They learn and understand easily and swiftly those lessons with the accompaniment or introduction of pictures. Young learners become delighted when viewing pictures and this makes them grasp without difficulty. This implies that dictionaries have to include pictures for the users to understand the presented headwords.

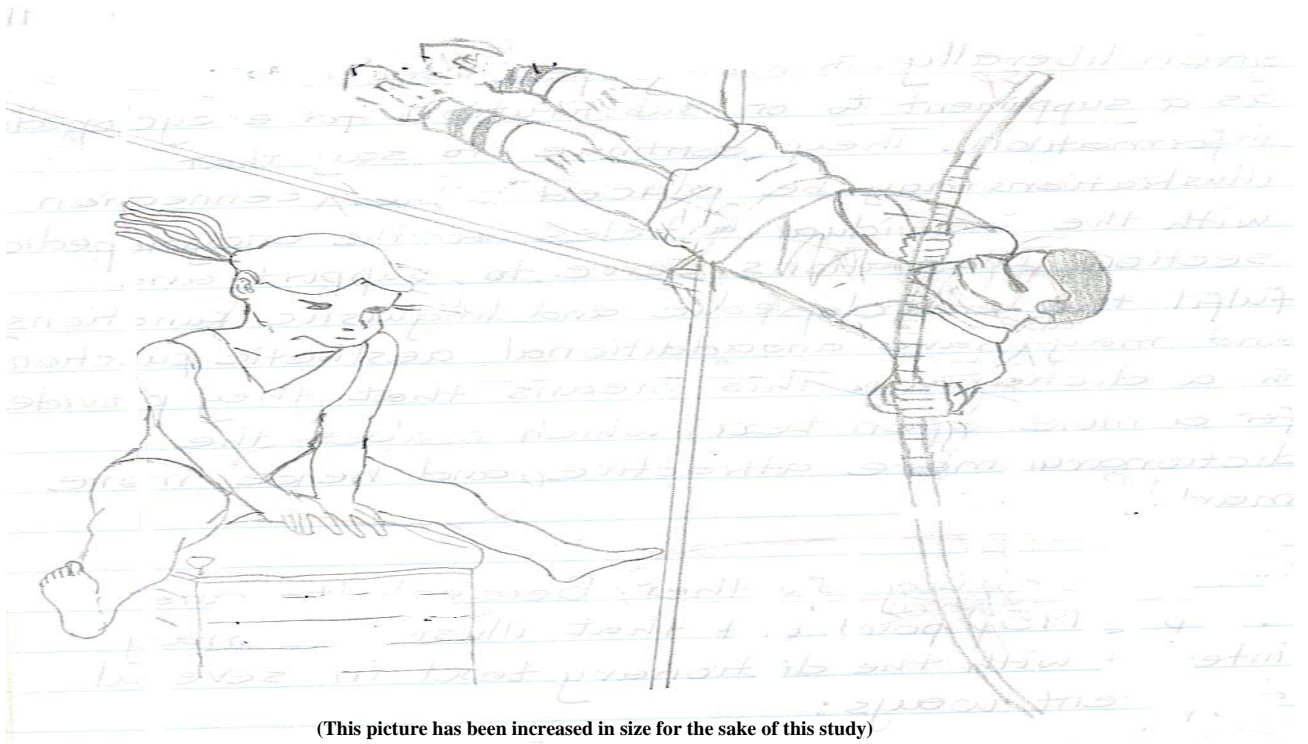
### **2.2.2 BERGENHOLTZ AND TARP (1995)**

According to Bergenholtz and Tarp (1995: 159), illustrations are given liberally in many specialised dictionaries as a supplement or substitution for encyclopaedic information. They continue to say that illustrations may be placed in connection with the individual articles, or encyclopaedic and linguistic functions, and may also have an additional aesthetic function in a dictionary. This means that they provide for a mere text, which makes the dictionary more attractive, and hence more marketable.

Bergenholtz and Tarp (1995: 159) point out that those illustrations may interact with the dictionary text in several different ways: According to them, illustration may stand alone, speaking for themselves. This means that in itself, an illustration provides all the encyclopaedic information necessary to understand LSP term (language for specialized purpose). The dictionary text thus merely serves to add supplementary encyclopaedic information.

The examples and pictures supplied below in 1 and figure 2.1, example 2 and figure 2.2, and example 4 and figure 2.4 do not come from Bergenholtz and Tarp (1995)'s discussion, but have just been improvised from the *Oxford Advanced Learner's Dictionary* (1989) in order to elaborate the above point:

- (1) **vault** - jump in a single movement over or onto an object with the hands resting on it or with the help of a pole: vault (over) a fence. The jockey vaulted lightly into the saddle: vaulting (that is, boundless, overreaching) ambition (1989:1413)

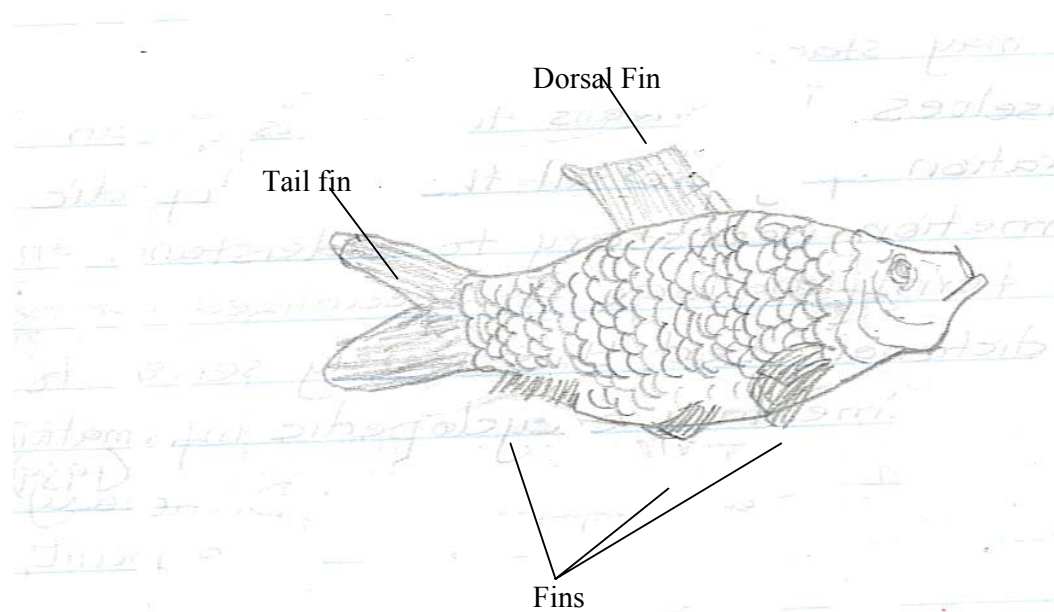


**Figure 2.1 vault**

The lemma **vault** on figure 2.1 simply shows readers or users that it is equipment on which an athlete's balance depends on in order to jump over something. So the pictures of **vault** illustrate to us that it supports the athlete to jump over horizontal pole easily. Furthermore, when employed as a verb, the lemma **vault** means jump over something with the support of either a pole or something.

Hereunder follows an example of a lemma and a picture showing how an illustration may be used for the sole purpose of elucidating the information already provided in the text.

(2) **fin** (fins) – thin flat projecting parts of a fish, used for swimming and steering (1989: 454)



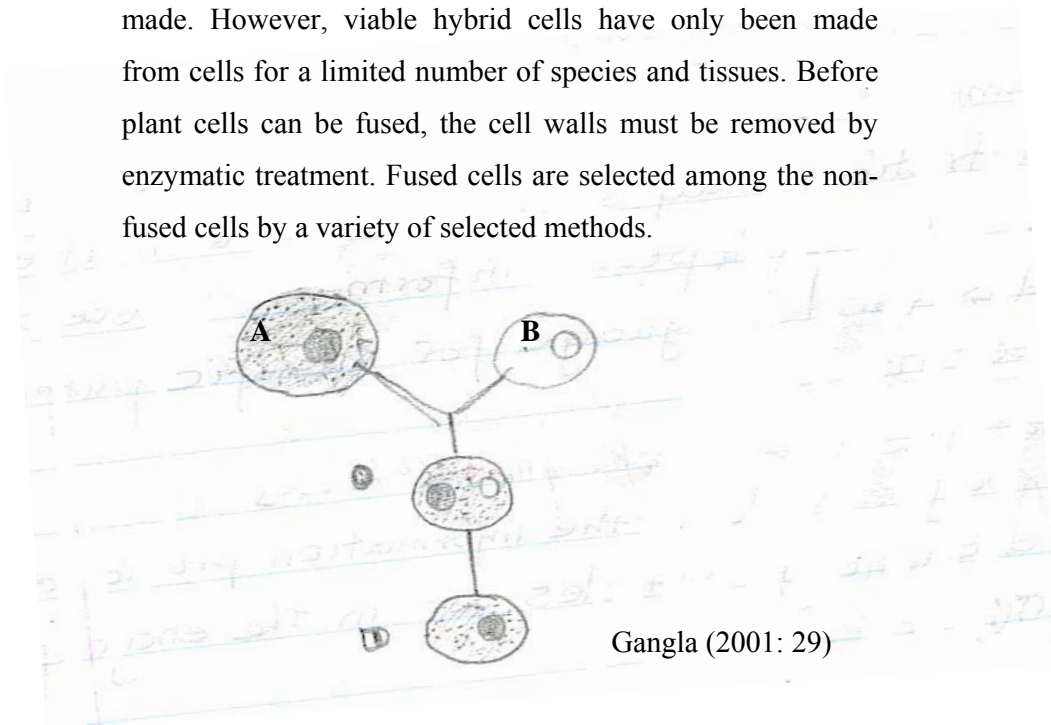
(This picture has been increased in size for the sake of this study)

**Figure 2.2** fins

Bergenholtz and Tarp say that text and illustrations may also interact in such a way that the text leads to an explanation of the illustration, as in the case of the lemma **cellefusion** in a dictionary of gene technology. This means that the article provides more general information about the lemma, after which the illustration occurs; which is then further explained:

(3) **Cellefusion - cellfusion**

Two different types of somatic cell, that is, cells that are not gametes, undergo cell fusion if they fuse into one cell with one nucleus containing both sets of chromosomes. The resulting cell is called a hybrid cell. The formation of hybrid cells is rare under natural conditions, but in the laboratory both hybrid plant cell and hybrid animal's cell have been made. However, viable hybrid cells have only been made from cells for a limited number of species and tissues. Before plant cells can be fused, the cell walls must be removed by enzymatic treatment. Fused cells are selected among the non-fused cells by a variety of selected methods.



Gangla (2001: 29)

(This picture has been increased in size for the sake of this study)

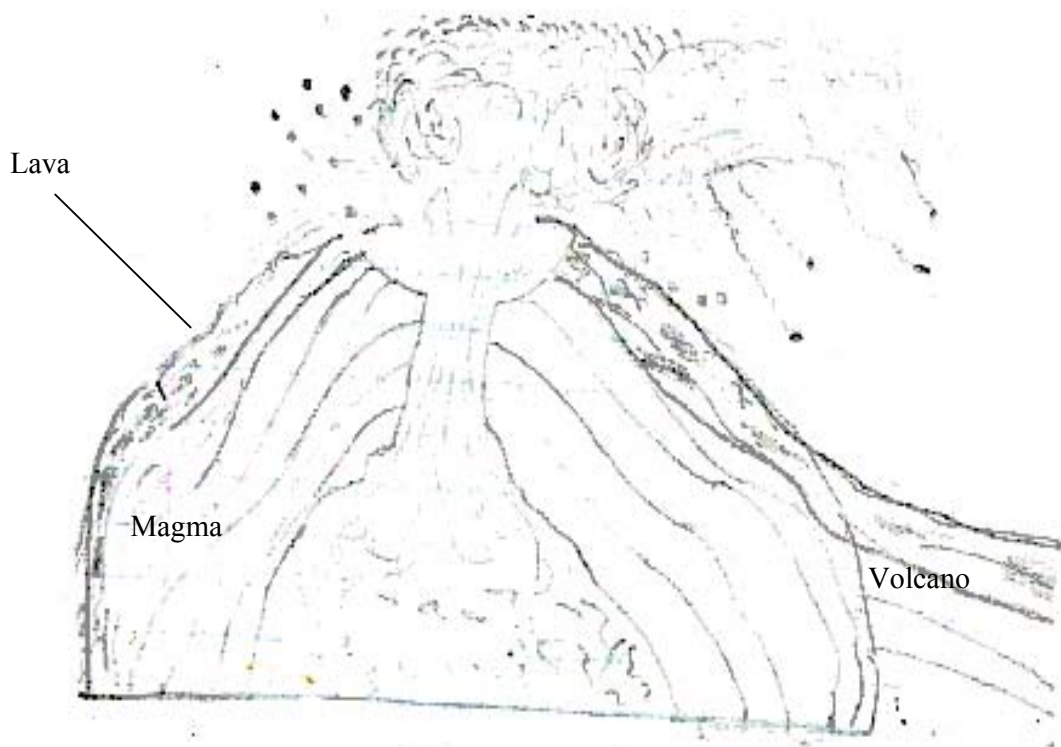
**Figure 2.3 Cell fusion**

Cell A and cell B fuse and the resulting cell has two nuclei. In the established hybridoma cell the nuclei are melted together, forming a common nucleus (2001: 29).

Furthermore, the theorists say that an illustration may also serve to clarify and further supplement the encyclopaedic note. Taken separately, neither text nor illustration may provide the information necessary for the user to fully understand a given LSP term.

Here, only the interplay between text and illustration will guarantee comprehension, the lemma **volcano** in *Oxford Advanced Learner's Dictionary* (1989: 1426)

- (4) **volcano** – mountain or hill with an opening or openings through which lava, cinders, gases, etc come up from below the earth's surface (an active volcano), may come up after an interval (a volcano) or have ceased to come up (an extinct volcano) illus. (1989; 1426)



(This picture has been increased in size for the sake of this study)

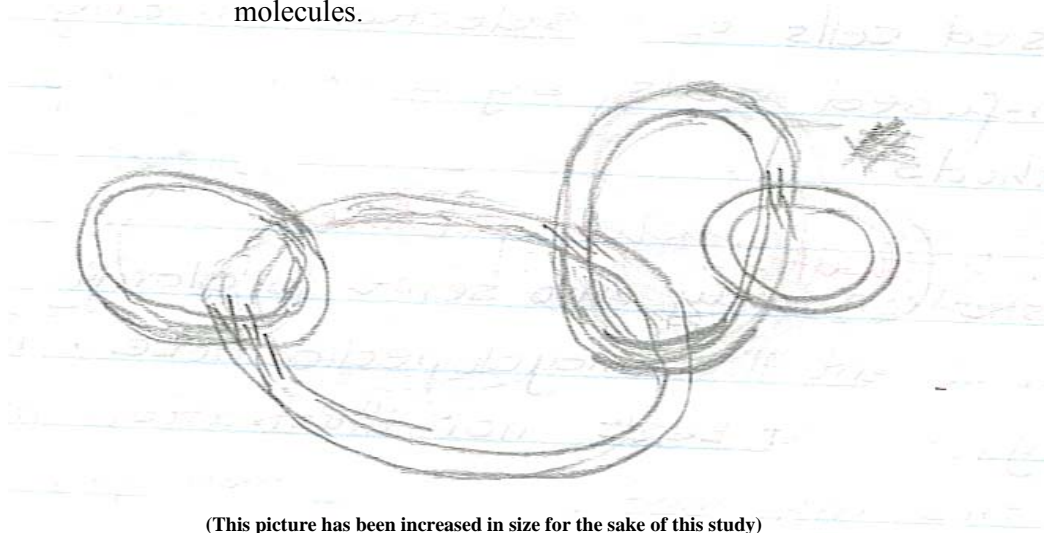
**Figure 2.4** Volcano

When continuing, Bergenholtz and Tarp (1995: 159) say that there may be an overlap between text and illustration, the encyclopaedic information being provided in both linguistic and visual form. This means that there are also lemmata for which either text or an illustration is sufficient to ensure comprehension. The following is an

example of overlapping text and illustration from a Danish- English dictionary of molecular biology:

(5) **concatenate** (concatenat)

concatenats are chains whose links consist of annular DNA molecules.



(This picture has been increased in size for the sake of this study)

**Figure 2.5 Concatenate**

2.2.3 SVENSÉN (1993)

According to Svensén (1993: 167) illustrations are concerned with the world, not with linguistic signs and that, in a language-oriented dictionary, their main purpose is to provide visual support for the description of the meaning content of linguistic units.

Obviously researcher concurs with Svensén (1993) because illustrations serve as microstructure elements and as such they point, show, or demonstrate what the presented articles refer to. After glancing at the illustrations, users of dictionaries become aware of what the articles refer and mean, and as such they understand meaning content of linguistic units. Illustrations make it easy for the users to see and learn the meanings of words.

#### 2.2.4 **LANDAU (1989)**

Regarding the relationship between text and illustrations, Landau (1989: 111) argues that to some of the observers it is obvious that concrete objects such as forms of architecture, animals, plants and many other things marked by a specific shape, such as geometric figures, are more easily grasped by means of pictorial illustration than by verbal description, but it is misleading and naïve to suppose that it makes the definition superfluous. According to him a picture is at best a representative example of the type of thing defined, yet it does not encompass anything approaching the full image of possibility defined by the term it is supposed to illustrate.

Furthermore, Landau (1989: 112) goes to extent where he compares usefulness between drawings and photographs. He says that even though photographs have an undeniable attachment to reality or authentic, drawings may combine features of many individuals and thus represent a composite distillation of elements regarded as typical. He argues further that if the drawing is well done, it is usually more informative with its details more readily apparent, than any photograph (halftone when processed for printing), because photographs are too detailed, too “busy” to highlight the very features that one wants to emphasize.

When emphasizing the importance of pictorial illustrations, Landau (1989: 113) cites an example of children’s dictionaries that include more pictures in comparison to number of entries than do adult dictionaries. He says that the abundant use of illustrations in children’s dictionaries also lends a more attractive varied look to the page.

Landau (1989)’s emphasis is that pictorial illustrations are eminent in illustrating any article, word, or text for the users/readers to learn, understand and recall what has been learnt, but he regards drawings as the most important tool when compared to photographs. According to him drawings are more informative, and the details are readily apparent more than in any photograph. He concludes by saying that the more elementary or pedagogical the work is, the more useful are illustrations.



### 2.2.5 ZGUSTA (1971)

According to Zgusta (1971) the primary purpose of illustrations or pictures is that of depicting unusual or unfamiliar things, and they should not be over-specific, but only general lest the user accept a feature only accidental to the picture as criteria to the designatum. He continues to cite an example of the picture of a gnu thus has a peculiar long neck and as such people may wrongly suppose that all gnus have necks that long.

By the above example, Zgusta (1971) is advising that it is not always easy to observe something which is not in practice. If one is depicting a rare animal or plant altogether foreign to one's own culture, one must necessarily base the illustration on a limited number of available photographs or illustrations – one collects what source material is available.

The researcher concurs with Zgusta (1971) when he/she (Zgusta) says that illustrations depict unusual or unfamiliar things, because even if a word appears to be difficult to understand, but with the inclusion of pictures, it becomes easy to understand. Learning and comprehension of items become easy with the inclusion of pictures.

### 2.2.6 SCHWARCZ (1982)

According to Schwarcz (1982: 09), “Means of expression and communication are based on the fusion of different media, that is, language and pictures. Specifically, language and the picture have always fulfilled, and fulfil today, a variety of common functions so essential to culture that we could not imagine existing without them”.

He argues further, “Readers comprehend as they read along lines whose meanings they decipher in linear progression whilst the picture, on the other hand, confronts the viewer all at once as a surface, an expanse we see its contents simultaneously, as an immediate whole.”

In other words, he says that soon after one has taken in the first overall impression of a picture, eyes begin to meander, (wander at random) to linger over some spots in the

picture and hurry past others, detecting certain connections between areas and shapes and colours.

Furthermore, Schwarcz (1982) proclaims, “Children are impressed by combined verbal and visual messages early in their lives, and learn soon to manipulate and appreciate them.”

When elaborating the importance of pictures in a text or word, Schwarcz (1982: 10-13) details three aspects that follow here-under:

#### 2.2.6.1 **The quantitative aspects**

By the quantitative aspect Schwarcz (1982: 10 - 11) refers to more space to be allotted to pictures in books or dictionaries. He says that the quantitative proportions have qualitative importance in dictionaries or books, and that such illustration is more than a decorative item or a mere extension of a text. He points out that the more pictures there are in proportion to text, the more the illustration becomes involved in partnership with the written word until in the profusely illustrated book and the picture story book, we speak of composite verbal-visual narration.

#### 2.2.6.2 **Spatial relationship**

Regarding spatial relationship, Schwarcz (1982: 12) says:

“The inclusions of illustrations in the books was long a fact and these illustrations were neatly separated from the text and allotted a page or half, but later artists experimented with the division of space between words and pictures which later caused the breaking of pictures out of their frames and led the reader-viewer to encounter an unfamiliar design every time he/she opens a book”.

Furthermore, Schwarcz (1982: 12) says:

“The more vivid the interplay between the two media (text and illustration) becomes, and the more fluent and flexible layout and composition and proportions are, the more dominant the picture becomes in relation to the text; for the reason that the simultaneous visual impressions are more than the linear textual progress.”

Regarding spacial relationship, the researcher concurs with Schwarcz (1982: 12) because when words and pictures are neatly presented with enough space in between, pictures are able to convey enough information easily and constantly for the dictionary users to understand. When such words and pictures are placed haphazardly in different pages, they do not supply the required communicative success.

#### 2.2.6.3 **Composite narration**

With regard to composite narration Schwarcz (1982:13) says:

“In the picture story book, and in all books, where story is accompanied by illustrations throughout, word and picture form a composite text, that is, a text made up of parts. ( picture and text)”.

In other words Schwarcz emphasises that the two media, namely, picture and text, cannot be separated from each other, and they function together. In this case the media participates in a concerted effort to accomplish something that could not be accomplished by each medium itself. He further says that the book that is illustrated from cover to cover is a lively complex phenomenon. It becomes complex because of the integration of text and picture to the point of interdependence, lively because of the diversity of style, designs, composition, which suggests to the reader (user) that he/she be flexible enough to want this diversity.

Obviously, a book whose outside cover is composed of or consists of well designed style of pictures and words or sentences usually attracts its users. They become interested in reading the book, and in addition to that, pictures entice and encourage young users to read and understand the text quickly.

When elaborating further about composite narration, Schwarcz (1982:13):

“Associates pictorial illustrations with an orchestra playing a piece of music, where single instrument and whole instrument groups combine to achieve the effect desired by the composer, each one offering and adding its special contribution, each one vying for the attention of the listener; or to dance where two different media, music and movement together create acoustic-kinetic-visual patterns and rhythms”.

The above example by Schwarcz concurs with the function of text and pictures in the bilingual dictionaries. If authors want their books or dictionaries to be understood easily, they should compile them with the inclusion of pictures because pictures and texts are interrelated.

When summing up, Schwarcz (1982: 13) says that when the two systems work together, the distinction between the temporal and the spatial factors disappears to some extent, and the pages of the book are perceived as temporal-spatial entities with the eye ranging about the page and the fingers turning each one.

When the two systems work together, that is, picture and the text or sentence become simple for the users or readers to learn and understand quickly. By merely looking at the picture, reading or the flow becomes simple because the user reads something appearing before him/her, that is, the picture. Lexicographers should make sure that spaces between pictures and words should not be divided, because it might cause pictures to break and as such lead readers to unfamiliar design every time they open a book or a dictionary.

In conclusion, Schwarcz (1982) says that in the mutual game where words and pictures play together, the illustration fulfils a number of functions that turn to recur frequently and “unquitously”, and these functions are detailed here-under:

**- Congruency**

With regard to congruency, Schwarcz (1982: 13) says:

“Pictures simply double or parallel what is said in the text”.  
Pictures dominate because they tell more about what is said in the text than the text itself. Furthermore, he says that a picture is more concrete than the word or text, and by this Schwarcz says that the general becomes specific because a word does not illustrate itself but the picture performs the illustrative function”.

Regarding congruency, the researcher concurs with Schwarcz (1982) fully because when a text is accompanied by a picture, a picture facilitates instant learning and understanding. In other words, by mere glancing at the picture, the reader already understands what it depicts or interprets before he/she reads the whole text. In this way pictures assist in learning and understanding the text easily and quickly.

**- Elaboration**

This is one of the main functions of the illustration. Schwarcz (1982) says that pictures employed in any text elaborate (tell more) by depicting what is said by the text.

**- Complementary**

Regarding complementary, Schwarcz (1982: 13) says text and pictures that complement one another use different visual and verbal content and both modes or

media are intended to work together in order to help the reader/users comprehend the same main idea.

Obvious, one cannot separate pictures from words, because the two are interwoven in order to supply the required meaning for the users to understand.

### 2.2.7 AL-KASIMI (1977)

According to Al-Kasimi (1977: 98) pictorial illustration should be systematically and consistently employed in bilingual dictionaries, not for the purpose of advertisement but as an essential lexicographic device.

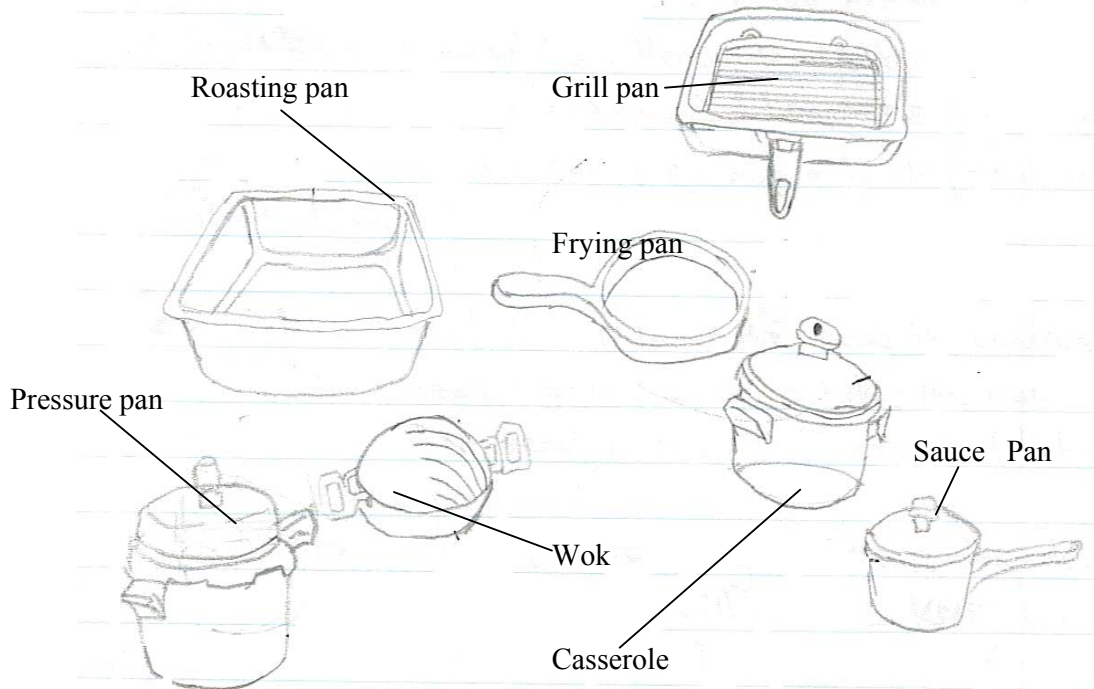
In Al-Kasimi's view, the lexicographer must have substantial knowledge about pictorial illustrations as necessary components of his dictionary, and he (Al-Kasimi) considers various criteria discussed below as ideal for pictorial illustrations.

#### 2.2.7.1 Compactness

With regard to compactness Al-Kasimi (1977: 100) says it is imperative to reduce the pictorial illustration to its fundamentals. Information which is not explicitly pertinent to the concept illustrated should be minimal, and information which distracts the user from correct interpretation or recognition of the pictorial illustration must be strictly eliminated.

An example from Hornby's *Oxford Advanced Learner's Dictionary* (1989) where the lemma "pan" is defined and a pictorial illustration depicting the different types of pans is also provided:

- (6) **Pan-1** (a) wide flat (use metal) container with hand or handles, used for cooking food in: a frying pan or a saucepan or pot and pans (b) amount contained in this: a pan of hot fat. (1989: 892).



(This picture has been increased for the sake of this study)

**Figure 2.6: pans**

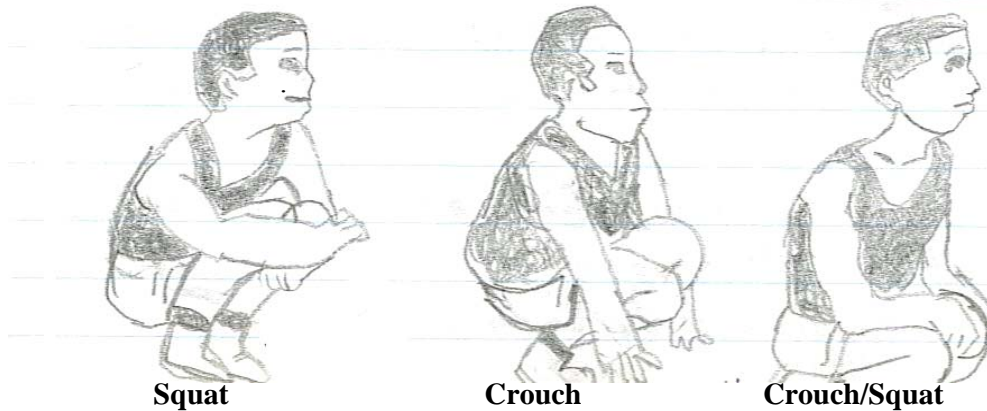
The important differences are the shapes of the pans, and as such neither colour nor the material used is necessary for this illustration. This illustration is explicit and sufficient and saves one the daunting task of explaining the differences among the various pans. These illustrations are text supporting as they expound on the first meaning of the lemma (**pan**). The headword (lemma) ‘**pan**’ denotes superordinate concepts. It is therefore reasonable to deal with them all together.

**2.2.7.2 Fidelity**

Regarding fidelity of pictorial illustration Alkasim (1977: 10) says it is directly linked to how realistic they are. The nature of the subject matter and the level of the behavioural objective usually determine the type of pictorial illustration that is realistic or abstract. The higher the behavioural objective is the more abstract the pictorial illustration should be. Hereunder follows an example from Hornby’s *Oxford*

*Advance Learner's Dictionary* (1989: 286) where the lemma **crouch** is not only defined but also illustrated.

- (7) **crouch** - /krauts/ v 1 lower the body by bending the knees, example, in fear or hide: the cat crouched, ready to leap - I crouched behind the sofa. Crouch n crouching position: drop down in a crouch –illus at kneel (1989:286)



(This picture has been increased for the sake of this study)

**Figure 2.7: crouch**

In the above illustration, the position determines what the concept **squat/ crouch** refers to and means. Immediately the user looks at the illustration, he/she considers the definition “to lower the body closer to the ground by bending the knees in all instances”. However, the difference arises from the position of the back. The meaning as verbally defined, may lead users to various interpretations, but when the article of **squat/crouch** is entered with the above illustration, it removes the vagueness or ambiguity. This illustration is complementary as the interplay between the text and the illustration is essential for the comprehension of the lemma.

### 2.2.7.3 Interpretability

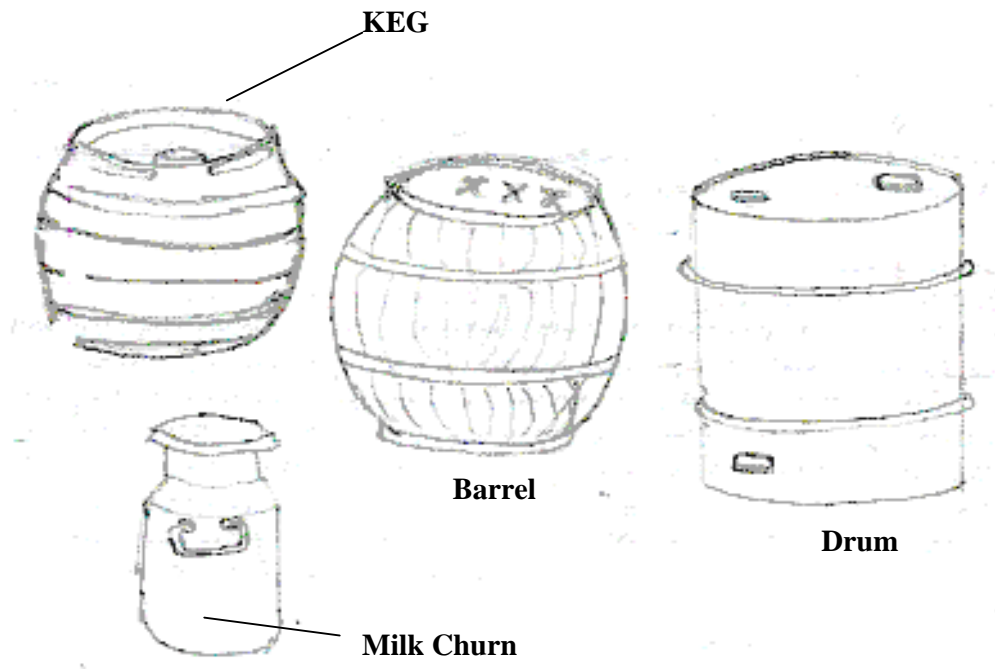
Regarding interpretability, Al-Kasimi (1977: 101) says that the dictionary user can understand pictorial illustration if it displays the following components:



**- Relevance**

In view of the fact that all illustrations involve some kind of abstraction, pictures should be related to the user's past environmental and realistic experiences, which are formative factors in the user's success of the interpretation of the picture, for instance, *Oxford Advanced Learners Dictionary* defined and illustrated the lemma barrel (1989: 84) as follows:

- (8) **barrel-n1** (a) large round container with flat ends and bulging in the middle made of wood, metal or plastic (b) amount that a barrel contains 2 long metal tube forming part of, especially a gun or a pen. = illus at gun 3 (idm) lock stock and barrel = lock (get/have 5b) in a helpless position. Scrape the barrel = scrape barrel v put 5<sup>th</sup> in a barrel or barrels (1989:84).



(This picture has been increased for the sake of this study)

**Figure 2.8 barrel**

The possibility that a dictionary user has seen a list of some of these barrels is very high. However, the picture will help the user in learning different kinds of barrels and their names. This makes the dictionary a useful resource. This illustration is self-sufficient as different barrels have been illustrated and their names provided.

#### 2.2.8 WIEGAND (2002)

According to Wiegand (2002: 240) problems of concept building and conceptual vagueness can have different causes. He cites a case where the nouns *equivalence* and *equivalent* as well as the adjective *equivalent* are used in both the general language and in various scientific disciplines, and also in professional fields belonging to scientific disciplines.

Obviously, the employment of the nouns *equivalence* and *equivalent* as well as the adjective *equivalent* will differ according to the disciplines. For example, the usage of the noun *equivalent* in the languages will not be the same as that of the subject Mathematics. In Mathematics users usually say that the value or amount is *equivalent* to the other, while in the languages, readers say that the English word **ass** is an *equivalent* of the Tshivenda word **mbongola** or **donngi**.

Wiegand (2002: 241) continues to say that the nouns *equivalence* and *equivalent* as well as the adjective *equivalent* are also used in the theory of science, logic, mathematics, physics, jurisprudence, ethics, and translation theory, in dictionary research as well as in the practical field of lexicography. Furthermore Wiegand (2002: 241) says that one can easily find illustration for *equivalent* in bilingual dictionaries of which the addressees are educated users, but the use of this for particular words in question is not at all uniform in the mentioned fields. He continues to say that the use of the term *equivalent* and translation equivalent in translation theory is diverse and unclear.

Furthermore, Wiegand (2002: 241) points that although the use of three expressions, namely the nouns *equivalence* and *equivalent* as well as the adjectives *equivalent* is really different, they generally originated from the loan word *equivalent*. He continues

to point out that the term *equivalent* originated from the Latin word **equivalentia** which is sub-divided into **acquas** meaning “same” and **valere** meaning “having value.” In other words Wiegand (2002) says that the term *equivalent* means “having the same value”. Wiegand (2002) says that the adjective *equivalent* would mean the same as “having the same value”.

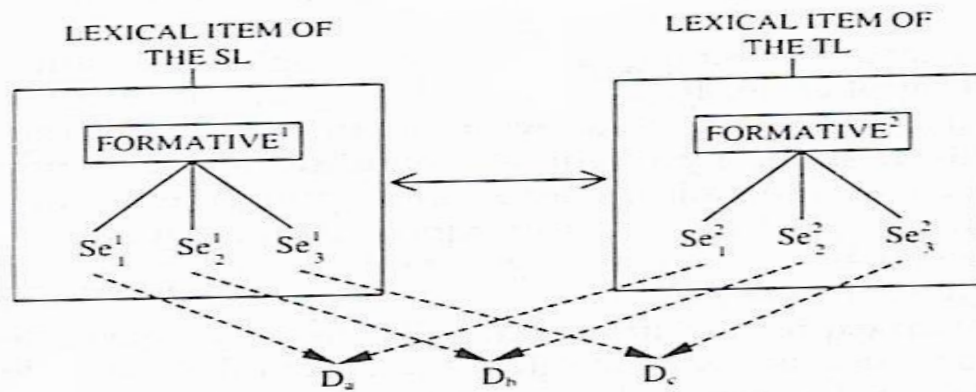
Wiegand (2002: 241) continues to say that “having the same value” must distinguish from identicalness. He says that two items are roughly-speaking and are identical when they correspond with regard to all their distinctive features. He continues to say that they have the same value when they have the same purpose on the basis of at least one identical feature in the context of a thought or actions. Furthermore, Wiegand (2002) says that almost all subject-specific concepts of *equivalence* have something to do with “having the same value”. He says that the given similarity of concept building in the various subject fields does not automatically lead to an appropriate understanding of theory-specific concepts of equivalence, but one can reach on the basis of its use in general languages, a more or less vague preconception. Wiegand (2002) adds that if somebody states an expression in language A is equivalent to an expression in language B, when they have the same meaning, then such a proposal is hopelessly vague. Furthermore, Wiegand (2002) mentions that a concept of *equivalence* for dictionary research should be built from its use in the general language, but should be conceived more precisely and be differentiated from the concepts of *equivalence* from neighbouring disciplines, for example, contrastive linguistic and translation theory.

When proceeding with concepts building, Wiegand (2002) reaches a stage where he mentions contrastive lexicology. He says lexicology is seen as a partial discipline focusing on **langue**, that is, language. Its concepts of equivalence focus on language system, but are **vague**. Furthermore he mentions several reasons for concepts vagueness, and as such the first one is that the lexicon has a polysemous concept of language signs. When comparing the source language noun item with the target language noun item, Wiegand (2002) says that the denotative relationship is taken as the basis for comparison, and as such the so-called semantic equivalence is only present when firstly the number of sememes in the source language are equal to those

in the target language, and secondly, their denotations correspond in pairs of sememes with regard to the source and target language sememe in each pair.

Regarding the contrastive lexicology, the researcher totally disagrees with Wiegand (2002)'s discussion because *equivalence* refers to the relationship between words or phrases, from two or more languages, which share the same meaning or a one to one relationship between lexical items of two languages, that is, a source language and target language in the translation dictionary. This means that the translated lemma does not result in any shift of meaning or even usage possibilities. Equivalence is not characterised by the denotations and the number of semantic sememes as in the case of Wiegand (2002)'s figure 2.9 below, but the meaning relationship between the source and the target language words should prevail. Wiegand (2002)'s discussion of contrastive lexicology simply portrays the prevalence of zero-equivalence in the lexical items. Zero-equivalence is a case where a lemma or source language form does not have an appropriate or direct equivalent in the target language.

In figure 2.9, this type of equivalence is illustrated.

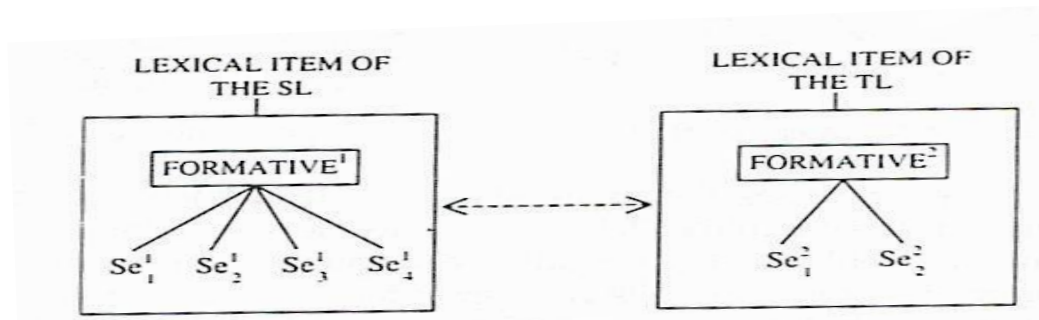


**Figure 2.9** System-related semantic equivalence in threefold polysemous lexical item.

In the above diagram, Wiegand (2002) shows that the relationship of equivalence is defined by bilateral linguistic signs, and secondly equivalence is based on semantic units, namely **sememes**. **Sememes** have to correspond with denotations, and as such they have to be **denotatively equivalent**. The equivalence shown in figure 2.9 is referred to as **sememic equivalence** instead of semantic equivalence.

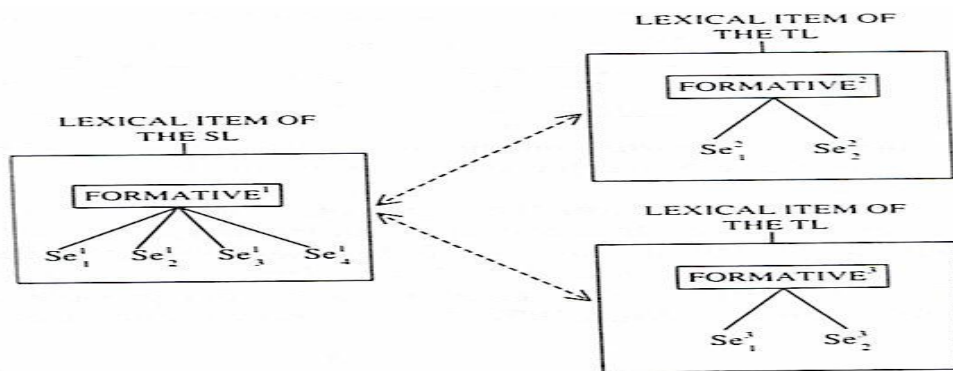
When continuing with systemic level, Wiegand (2002: 243) presents an example where he (Wiegand) works with two different concepts of equivalence known as **partial equivalence**. In **partial equivalence**, the polysemy structures of the source language lexical item do not correspond with that of the target language on the systemic level. Partial equivalence is illustrated in figure 2.10 as (case 1a)

Figure 2.10 (case 1a) system-related semantic equivalence in three-fold polysemous lexical items is illustrated:



**Figure 2.10:** System-related partial semantic equivalence (Case 1a)

A second case example (1b) is illustrated in figure 2.11



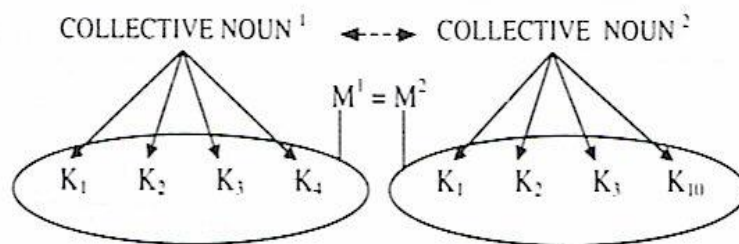
**Figure 2.11** A second case example (1b) is illustrated in figure 11.

Wiegand (2002: 244) goes further to present an example of partial equivalence when there is either a **hyperonym void** or **hyponym void** in one of the contrasting partner languages. In other words Wiegand (2002) compares two different languages namely Russian and German in order to attain equivalence, and as such this comparison leads him to **partial equivalence**. He says that in Russian there is no word which corresponds with the German word 'Kirschbaum'. In Russian, only matches for the

German *SiiBirschenbaum* and *Sauerkirschenbaum* have been lexicalised. ‘*Kirschenbaum*’ is then a partial equivalent to both the Russian ‘*ceresenja*’ and ‘*visnja*’. He mentions further that partial equivalence is based incorrectly on factors that have to do with **parole**, because a hyperonym expression could refer to the same referential object as one of the hyponym expressions in the text. The second type of partial equivalence is illustrated in figure 2.12.

**Figure 2.12** System-related partial semantic equivalence (Case 2)

Finally, Wiegand (2002: 244) uses the expression *partial equivalence* when items referring to a collective noun in the source language either do not correspond with a collective noun in the target language, or if there is correspondence of at least one class, occurring in one set in both languages. An illustration for case 3 is seen in figure 2.13.



**Figure 2.13** System-related partial semantic equivalence (case 3).

When summing up the contrastive lexicology discussion by Wiegand (2002), the researcher concurs here with Wiegand in that *equivalence* has nothing to do with denotations and sememes or semantic structures, but has to do with the meanings of lexical items in both the source language and the target language.

### 2.2.8.1 Describing concepts of equivalence in dictionary research more precisely.

Wiegand (2002: 245) continues to say that many important insights were gained on equivalence in bilingual lexicography in numerous publications some decades ago. The insights are concerned, among others, with the following aspects:

- evaluation of equivalents,
- the microstructural presentation of equivalent items,
- addressing equivalent items,
- discriminating between several presented equivalents by means of “items discriminating between equivalent,”
- distinguishing between types of equivalents and types of equivalence , and
- distinguishing between various functions of equivalent items depending on the dictionary type and dictionary function.

According to Wiegand (2002: 245-246) the concept of equivalence in contrast to contrastive lexicology and translation theory was never discussed in metalexicographical publications, because there are grave differences of opinion which led to misjudgements about the features of equivalent relationships in bilingual lexicography.

Wiegand (2002: 246) says the term *equivalence* should be reserved for parole phenomenon, and as such a distinction between systematic equivalence and parole equivalence should be made. The parole-relatedness brings a metalexicographical concept of equivalence close to most of the concepts in translation theory. The concepts of equivalence in translation theory differ and as such they refer to whole texts and their translations. Without taking proverbs into account, this is not at all the case in lexicography. Here, one deals with the equivalence of meaning-bearing units below the level of sentences. It also deals with the equivalence of word formation on devices, words, free syntagmas and with equivalence of various items that consist of several words which do not form sentences, especially idiomatic expression and collocations. A metalexicographical concept of equivalence should not be reduced to lexical items, otherwise several cases cannot be taken into account, for example, when a source language item is equivalent to a non-lexicalised target language item.

Furthermore, Wiegand (2002: 246-249) continues to highlight that bilingual equivalence is a relationship between a source and target language item. All features of noun items can in principle function as equivalence criteria. For instance the following statement is true:

- (8) German *ScheiBe* is equivalent to British *arse* with reference to pragmatic label “vulgar”.

Wiegand (2002) says that even though *ScheiBe* and *arse* are in a relationship of equivalence, they are just not equivalents in a lexicographical context. This is because the essential requirements for lexicographical equivalents to be present in the area of nouns consist of the source and target language item denoting the same object in the texts. This means that they have to be *referentially – semantically equivalent*, in short: *semantically equivalent* to form the concept *lexicographically equivalent*, one has to evaluate the possible equivalence relationship: the most important one being semantic equivalence. Wiegand (2002) only speaks of *lexicographic equivalence* when semantic equivalence occurs.

Let us look at the semantically-related equivalents as presented by Wiegand (2002: 244):

- (9) The German *Arsch* and British *arse* are semantically equivalent: however it is also true that

- (10) *Arsch* and *arse* are equivalent with reference to the label “vulgar”

Both expressions have two equivalence relationships *Arsch* and *arse* are semantically as well as pragmatically equivalent in short: semantically-pragmatically equivalent. If one has at one’s disposal a system of labelling, then one can distinguish several pragmatic equivalence relationships. If one dimension of labelling, for example, is style, one can state:

- (11) *Arsch* and *arse* are semantically-stylistically (or semantically and stylistically) equivalent.



When concluding his discussion, Wiegand (2002) says that when there is no equivalent given in the target language then the process is referred to as **non-equivalence**.

Wiegand (2002: 251-252) concludes by saying that when faced with non-equivalence problem, one should provide explanatory equivalents but a distinction between the translational equivalents and explanatory equivalents should be made. On the other hand it should be defined more precisely so that one can only refer to explanatory equivalents when target language syntagmatic equivalents in sentences are applicable. Wiegand (2002) goes further to say that non-equivalence is therefore present when no word or syntagma which is semantically equivalent can be found in the target language. Furthermore, Wiegand (2002) says that if there is no semantic equivalent for an item in another language, one can translate its paraphrase in the language lacking an equivalent.

In conclusion the researcher concurs whole-heartedly with Wiegand (2002) when he says that one has to translate its paraphrase in the language lacking an equivalent, because such translation will make the passage simpler for the non-native speakers of the language to understand. Furthermore, there is no way where cultural language can have direct translation equivalents in the target language.

#### 2.2.9 MPOFU (2001: 242- 251)

With regard to problems of equivalence in Shona-English bilingual dictionaries, Mpofu (2001: 243-244) says:

“In lexicography, bilingual and trilingual dictionary compilers are mainly concerned with semantic equivalence which is usually of giving one-word equivalents, and that disparities in commensurability hinder the above process of equivalence”.

Mpofu (2001: 243-244) argues further: “

“Equivalence or exact match between two languages that express different cultures cannot be arrived at, because the above causes the lexicographer to give translational equivalents rather than one-word equivalents and that the Shona-English, bilingual dictionaries, displays the characteristics of dealing with divergent languages and the cultures, traditional practices of lexicography and the absence of reliable corpora (collection of written texts)”.

Mpofu (2001: 243-244) continues:

“The analysis of meaning is important in lexicography and that in bilingual dictionaries, meaning of any word or item is found through translation method where the source language is translated into the target language and as such two languages are used, that is, one for the lemma, in this case which is Shona and for the glosses which is English”.

Mpofu (2001) goes further:

“The major task of a bilingual lexicographer is to find appropriate equivalents, but in some cases, the entries take the form of an explanatory or descriptive equivalent and as such it cannot be inserted into a sentence in a target language”.

According to Mpofu (2001) the two famous Shona–English bilingual dictionaries by Hannan (1974) and Dale (1981) are compiled for evangelical purposes. He goes further to say that headwords seem to be of simple Shona words and that Hannan’s style of defining is that of presenting equivalents for the main entries. He remarks further that the phrasal entries such as idioms are defined in the form of citations while Dale firstly explains the main entries in Shona and then gives suitable explanations in English.

In conclusion Mpofu (2001) says that, there are instances where it is difficult to give exact equivalent in Shona–English bilingual lexicography and as such leads him to opt for explanation method.

#### 2.2.9.1. **Problems of lexical items with several designative functions.**

With regard to the problem of lexical items with several designative functions, Mpofu (2001: 244) says:

“A word in a language may have more than one lexical function. A lexical function is the naming of the basic concept to which a word refers. He continues to say that Shona language has several designative functions which are not obvious to the dictionary user, and as such equivalents may be absent in the target language”.

Furthermore Mpofu (2001) argues:

“A word’s designative function refers to the ideas that it represents in the extralinguistic world. He continues to say that the other designative function is that of sense extensions which are usually figurative, and as such the lexicographer should be able to capture such senses for the user’s benefit, that is, meaning understanding”.

Furthermore, Mpofu (2001: 244) mentions:

“The Shona–English dictionary has the problem of the absence of a reliable corpus, and choice of literature the compiler thought relevant. He says that both Hannan and Dale used a corpus in the form of card on which the words and the context were written and that they extensively made use of biblical literature and Bible translations of which the language is now archaic, and as such the corpus is unbalanced , unreliable and inaccurate in many respects. That is why in Hannan ,one finds unusual senses and word forms such as

*hafubhaki* (half-back) ,*angere* (angel ) instead of the familiar form **ngirozi** and **endekezi** (a volume of Bible, that is, the Old and New Testament printed as volume). Mporu (2001) goes further to remark that the Shona-English dictionary relied on traditional practices of lexicography, that is, (1) giving no encyclopaedic information, (2) focussing on structural and semantic equivalence”.

Hereunder follow Mporu (2001) ‘s examples of lexical items where the secondary designative functions are specific to Shona:

The term – *rara* (sleep) refers to a slow or stupid person

*Tendai akarara* = “Tendai is asleep”  
“Tendai is passive”  
“Tendai is behaving foolishly”

Mporu (2001:244) states further that neither Hannan nor Dale ever gave extended sense of the lemma – reason being that of the absence of reliability. He argues further that a Shona monolingual dictionary, *Duramazwi Rechishona* (DRC) presented many sense extensions, for example a second sense of *rara* is given as *Kana munnu akarara, aneng akapusa* (if a person is sleep ,it means that he/she is passive/foolish). DRC goes further to give the term – *pusa* in several extensions namely, slow or stupid .or thickheaded and unable to think –furthermore something is easy or even light in weight. Lastly Mporu (2001) mentions that Dale gives the sense of being passive or foolish, while Hannan gives the meaning of a thing or task being easy.

Another Shona word by Mporu (2001: 244) is *mai* which refers to one’s own mother, and also addresses one’s mother’s sister and one’s uncles’ (father’s brother’s) wives and as a respectful term for any female who is assumed to be married. Dale gives the senses of “mother” and *maiguru* (mother’s elder sisters) and *mainini* (mother’s younger sister) but does not give the sense of respect. Hannan gives the sense of “mother” and of the title “Mrs”. Hannan does not give the senses of *maiguru* and

*mainini* and as such it means that their coverage is deficient. Dale too does not give the sense of “Mrs”.

Furthermore, Mpofu (2001: 244-245) presents the Shona word **mukadzi** which refers to a woman but can also be used figuratively to refer to men in a negative way. For example John **mukadzi** means that “John is a woman” but John being a man. Such a statement would mean that John is either a coward or good –for –nothing. Furthermore **mukadzi** may positively refer to a woman regarded as being good in everything she does, for example **Chenai mukadzi** means that “Chenai is a woman” but what is actually meant is that “Chenai is a good woman on whom one can always rely”.

According to Mpofu (2001: 244-245) similarly, the word **marume** refers to a man but it can furthermore refer to an economically independent woman who has managed to move into the domain usually occupied by men. **Marume** can furthermore refer that John is a man but can furthermore mean that he is a man worth his salt. He continues to say that none of these sense extensions is incorporated in Hannan and Dale and that the sense of **mukadzi** they include, are those of “woman” and “wife”. For **marume** they have the senses “man” and “husband”.

#### 2.2.9.2.1 **Culture-bound words**

Regarding culture-bound words Mpofu (2001: 246) says:

“Language is at the core of culture and no culture can exist which does not have at its centre a natural language”.

He continues to say:

“A language thus reflects a specific culture, and languages are different because they reflect different cultures. Shona has numerous terms that refer to traditional practices and artefacts and to cultural norms and rites, and as such there is a

translation problem between Shona and English due to cultural gap between the speakers of the source language and target language”.

Lastly Mpofu (2001) says:

“If speakers refer concepts which do not exist in another language, it is impossible to translate it with a word or short phrase from that language and that features which do not exist in the target language can refer them as cultural intranslatability”.

According to Mpofu (2001) culture refers to whatever a person must know in order to function in a particular society, and this knowledge is acquired socially. Furthermore, Mpofu (2001) says Sapir (1921) Whorf (1956) wrote extensively about the relationship between language and culture and as such their findings are known as Sapir-Whorf hypothesis which postulates that language and culture are inextricably related so that one cannot understand or appreciate one without a knowledge of the other He continues to say that the hypothesis says that language cultures, proceeding from different bases are fundamentally different and are incommensurable with each other. He says that this problem can be seen in any bilingual dictionary especially when it comes to terms that deal with culture.

Regarding the relationship between language and culture, the researcher wholeheartedly supports Mpofu (2001)’s discussion; because language can be considered as a cultural practice, and that it is both an instrument to and a product of culture. In other words individual people learn the values, norms, beliefs, views, and behavioural patterns of their group through linguistic interaction and groups give expression to their cultural identities, and practise their cultural life not only through music, art, dancing, and dress, but also through language.

(a) Traditional ceremonies and games

Mpofu (2001: 247) agrees:

“Traditional ceremonies and games in Shona mark different events, mostly rites of passage”.

Here follows Mpofu (2001)’s example of traditional ceremonies:

*Kurora guwa* - bringing home ceremony. It is a ceremony for bringing home the spirit of a person one year after his/her death and that there is no equivalent term in English because such a ceremony does not exist in English culture. On the other hand Hannan describes it as “the ceremony for uniting a *mudzimu* “(ancestor) with his fellow elders” while Dale defines it as “settle and incorporate spirit of dead person into the spirit world” Mpofu (2001) says that both lexicographers concur in that the ceremony has to do with a dead person’s spirit, but the point of deviation between them is that Dale gives an explanation in Shona first and then translates into English:

- (12) **rova guva** t:- *gadzira t. Kuchenura mweya*  
*womuhnu akafa (nenhumbi dzawo) kuti awe mudzimu.* vb settle and incorporate spirit of dead person (at *kurova guva* ceremony) into the spirit world.

Mpofu (2001: 247) says:

“Hannan’s explanations of idioms such as *-rova guva* are usually run-ons under a main verb, in this particular example under *-rova* (strike, beat) and that they take the form of citations: *Hatiiti zwokurova kana mushakbvu aiva tsvimborume*: we do not carry out the ceremony for uniting a *mudzimu* (ancestral spirit) with his spirit elders when the deceased was unmarried”.

From the above discussion Mpofu (2001) informs users/readers that every nationality has its own practice and language which is completely different from that of other nationalities. There is nowhere in Tshivenda culture where such a ceremony, for example, **thevhula** or **malombo** is discriminative to the deceased by identifying them as married or unmarried. The ceremony for uniting a *mudzimu* (ancestral spirit) with its spirit elders is usually held for every person who has passed away irrespective of status. Like the researcher has said above, the Shona culture differs from any other nationality's culture, hence it portrays different ways of cultural practice.

He says that the ceremony is one that non-Shona speakers do not practise and they will not understand it unless taught about it, and that the concept **kurova guva** is intranslatable it cannot be explained to an English speaker in a word or phrase. It can be done in a long definition that contains encyclopaedic information. Let us look at the following example:

- (13) **rova guva** - ceremony held after a year of a married person's death to bring home his/her spirit so that he/she may guide his /her family. (bringing home ceremony)

Cultural words can best be handled by giving encyclopaedic information.

With regard to traditional games Mpofu (2001) says:

“They are often also culture-bound. For example, the game of *nhodo*- a game where girls usually play with pebbles, whereby a player will toss one into the air and before she catches it, she could have managed to pick-up another one out of the hole. Both Hannan and Dale give the definition as “game similar to ‘Jacks’. This explanation informs the user that it is a game close to the one he/she could be familiar with, but it is not an exact equivalent of that game. He says that these words seem encyclopaedic information that must be given in bilingual



dictionaries in order to assist users to know how the game is played so that the user gets an idea in order to link it to the one he/she knows”.

(b) Customs

According to Mpofu (2001: 248) Shona people observe many customs and as such these customs pertain to rites of passage. For example: *roora* (lobola) *Roora* is the money or cattle usually paid to in-laws as a way of seeking permission for him to live with their daughter as his wife. It can be translated into English as “bride price”.

Another term is *pwanyaruzhowa*. It is made-up of the verb *pwanya* (break) and the noun **ruzhowa** (hedge). Literal meaning: A man, who will have to come to marry one of the daughters, has broken the protective hedge around the homestead in order to gain entrance to her. The term refers to the lobola money or beast that man has to pay for disturbing the peace of the homestead by wanting to take one of the daughters. Hannan defines it as “that one of the beasts of the *danga* (to do with cattle) part of **roora** that is not returnable in the case of divorce”

Mpofu (2001: 248) says:

“The term *matsvakirai kuno* has also no equivalent in English. It refers to the money that a man sends via his *munyai* (go-between) to the girl’s parents he has made to elope a way of informing them that he is the one who has their daughter. Hannan (1974) defines it as “one of the imposition of the father-in-law. Hannan’s definition lacks specificity and cultural content. In the *roora* customs, the father-in-law makes a lot of impositions that are regulated by a culture within which the custom is enshrined. With more information about the customs, Hannan (1974) would have been able to give more detail in his definitions”.

Furthermore, Mpofu (2001: 248) remarks that while it may be acceptable for bilingual dictionaries to give explanations where there are no equivalents; these explanations have to be clear and helpful to the target users. He says that the explanations given for the term *pwanyaruzhowa* and *matsvakirai* are not clear in existing bilingual Shona-English dictionaries and will not help either the Shona user who wants such terms explained well in English or the English user who wants to know the meanings of these Shona terms. Lastly, Mpofu (2001) says that when Shona speakers consult either Hannan or Dale, they find that their language and culture have not been properly described. Let us look again and see what a bilingual dictionary can be capable of achieving were it permitted to give encyclopaedic information for *pwanyaruzhowa*.

- (14) **pwanyaruzowa** - customary money or beast that is  
not returnable in the event of divorce, paid  
by the husband to-be to his in-laws for  
disturbing the peace of the homestead by  
wanting to take one of their daughters.

Regarding the customary money or beast that is not returnable, African cultures with special reference to Tshivenda, practises the same. When a man comes to marry, there is customary money known as **mapfangannyi** (who informed you that there is a young unmarried girl in the family). According to Tshivenda culture this is not returnable when the two divorce.

(c) Musical instruments

Regarding musical instruments Mpofu (2001: 249) mentions that what has been discussed of customs is also relevant for musical instruments. Some musical instruments are culture-bound. An instrument that is found among the Shona may not necessarily be found in other cultures and likewise, an instrument found in the English culture, may not be found among the Shona. The *mbira* is one instrument with peculiar to Shona music. It is an instrument with many keys fixed to a board which is then fitted to a gourd that has been scraped so that it resonates well, and it is played

with the fingers. The instrument has no English equivalent. Hannan describes it as a “small many-keyed musical instrument, while Dale gives the same definition, adding “Shona piano” as further explanation. In both these cases, the descriptions are imprecise because they focus on equivalence. As a consequence of culture-boundaries this equivalence is not possible.

Mpofu (2001: 249) says:

“The *marimba* is another instrument played by the Shona. This instrument is made of oblong blocks that are fitted onto a frame that has resonators such as gourds of different sizes attached underneath and that the player beats the block with a padded stick and, depending on the size of the instrument, he/she can either sit or stand when playing it”.

Like the researcher has said in the previous paragraph, African cultures are linked or show great similarity to each other. Their interrelatedness is also realized in the Shona musical instrument *marimba* which resembles the Tshivenda musical instrument **mbilamutondo** (zylophone). The Shona musical instrument *marimba* shows or proves that Africans, with special reference to Vhavenda, originated from the north, that is, Central Africa.

According to Mpofu (2001) Dale (1981) and Hannan’s(1974) explanations are correct but they are not precise. Simply to say that an instrument is many-keyed presupposes that the user knows something about the instrument’s make-up, shape, size and composition. He argues further that, where there are no equivalents in the target language, as is the case here, then the explanations should be clear enough to create a precise image in the mind of the user. A suggested sample definition for *hwamanda* would be:

- (13) **hwamanda** - musical instrument made out of animal horn, for example, Kudu, that is scraped and made hollow inside, and blown by the player to accompany drums for dances.

Finally Mpofu (2001) remarks that all the examples presented have no one-word equivalents in English, therefore the dictionary should describe or explain them in the article.

(d) Conclusion

In conclusion Mpofu (2001: 250) remarks that; the shortcomings of earlier Shona-English bilingual dictionaries are that definitions were made brief and that these bilingual dictionaries relied on the traditional norms of bilingual lexicography, that is, of giving them equivalents and not adequate explanations or encyclopaedic information. He says that the procedure did not suffice and that more needs to be developed. He continues to say pictures or sketches could also be employed, as in Dale, to show the referents of some words in order to make the concepts clearer.

Furthermore, Mpofu (2001: 250) suggested that traditional lexicographic practices should be abolished in order to produce better products and as authoritative sources of references and research, bilingual dictionaries fall short of their expectations because of the way they handle a variety of *lexemes* in their articles.

Mpofu (2001: 250) continues:

“When users consult dictionaries they will in most cases be looking for the meanings, and examples such as those cited in this articles, immediately show that the Shona-English bilingual dictionaries give inadequate explanations because of the lack of details that characterises these lemmata. The user will thus fail to get the correct meaning of words and concepts

found in a language, and, in turn, they get limited information about the target language form”.

From the presentation of the Shona-English bilingual dictionaries, the researcher is entitled to say that almost all traditional dictionaries require to be reviewed and be compiled according to the new lexicographic procedures and principles, otherwise they will become ineffective to the present generation and the generations to come.

Mpofu (2001) concludes by saying that these problems can be overcome by changing the general practice in bilingual Shona-English dictionaries and other bilingual dictionaries of simply giving lexical equivalents, and, at least for some *lexemes*, shifting more to the direction of giving phrases or encyclopaedic information in the form of pictures. In addition to the above, Mpofu (2001) says that there is also a need for electronically processed *corpora* to reveal extended senses so that, where necessary, the entry shows a wide variety of uses.

## **CHAPTER 3**

### **CULTURAL, SCIENTIFIC AND TECHNOLOGICAL ITEMS IN THE TSHIVENDA TRANSLATION DICTIONARIES.**

#### **3.1 INTRODUCTION**

Cultural items are regarded as established words or terms that exist and are used in a particular society by a specific cultural or ethnic group. Each cultural group has its own items or words that are used for communication or through which knowledge is disseminated from generations to generations.

Cultural items differ from one ethnicity to the other, for example, Tshivenda cultural items are not the same as that of the Tsonga's, and they cannot be employed in the same context as languages are not the same.

Cultural concepts came into existence when individual groups of people learn the values, norms, beliefs, views, and behavioural pattern of their group through linguistic interaction, and these groups give expression to their cultural identities and practice the cultural life, not only through music, art, dancing and dress, but also through language (Ndoleriire 2000: 274). Accordingly, one clearly sees the link between people's way of life and their language. In other words, language and culture are intimately related, and language is a key to understanding culture. A language, that is, items, words, concepts etc, is a part of culture and culture is a part of a language; the two are intricately interwoven such that one cannot separate the two without losing the significance of either language or culture.

The relationship between culture and language is a major issue in cross-cultural communication. Ndoleriire (2000: 272) points out that language can be considered as a cultural practice, and that it is both an instrument to and a product of culture. He adds further that 'the different languages spoken by different groups of people who have the same culture are used to express cultural norms and practice which are the same in those groups of people.' Therefore, it is apparent that culture is learnt through

human interaction and linguistic communication and that both language and communication are functions of culture.

Cultural items are regarded as those concepts that are familiar and perceived by the source language speakers only, and because of their unfamiliarity to foreign language speakers, they cause serious problems to target language users or are misunderstood unless there is cultural overlap between the source language and the foreign language.

The term culture can be defined as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression.

According to Kotze (1999: 91), culture is the sum total of a social community's behaviour patterns, including the rules on behaviour and its (material and immaterial) results. She says that language may be considered to be a cultural product and part of the manifestation of cultural-specific behaviour.

Kotze (1999: 91) continues to use Alexander and Kumaran (1992: 11-14)'s words when quoting Taylor (1872) 's definition of the term culture as "that complex whole which includes knowledge, beliefs, art, morals, law , custom and any other capabilities and habits acquired by man as a member of society." According to them, Taylor goes further to say that culture is often described as a learned or shared behaviour that is transmitted from person to person and from generation to generation by other men or elders of the society. In addition to their definition of the concept culture they say that it is an autonomous component of social action, and has an existence of its own, independent of individuals and is external to them. Thus, the cultural system, which is external to the individual, becomes a part of him, and the motivating force for social action. In conclusion, he says that culture is the total social heritage acquired by man as the member of the society.

Indeed, the study affirms with what Taylor (1982) says about social heritage, because every ethnicity has its ways of living behaviour, beliefs, etc that categorize human beings into different ethnicities.

With regard to the concept culture, Helman (1994: 2-3) reiterates Keesing's definition of the concept culture as systems of shared ideas, systems of concepts and rules and meanings that underline and are expressed in the ways that human beings live. Helman (1994) continues to say that culture is a set of guidelines (both explicit and implicit) which individuals inherit from elders as members of a particular society, and which tells them how to view the world, how to experience it emotionally, and how to behave in it in relation to other people, to supernatural forces or gods and to the natural environment. Helman (1994: 2-3) continues to say that culture also provides them with a way of transmitting these guidelines to the next generation – by the use of symbols, language, art and ritual. When arguing further he says that culture can be seen as an inherited 'lens' through which the individual perceives and understands the world that he inhabits, whereby the individuals slowly acquires the cultural 'lens' of that society. Helman illustrates one aspect of this cultural 'lens' as the division of the world and the people within it into different categories, each with their own name. For example, all cultures divide their members into different 'social categories' – such as 'men' or 'women'; 'children' or 'adults'; 'young people', or 'old people'; 'kinsfolk' or 'strangers'; 'upperclass' or 'lower class'; 'able' or 'disabled'; 'normal' or 'abnormal'; 'mad' or 'bad'; 'healthy' or 'ill'.

When compared with any other language, Tshivenda language has numerous cultural words, and these items are familiar to Tshivenda speaking people only and unfamiliar to foreign speakers unless if such people have learned the language.

Now, when going through translation dictionaries, the researcher realized that some lexicographers are confronted with or have experienced the prevalence of zero-equivalence, and this is always the case with English or any other language. Zero-equivalence refers to a case where a lemma or source language form does not have an appropriate or direct translation equivalent in the target or foreign language. The prevalence of zero-equivalence refers to a situation where the lexicographer cannot find an equivalent to the presented cultural or scientific/technological item. Van Warmelo (1989), a Tshivenda lexicographer has included cultural items in his translation dictionary (*Venda Dictionary*), even though they are not presented in accordance with the lexicographic principles, because they are insufficiently defined



and there is no single introduction of ostensive addressing in order to improve insufficiently defined articles for the users to achieve communicative success, and to employ such items in different contexts.

Tshivenda, like any other African language, consists of many cultural words and these are divided into the following clusters: Ecological, Material, Social, Religious and Artistic concepts: Hereunder follow few examples of the above-mentioned clusters:

<b>a. Ecological Concepts</b>				
This consists of geographical concepts.				
<b><u>Fruit</u></b>				
nombela				
nthu				
nzere				
mazwilu				
mavhungo				
tsuma				
mbubulu				
<b>b. Material Concepts</b>				
<b>Grass</b>	<b>Houses</b>	<b>Containers</b>	<b>Food</b>	<b>National Costumes</b>
lufhe	thondwana	ndilo	tshisese	shedo
dadasenga	tshivhambo	ludongo	mukonde	ngulu
bofhelo	themamudi	mvuvhelo	dovhi	nwenda
	tshamudane	mugurudo	bovhola	vhugoni
		mufaro	delele	musisi
		muthatha	thufhana	tsindi
		luselo		
		ngota		
		nkho		

	khali		
<b>c. Religious Concepts</b>		<b>d. Social concepts</b>	
thevhula	<b>Custom</b>	<b>Ritual</b>	<b>Political</b>
malombo			
mbila	luvha	domba	zwifhoni
matshomane	pfunda	mula	tshiendeulu
phasa	luvhedza	vhusha	tshitakani
<b>e. Artistic Concepts</b>	sikela	mudabe	
	khotha	mulagalu	
	losa	marobweni	
malende		musevhetho	
tshikona		tshikanda	
tshifase			
tshinzere			
tshigombela			
<b>f. Other concepts</b>			
vhurala	shenga		
mutomeri	nola		
lwala	ndobo		
govho	muuluso		
sevha	tshigude		

**Table 1: Tshivenda cultural concepts.**

In this chapter, the study will firstly focus its attention on the analysis of Tshivenda translation dictionaries with regard to the presentation of cultural, scientific and technological concepts. Furthermore, it will attempt to provide adequate suggestions to inadequately presented articles. Finally, the study will attempt to include ostensive addressing or pictorial illustrations next to the presented articles as a means or way to

define, demonstrate or explain further what the presented lemmata look like. The use of ostensive addressing in articles will be dealt with in two different ways. This will be that of presenting the above-mentioned cultural, scientific and technological lemmata with an aid of non-moving pictures and pictures showing movement (as an illustration of a verb)

Ostensive addressing, though not superior to other principles, is also regarded as the lexicographic approaches that assist dictionary users in achieving communicative equivalence. In other words this chapter will bring in ostensive addressing or pictorial as the way that assists dictionary users to achieve communicative success in Tshivenda bilingual and trilingual dictionaries.

### 3.2 **PRESENTATION OF TSHIVENDA CULTURAL CONCEPTS.**

In this section, an evaluation of Tshivenda translation dictionaries in terms of the presentation of culture-bound items is made, that is, whether cultural terms are properly presented according to the lexicographic rules and principles. In addition to the above evaluation, ostensive addressing in the form of real pictures will be introduced as an endeavour to present user-unfriendly articles.

Real pictures are those pictures that are specific to the items. In other words, they are those that seem to be actually existing as a thing or occurring in fact, objective, genuine, rightly so called, natural, sincere, nor merely apparent or nominal or supposed or pretended or artificial. These pictures show or point directly to the lemma.

#### **Van Warmelo's *Venda Dictionary* (1989)**

When going through the above translation dictionary, the researcher observed that almost every culturally-bound lemma lacks a translation equivalent, and instead, insufficient and incomplete surrogate equivalence is provided. Also most lemmata have been matched with their source language synonyms, and this in turn pose problems to the foreign language speakers because translation equivalents of such

lemmata are not presented and as such users are unable to comprehend the meaning of such lemmata.

Furthermore, Van Warmelo (1989) never attempts the inclusion of ostensive addressing in his translation dictionary. Nobody can really specify a case where ostensive addressing was used by Van Warmelo, except that one might just assume that it might be either exhaustion or time factor. One is tempted to present this reason because there is strong belief that Van Warmelo (1989) is conversant with the lexicographic principles, and as such he should have included them. Now, as the introduction of pictorial illustration is the study's main concern, the researcher is going to include them because without them users are confronted with serious confusion of failing to understand and remember cultural, scientific and technological lemmata.

Let us consider the following presentation:

- (1) **ngomalungundu** – sacred drum of the Senzi (Singo) most recent invaders of Venda. (1989: 274)

Regarding the above article, it is quite obvious that the lexicographer provides insufficient surrogate equivalent which does not lead target dictionary users to understand fully the meaning of the item **ngomalungundu** and how this referent looks like. The above presentation does not provide the real meaning of the item **ngomalungundu**, and this might confuse target users as they will assume that every Venda drum is known as a sacred drum or **ngomalungundu**, and thus is not the case in Tshivenda culture. In this way non-Tshivenda speakers are confronted with a serious problem of misunderstanding what the lemma **ngomalungundu** really means and refers. The above presentation really disadvantages the target user of a dictionary and he/she prefers to know as to which occasion is **ngomalungundu** used, when, where and by whom is it beaten and finally for what purpose. Furthermore, **ngomalungundu** as a sacred drum is connected with or dedicated to a god, and now, the target language user of a dictionary will be interested in knowing the space where this god is situated in the drum **ngomalungundu**, and lastly how he/she performs

his/her duty in such an enclosed drum. In this way the dictionary user becomes astonished and is unable to understand the above definition of the item **ngomalungundu**. This means that when the lemma **ngomalungundu** is translated into English, there is a prevalence of zero-equivalence.

The cultural item **ngomalungulu** is a compound noun constituted from two different morphemes (categories) such as a noun, **ngoma** and an idiophone, **lungundu** expressing the word of a particular action. The noun **ngoma** refers to any Venda drum such as **tshitundu** which is sometimes known as **ndalamo**, **khavha-khavha** which originated from and is famously utilized by the **Manenzhe** group. **Mutulagole** is another Vhavenda drum and it is associated with the **domba** dance (traditional school for girls where girls dance in train-like movement). When **mutulagole** is beaten, Vhavenda people release their daughters to join the **domba** ceremony. Drums such as **tshitundu (ndalamo)**, **khavha-khavha** and **tilimotose** are beaten in all Vhavenda important occasions with the accompaniment of **tshikona** (musical reedlike pipes prepared into different sizes which when blown by either males or females, produce a melodic sound). The idiophone, **lungundu** simply refers to the sound echoed by the beating of the drum. One can simply say that the idiophone **lungundu** conveys the idea of an echoing sound of the **ngoma**.

**Ngomalungundu**, as famously known as sacred drum, refers to a drum which is connected with or dedicated to a god and is beaten at night during war days when Vhavenda nation invades and kills the unwanted (hostile) nationality. Now, when Vhavenda hostiles, especially whites and Vhangona listen to this unfamiliar echoing sound produced by the beating of **ngomalungundu**, they become somehow frightened because they are unfamiliar to it. These hostiles interpret the echoing sound as something dangerous, especially when it is beaten during the night, and because of fright they stay indoors, and as such this gives opportunity to Vhavenda soldiers to encircle and murder them while asleep. Vhavenda nation prefers to occupy areas near the mountains, and during the night, when there is no noise, the echoing sound usually worsens, and this compels hostiles to stay indoors. To Vhavenda soldiers, when hostiles stay indoors due to fright caused by unfamiliar echoing of the beating of **ngoma**, they assume that their **ngomalungundu** is connected with gods, and these

gods, because of the muti powers invested in them, cause their hostiles to become easily unconscious whereas it is not the case.

Given the fact that it is culturally bound the concept **ngomalungundu** is a traditional large pot-shaped wooden Senzi (Venda) invader's sacred drum, which according to Vhavenda belief, when beaten during war nights, causes hostiles to become unconscious and fall asleep to give Senzi invaders opportunity to encircle and murder them while still in an unconscious state.

One cannot just easily assume that there are gods with muti power in the **ngomalungundu**, but it is an allegation that there are human hands inside it that beat it. **Ngomangulungundu** is alleged to be covered with a human skin - hence enemies become unconscious. A question may arise in the following manner from the hostiles: "Why does this action take place during the night only and not during the day?" This is really convincing to everybody that if the beating of **ngomalungundu** occurs during the day it might cause hostiles to become aware and attempt to defend themselves. Vhavenda nation encircles and murders its hostiles because hostiles are afraid of the unfamiliar echoing sound at night which hostiles interpreted somehow differently as dangerous.

With regard to the lemma **ngomalungundu**, the lexicographer should have used a real or existing picture in his translation dictionary. When visualizing the picture, users are able to associate it with the definition presented above, and this will cause users to learn, understand and assimilate the lemma **ngomalungundu** easily.

When commenting about the inclusion of pictorial illustrations in translation dictionaries, Linker (1971: 68) says:

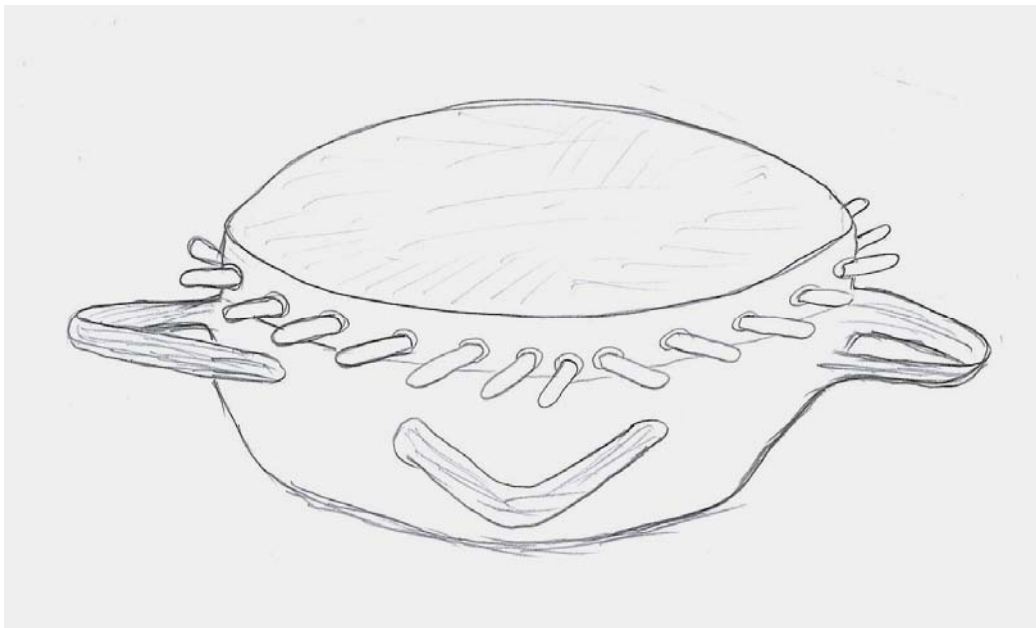
"Pictorial illustration can be employed in the bilingual dictionaries to illustrate objects familiar to the user as well as those cultural – bound items which are peculiar to the foreign language"

When affirming with what Linker (1971) says about pictures, Mphahlele (1999: 05) argues further:

“Pictorial illustrations are very important in translation dictionaries because a user is not memorising what is being illustrated.”

Obviously, the researcher concurs with Linker (1971) and Mphahlele (1999) when they write about the importance of pictorial illustration, because whenever they (illustrations) are introduced in the dictionaries, learning and understanding of lemmata become very simple. When dictionary users glance at the picture, it simply defines itself and as such the user does not memorise the lemma. Indeed pictures assist the user in comprehending what intranslatable culture-bound items refer and mean.

Given the fact that it is culture-bound, the concepts **ngomalungundu** should have been much better in the following fashion:



(This picture has been increased for the sake of this study)

**Figure 1: ngomalungundu** – sacred drum of the Senzi (Singo) most recent invaders of Venda. (1989: 274)

One can argue that the above presentation signifies adequate and user-friendly entry of the article in the translation dictionary, and this presentation further explains what the cultural-bound item **ngomalungundu** looks like. The inclusion of ostensive addressing as above, causes the dictionary users to learn and understand items without difficulty than to memorize translation equivalents as they appear in the microstructure.

The diagram stimulates the user's interest and facilitates learning. Obviously the user's crucial problem of misunderstanding an article **ngomalungundu** will have been solved. He/she is able to associate the picture with the presented article, and this facilitates coordination. After retrieving semantic information, a non-Tshivenda speaker will definitely become a competent user of the language, and as such he/she will never become confused or experience communicative embarrassment.

Furthermore, a user will never forget the article **ngomalungundu** because immediately he reads it, an image of such referent is formed in the mind and as such he/she will be able to use it in any context. Schwarcz (1982: 9) affirms with the above comment when he/she says that means of expression and communication is based on the fusion of different media, that is, items and pictures, and the two media have fulfilled, and fulfil today, a variety of common functions so essential to culture that people could not imagine existing without them.

Furthermore, the moment when a user sees the diagram's appearance, that is, the leather, wooden sticks mounted in the holes, wooden portion on which the skin is stretched and the handles, becomes interested, convinced and believes in the magic. In addition to the above, a user will be able to differentiate **ngomalungundu** from any ordinary **ngoma**.

Even though a user has retrieved the required semantic information for the article **ngomalungundu**, he/she is still faced with the problem of magic or muti powers in it. Since the referent is associated with gods and their magical powers, the picture will definitely arouse user's interest for willing to know how this magic functions and leads hostiles to become somehow unconscious. Furthermore, he/she will be



interested in knowing the contents of the sacred drum and even how these contents execute their magical task.

When glancing at the picture and simultaneously reads the definitions of the culture-bound **ngomalungundu**, a non-native language speaker or user may sometimes ask him/herself different questions: “Are the Singo-Senzi group of Vhavenda still in possession of **ngomalungundu**? Are they still using it for its purpose? If not, how are they surviving without it? If dispossessed and displayed at the museum, how are the contents in terms of the condition? If dispossessed has they (Singo or Senzi) replaced it by something else that possesses equal muti or magical power to execute its task during war days?”

When an elderly Muvenda dictionary user looks at the picture of a dispossessed **ngomalungundu**, he/she obviously feels somehow deprived of his/her most powerful traditional war equipment.

Furthermore, when non-native users of the language look at the above historic picture of **ngomalungundu**, they might be somehow motivated in such a way that they become interested in visiting places such as museums wherein this historic drum is kept for safety and inspection, and in this way the country, with special reference to Limpopo Province, where almost all of the Vhavenda are geographically situated, will be economically developing.

Generally speaking, ostensive addressing helps to explain an article further and furthermore differentiates such an objects from others.

The idea of defining the culture-bound item **ngomalungundu** as a “sacred drum of Senzi (Singo) most recent invaders of Venda” is insufficiently presented, and this presentation is similar to the definition of a culture-bound lemma **mulagalu**, which is presented as “long pole planted in a circumcision lodge”. This culture-bound item is also insufficiently or fairly adequately presented, in the sense that it confuses and misleads users. Inexperienced target language users of a dictionary may assume that the above definition is quite sufficient or comprehensive, while to those source language male users who have attended and graduated in the initiation school regard it

to be insufficient and not comprehensive. Target language users may have an impression that any planted pole in circumcision school is known as **mulagalu** which is untrue. This kind of presentation does not lead users of a dictionary to retrieve the required semantic information but to communicative embarrassment. Furthermore, it empowers them to become incompetent users of the language because they will apply the culture-bound lemma **mulagalu** in the context of an ordinary pole, which will be totally unacceptable.

Instead of defining the term **mulagalu** this far, the lexicographer should have further investigated exactly what the function of the term **mulagalu** is, how the referent looks like, and lastly when is such a pole planted in the circumcision school. One is not hesitant to predict that the above defined culture-bound concept clearly indicates that both the lexicographer and his assistant compiler are insufficiently knowledgeable and they never attended the Vhavenda circumcision ceremony.

The word **mulagalu** is a ± 6m long white pole with a stuffed owl attached to the top, planted in circumcision school one or two weeks before the circumcision ceremony comes to an end, which serves to inform community members and others that the ceremony is about to close.

**Mulagalu** plays several important roles in the initiation school, and as such it is not planted for decoration's sake. It plays a major role in the sense that it brings joy to every participant in the circumcision school, be it initiates, initiates assistants (**midabe**) male adults, and eventually mothers and girls in the community. One of the most important roles is that initiates are soon going to be released or freed, that is, to go home. **Mulagalu** signifies that an initiation school is nearing its end, and that the initiates will soon be at liberty to go home. The second important role is that when **mulagalu** is planted in the circumcision school signifies a joyous moment for the initiates because for the first time of their life in the initiation school period, their food is served with saltless beef. This really serves as a joyous moment. The third major role is that **midabe** (initiates assistants) also are soon going to be free to meet or have sex with their loved ones, because during the initiation school period, it is strictly prohibited for **midabe** to have sex in the community and simultaneously visit and

care for the initiates in the circumcision school. The reason for such prohibition might be of the initiates' health conditions. The final important role is that of the initiates' assistance, girls and mothers in the community. When they see or hear that **mulagalu** has been planted they become happy because they are aware that they are soon going to be relieved from cooking stiff porridge (**tshivhanelo**) (in the case of mothers), transporting porridge (**tshivhanelo**) and wait for the wooden dishes at delivery point after feeding (in the case of girls), and lastly transporting porridge to and fro the initiation school (**midabe**). Indeed, people have to be delighted when they see **mulagalu** planted in the initiation school. Furthermore, relatives in the community become aware that they are going to welcome their beloved boys from the initiation school.

**Mulagalu** has its discouraging factors. The most disturbing factor is that mothers or relatives in the community as a whole are not sure as to whether their beloved children are still alive or not, and whether they are going to well-come them back home or not. Experience has taught community members that not all of their children return to their homes, and the cause might be illness or faulty operation, as nobody, the operator inclusive, is perfect or an expert in the operation process.

An article of **mulagalu** does not have sufficient translation equivalent, and as such it is unknown to target speakers (English). It is a culture-bound word only found in the source language, that is, Tshivenda. An English or target language speaker can understand the above culture-bound word better if something like a picture is provided. Therefore, Tshivenda dictionary compilers/lexicographers should always be able to deduce as to whether an article has either linguistic or referential gap, so that he/she be able to know exactly which encyclopaedic information to introduce to such a gap. Improvisation of a real picture will assist convey sufficient information for the bilingual or trilingual dictionary user to understand the culture-bound item **mulagalu** and thereafter be able to employ it in the correct context.

In order to consolidate the above comment, Mphahlele (2001: 34) says:

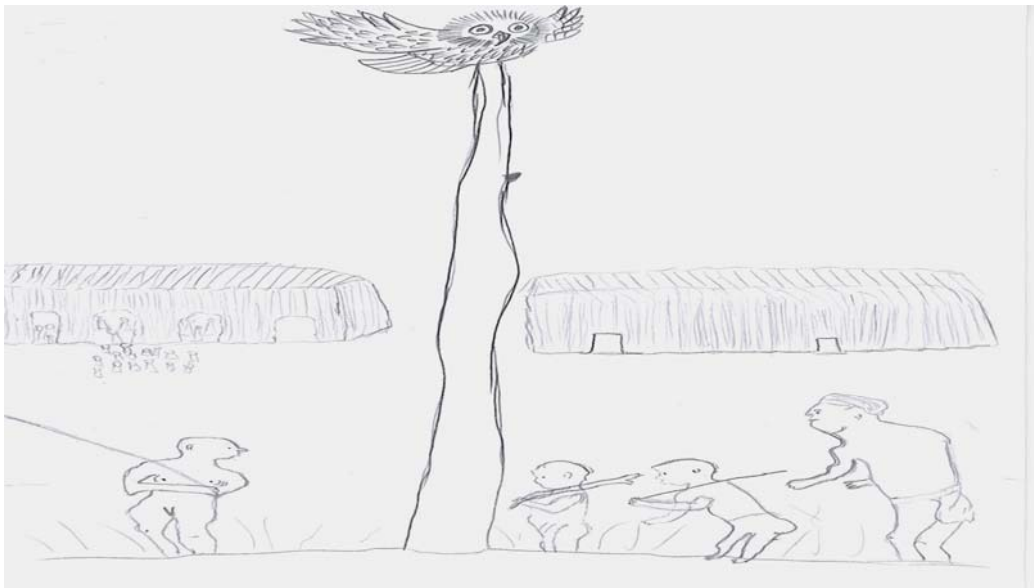
“It is not only words of a language that assist the user to achieve communicative success, but also pictorial illustrations (if used correctly) contribute to the achievement of communicative success”.

Regarding this, Bergenholtz and Tarp (1995) say:

“Pictorial illustrations may elucidate (explain or make clear) the information provided in the dictionary articles or in the encyclopaedic section”

Obviously, any user or reader who comes across culture-bound articles with their supporting pictures understands easily. Pictures are important in the dictionaries and they usually assist non-native language users to understand what culture-bound articles are all about. In other words when non-native dictionary users look at the pictures they simply remember what the articles mean and pronounce them correctly and as such it is said that they have achieved communicative success.

The following illustration will assist target language speakers much better:



(This picture has been increased for the sake of this study)

**Figure 2:** Mulagalu- long pole planted in a circumcision lodge.

In the above presentation, dictionary users are able to see what is being referred to by the lemma. After seeing this illustration dictionary users will be able to know how the object to which the lemma **mulagalu** refers looks like. This will therefore empower them to communicate successfully in all contexts where the equivalent of a cultural item **mulagalu** is to be used. Since ostensive addressing or pictorial illustrations have the function to show something or to point out (Gouws 1999: 30), they assist dictionary users in their search for a better comprehension of a lemma. If dictionary users have a better comprehension of lemma, he/she will be able to communicate easily, because pictorial illustration complements the verbal presentation in the target language. In other words, immediately when a dictionary user sees the picture of **mulagalu** next to article, he/she instantly associates the two, that is, a picture and an article, and as such it becomes easy for him/her to learn and understand the presented article than to just memorize it as it appears. This means that whenever the lemma **mulagalu** is applied in the translation dictionary, an image of the referent is rapidly formed in the mind of the user and as such the user will never forget it, and instead he/she will be able to use it in any context without difficulty.

Furthermore, when non-native users of a dictionary come across a picture of a white, long unbranched and without barks, and its top part with the carcass of a stuffed owl, they are able to really differentiate it with any other pole, and as such they will immediately know it as **mulagalu**, a pole which signifies the ending of the initiation school period. Furthermore they will be able to understand it as the pole that cannot be planted anywhere except in the circumcision school. Therefore the study may rightly point out that the employment of pictorial illustration facilitates coordination between source and target language in the sense that when users look at the diagram they simply associate it with the lemma in the macrostructure of the dictionary. Pictorial illustration can be applied as microstructural entries to enhance semantic and communicative function in bilingual dictionaries. This simply means that even if the presented lemma has neither direct translation equivalent nor surrogate equivalence, a picture plays an important role on its behalf. In other words, when a user is confronted with a problem of misunderstanding the insufficiently presented lemma, pictorial illustrations come to his/her rescue in the sense that they substitute an equivalent, and

as such when glancing at such a picture, they begin to notice its relationship or similarity with the lemma.

Obviously, when the article **mulagalu** has been presented together with the picture next to it, such presentation will make it easy for the foreign language users of dictionary to understand. The picture helps illustrate or make clear surrogate equivalence for the cultural item **mulagalu**. The inclusion of ostensive addressing to any presentation, cultural items inclusive, assists target language users of dictionary to comprehend easily and instantly.

The diagram is unique and it brings forth to target language users (English speakers) an impression of Vhavenda rituals or rites. In other words, African rituals, Tshivenda inclusive, are different from that of the western nationalities. Even though foreign dictionary users have the desire to visit Africans initiation schools, unfortunately it will be impossible because not everybody has permission to trespass or have freedom to visit it except those who have graduated in this specific ritual.

When compared with the previous presentations of the culture-bound lemmata, namely **ngomalungundu** and **mulagalu**, the culture-bound item **ngulu's** definition is also inadequately and insufficiently presented, and as such this article is most problematic to target language users of translation dictionaries. For the lexicographer to define the lemma **ngulu** as "tsindi of a chief" does not serve any purpose or supply target language users with any semantic information. Where on earth can a non-Tshivenda user of the dictionary be able to understand the culture-bound article **ngulu** or **tsindi** before such an item is somehow comprehensively illustrated to him/her? The presentation of the culture-bound article **ngulu** or **tsindi** really leads target language or non-native language users to communicative embarrassment in the sense that they will never attempt to understand it at all, because the cultural word **ngulu** or **tsindi** is totally unfamiliar to non-native speakers of the language. What is expected of non-Tshivenda users of the dictionary is just to memorize the article **ngulu** as it stands, and later attempt to employ it in a wrong context. In other words most of Van Warmelo's entries do not lead non-native users of translation dictionaries to achieve semantic and communicative success. The above presentation really portrays that the

lexicographer somehow neglected or ignored some of the lexicographic principles of attaching the genus differentia to the above culture-bound lemma for his/her non-Tshivenda speakers to understand or achieve communicative success.

The culture-bound lemma **ngulu** simply refers to the chief's loin dress made of a triangular piece of soft skin tied around the loins, the longest tip, (which has side-flaps) then passed between the legs and tied behind.

According to Tshivenda culture, the lemma **ngulu** is a synonym of the item **tsindi**. Both **ngulu** and **tsindi** are constituted out of the soft skin from an animal that often stays in the river named as **ngululu**. The word **ngulu** originated from an animal called **ngululu**. There is no difference between **ngulu** and **tsindi**, but the naming becomes the point of discussion. According to Tshivenda culture, there is a special language used at the chiefs places of living for naming objects, hence we have the item **ngulu** which serves as traditional protective clothes employed by male chiefs only to protect private parts in substitution of trouser because there were no trousers, etc in olden days. The cultural attire **tsindi** refers to the traditional protective clothes worn by ordinary Vhavenda males, not chiefs. This too, is employed as male's protective clothes in replacement of trousers in the olden days. Hence this study mentions that there is no difference between the object **ngulu** and **tsindi**, and the naming of this object differs only when it comes to who wears it. If it is worn by a chief, it is named **ngulu**, and if worn by an ordinary Muvenda male, it is known as **tsindi**.

Few examples of names used in the chiefs' palaces follow hereunder:

<b>English</b>	<b>Chief Language</b>	<b>Ordinary Language</b>
meat	pfumi	nama or tshisevho
porridge	malinga	vhuswa
wife	mutanuni	musadzi
die	dzama	lovha or fa
pestle	tshanda	lufo
water	madzivha	madi

**Table 2: Language used at the chiefs palaces.**

When confronted with the problem of insufficient definition of culture- bound lemma **ngulu**, Van Warmelo (1989) should have resorted to the principle of ostensive addressing. Ostensive addressing is another lexicographic principle that helps the lexicographer in defining or elaborating the cultural concepts.

Crawley (1977: iii) emphasizes:

“Pictures help the reader to understand the meanings of the words, and they are often labels which gives the reader extra vocabulary.”

Immediately after seeing the illustration or picture, the dictionary user will be able to know how the object to which the lemma refers looks like. The picture will definitely make the user communicate successfully in his/her daily practice where such a word is to be applied as a means of communication. When a dictionary user sees any label or picture in the dictionary he/she remembers the presented lemma easily, because a picture or label has a demonstrating, pointing or showing function.

Furthermore, Schwarcz (1982: 9-19) in *Ways of the Illustrator* says:

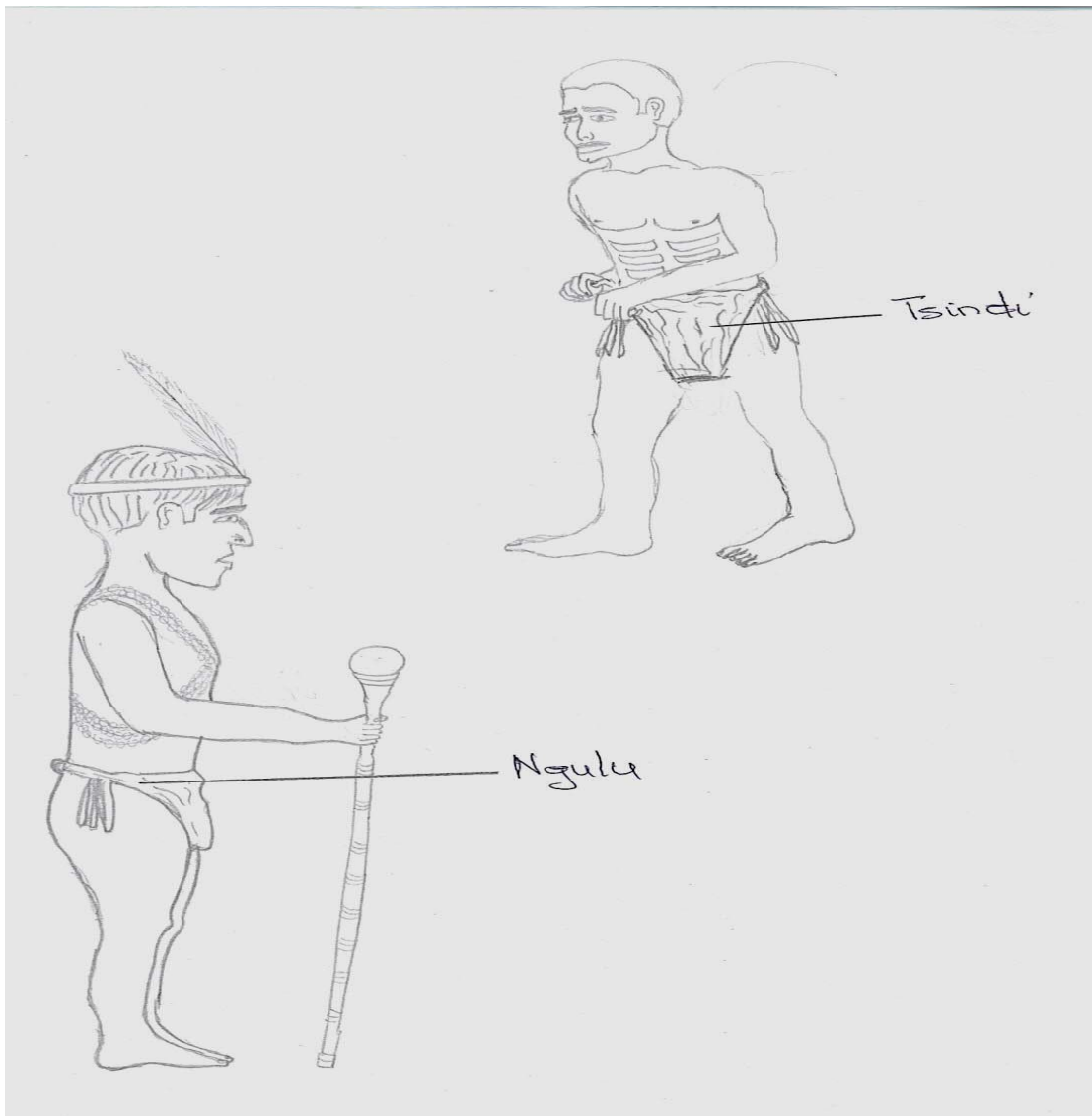
“Means of comprehension, expression and communication is based on the fusion of different media, that is, words or language and pictures, and the two have always fulfilled, and fulfil today a variety of common functions so essential to our culture that we could not imagine existing without them.”

Obviously, what Schwarcz (1982) says is genuine, because learning, especially for young and old target language users of dictionaries, becomes effective immediately when words or language is associated with pictures. Immediately they view a picture next to the word, users are able to pronounce the word and as such they will never forget it. Whenever they come across such an item, an image of such a picture is formed in the mind of the user. Hence, young and old target language users are able to



comprehend, express, communicate with any other individual and assimilate the words easily.

When the lexicographer defines the lemma **ngulu** as “tsindi of a chief”, the definition will not convey sufficient meaning. Van Warmelo (1989) should have included a picture that would supply a clear similarity between the lemmata **ngulu** and **tsindi** respectively, and would have appeared as follows:



(This picture has been increased for the sake of this study.)

**Figure 3:** ngulu - tsindi of a chief

From the above presentation, target language users can easily understand what the lemmata **ngulu** and **tsindi** refer and how the referents look like. In other words the above presentation will convey sufficient meaning to the English speaking people and they will be able to comprehend the lemmata easily.

Whenever non-native speakers of Tshivenda look at the provided picture of two people, they will be able to realize that **ngulu** and **tsindi** are similar to one another in the sense that they are worn on loins and all of them consist of a triangular soft skin with side flaps and the longest tip is passed between the legs and tied on the back. Furthermore, they will also notice that in the picture of two people, one with a feather tied on his head and a knobkerrie in his hand is not an ordinary person but a chief, and as such Vhavenda chiefs wear **ngulu** but not **tsindi**. On the top right-hand side, they see an ordinary man, without a feather and a knobkerrie and such a Muvenda man wears **tsindi** but not **ngulu**. In other words, dictionary users will realize that Vhavenda chiefs wear **ngulu** while an ordinary Muvenda male wears **tsindi**. Non-Tshivenda language users will also become aware that the language which is applied at the chiefs' vicinities is dissimilar to that used by ordinary Vhavenda citizens. Vhavenda chiefs and their families employ private or secret language in their areas even though it is not formalized as a spoken language but names are partly taught, learned and known by young Vhavenda generations in the schools.

After looking at the picture, non-native users of dictionaries will definitely become competent speakers of the language, because they will be able to know when and where to employ the cultural-bound items **ngulu** and **tsindi**. In other words, pictures of **ngulu** and **tsindi** will therefore empower users to communicate successfully in all contexts where the lexical items **ngulu** and **tsindi** are to be applied. Furthermore, non-Tshivenda users of the dictionary will obviously learn that a feather tied on the head and a knobkerrie in the hand signify that such a person is a respectful and honourable one, whilst an ordinary person deserves nothing of the sort.

A diagram in figure 3 assists in conveying meaning to non-native dictionary users in the translation dictionaries in the sense that whenever they read the definition of the lemma **ngulu** and simultaneously associate it with the

picture next to it, they experience no difficulty in understanding it. When paging through the translation dictionary where ostensive addressing is neglected and excluded, non-native speakers are confronted with the problem of failing to understand what the lemma refers, so it is strongly advisable for the bilingual and trilingual lexicographers to take pictorial illustration into cognizance when compiling dictionaries. The inclusion of ostensive addressing in the translation dictionaries encourages non-native speakers to learn instantly and with understanding.

When emphasizing further the improvisation of pictorial illustrations translation dictionaries, Bergenholtz and Tarp (1995) argue:

“Pictorial illustrations are given liberally in many special dictionaries as a supplement to or substitution for an equivalent or encyclopaedic information, and they may stand alone, speaking for themselves.”

The above quotation simply informs readers or users about the advantages of pictorial illustration. Bergenholtz and Tarp (1995) inform users that pictures, when presented in the translation dictionaries, increase understanding of the item's definition, and secondly replace or stand in the place of an item. In other words, this means that even if the item is not defined, the introduction of such a picture can be used by any non-Tshivenda speaker as a definition of unrepresented item. Pictorial illustration is an important tool that helps increase understanding, and furthermore, it is a definition itself in the sense that whenever a dictionary user glances at the improvised picture, it simply informs or reminds him/her about the presented lemma because a picture itself is regarded as an encyclopaedic information and as such it can be applied in the microstructure in substitution of the translation equivalents. The above comment is confirmed by theorists Bergenholtz and Tarp (1995) when they say that pictorial illustrations are given liberally in dictionaries as a supplement to or substitution for encyclopaedic section and it can be placed either in connection with the individual article or encyclopaedic section.

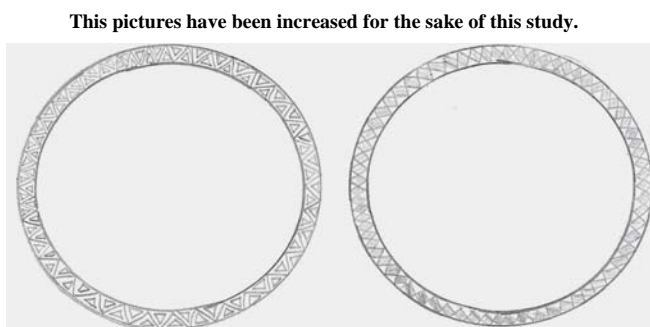
**Wentzel and Muloiwa 's (1982): *Venda Improved Trilingual Dictionary*.**

With regard to the inclusion of Tshivenda culture-bound lemmata in the above mentioned trilingual dictionary, the lexicographers hardly attempted them. Instead of presenting, culture-bound items, they concentrated mostly on transliteration, and other non-culture-bound words, and such transliterated items are presented without extralinguistic or encyclopaedic information that may assist target language speakers to understand what a transliterated lemma means. Most of these non-culture-bound items have their equivalents, and as such most problematic ones are those that have been borrowed from non-Tshivenda vocabulary.

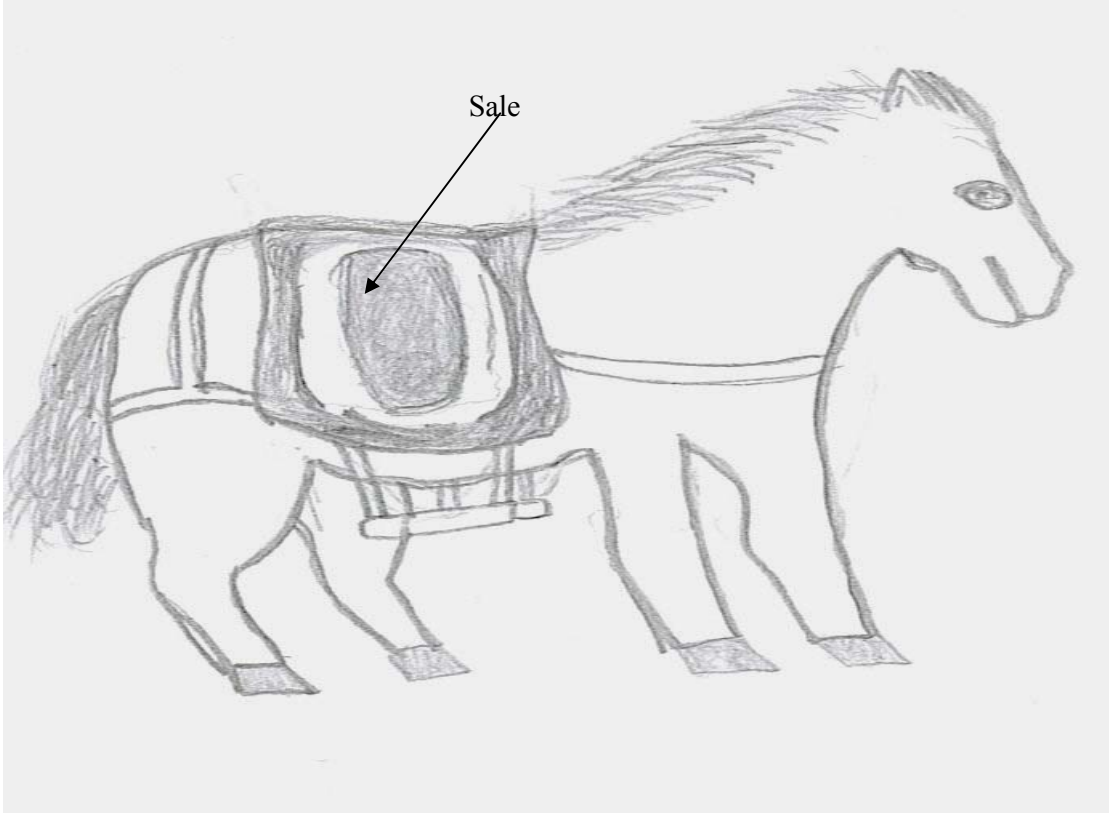
Hereunder follow several transliterated presentations from Wentzel and Muloiwa 's *Venda Improved Trilingual Dictionary* (1982):

(2)	Bangle	-	bengele	(1982: 156)
	Flag	-	fulaga	(1982: 170)
	Saddle	-	sale	(1982: 192)
	Teapot	-	thiphotho	(1982: 199)

The above presentation will not convey sufficient meaning because they have low level of translatability. Wentzel and Muloiwa's (1982) should have added extralinguistic information in the form of pictorial illustration so that speakers of the Tshivenda language who are unfamiliar with the referent are able to comprehend the lemmata. An illustration like the following would have assisted the users:



**Figure 4: bangle-bengele**



**Figure 5: saddle**



**Figure 6: teapot**

In the above presentation, dictionary users are able to visualize what is being referred to by the lemmata. After seeing the illustration, dictionary users will be able to know how the objects to which the lemmata **bangle**, **teapot**, **saddle** refer look like. This will therefore empower them to communicate successfully in all contexts where the above lexical items are to be applied. Therefore, we may rightly point out that the employment of ostensive addressing facilitates coordination between source and target language. Ostensive addressing can be employed as microstructural entries to enhance disambiguation and they have a semantic and communicative function in the dictionary. One can conclude by saying that if lemmata have a low level of translatability, it is advisable for the lexicographers to include pictorial illustrations.

When proceeding further with the analysis of Tshivenda translation dictionaries in terms of the presentation of culture-bound lexical items, the study will now in its attempt to solve the dilemma of inadequately and insufficiently presented articles, focus its attention on the improvisation of abstract pictures. The study has discovered that there are lemmata in the Tshivenda culture that deserve to be illustrated by abstract pictures for both the target and source language users to comprehend the insufficiently defined articles in the Tshivenda translation dictionaries. It has been realized that there are the so called abstract lexical items that cannot be elaborated or illustrated by the improvisation of real and specific pictures, hence the introduction of abstract pictorial illustrations.

According to Hornby's *Oxford Advanced Learner's Dictionary* (1989: 5) the concept abstract is something that exists in thought or as the idea but not having a physical or practical existence. Now when coming to abstract pictures, the researcher is entitled to refer them as those pictures which exist in one's thought but not having a physical or practical existence. In other words abstract pictures are those kinds of pictures that are unspecific, formulated or imagined in order to demonstrate problematic concepts. By problematic concepts one refers to those concepts that cannot be illustrated by an introduction of physical, specific, real or existing pictures. Furthermore abstract pictures refer to those pictures that are just improvised by lexicographers in the dictionaries in order to demonstrate problematic concepts. They are referred to as improvised or imagined pictures in the sense that the lexicographer just formulates or

creates images that eventually complement what the presented concepts mean, for the dictionary users to comprehend what is all about the presented concepts.

Furthermore, abstract pictures are regarded as important because they usually develop and define different kinds of actions in individual's days of existence. Abstract pictures are often utilized to demonstrate actions such as sickness, happiness, cold, air, cripple, blind, dive, germinate, herdboys, hug, burning, office, madness, learning, consultation, circumcision school, to portray one's culture, deaf and dumb, only to mention but a few. Without the inclusion of abstract pictures dictionary users will be unable to know how the above actions are represented because they are unspecific. Once different actions have been demonstrated by abstract pictures, the target language users understand the concepts and thereafter are able to employ them in different contexts.

Abstract pictures are really very important in facilitating coordination, and they too, can be employed as microstructural entries to enhance semantic disambiguation and they have a semantic and communicative function in the dictionary.

One becomes somehow surprised to see almost all dictionaries, both monolingual and bilingual compiled without abstract pictures except the Francolin's *Illustration School Dictionary for Southern Africa* developed by the *Dictionary Unit for South African English*. This dictionary, even though it appears thin, contains many abstract pictures that assist dictionary users in learning and understanding difficult action lemmata easily.

In the light of the above, this study aims at introducing abstract pictures in an attempt to illustrate problematic Tshivenda cultural concepts in the translation dictionaries. In other words the study will once more focus its attention to the presentation of cultural-bound items by Van Warmelo (1989) in *Venda Dictionary* and Muloiwa and Wentzel (1982) in *Venda Improved Trilingual Dictionary* (1982).

**Van Warmelo's *Venda Dictionary* (1989).**

In an attempt to analyse further the presentation of Tshivenda culture-bound concepts by Van Warmelo (1989), the following inadequately presented abstract article has been identified as the study's point of departure or discussion in this sub-section:

- (2)     **mudabe** –     one initiated into the rites of circumcision or  
                                Vhusha, still young and acting as instructor of  
                                neophytes and assistant (1989: 211).

Regarding the above presentation, it is quite obvious that the lexicographer could not provide or find an English equivalent, but instead, he managed to include incomplete or insufficient abstract equivalence. This presentation does not make target language dictionary users understand the meaning of the item **mudabe** well, and furthermore, how such a referent looks like. The above insufficient definition causes confusion to target language readers because they might assume that every initiated young person in the circumcision school is known as **mudabe**, whereas according to Tshivenda culture it is not the case.

The above definition of the culture-bound item **mudabe** really misleads the target users of dictionary and ultimately they will not understand it. The target language users of translation dictionaries might just confuse a Muvenda circumcised male with a European one or any other western circumcised male, since every male, be it white or black, undergoes the process of circumcision. The above presentation brings forth an impression that every circumcised male, irrespective of colour, is named **mudabe** whereas according to Tshivenda culture is not the case. We usually find circumcised males who did not attend the circumcision school of boys, but who have visited either hospitals or private doctors' surgeries for their circumcision or operation. Can this study call them **midabe**? It cannot. This is what makes this study to say that the presentation of the item **mudabe** confuses and misleads the target users of dictionary. When defined as above, the culture-bound article **mudabe** causes non-Tshivenda users of the translation dictionary to become incompetent users of the dictionary and as such they will obviously employ it in a wrong context. In this situation the study



concludes by saying that a non-Tshivenda speaker will definitely experience communicative embarrassment.

**Mudabe** is simply a traditional young male person who has experienced or attended circumcision school as an initiate, who by virtue of the powers invested in him by adults/ senior males of the ceremony, after being inflicted three to five sticks on his naked or bare back by a long thin stick, has the authority to care, assist, feed and instruct initiates in the initiation school, and such a person's top part of the body remains unclothed and he carries a stick on his shoulders until the circumcision school period culminates.

In addition to his duties, **mudabe** has the sole responsibility of transporting porridge (**tshivhono**) from the delivery point to the initiation school, and finally cares for the initiates operations during and after the circumcision school period.

For further elaboration of the item **mudabe**, the lexicographer should have improvised an abstract picture in his translation dictionary, and with the assistance of an abstract pictures, dictionary users are able to learn understand and assimilate the item **mudabe** easily.

When emphasizing the introduction of pictorial illustration as the process to define cultural concepts, Al - Kasimi (1977: 98) says:

“Pictorial Illustrations cure and reinforce the verbal equivalent or encyclopaedic information, especially when the dictionary user can identify, attended to, and respond differentially to the picture, and they serve as generalizing examples when several different but relevant pictures are given in order to establish the concept they are intended to illustrate.”

It is quite obvious that when an article is entered together with its supporting diagram next to it, will never cause dictionary users not to understand what the lemma refers.

The main purpose for the inclusion of pictorial illustrations is to assist dictionary users to further understand any misinterpreted item in the dictionary. When looking at the pictures, users are able to understand what the lemma is all about or means.

The following diagram would have elaborated the intranslatable item **mudabe** much better:



(This picture has been increased for the sake of this study.)

**Figure 7:** **mudabe**- one initiated into the rites of circumcision or Vhusha, still young and acting as instructor of neophytes and assistant (1989: 211)

When looking at the above improvised abstract picture a non-native speaker of the language will be able to differentiate boys in the picture from any other community boys. The first factor is that the above boys' top parts of their bodies are naked, and as such target language users of the dictionary will be able to see strikes of a stick on their backs. A naked and struck back part of the body and a stick which is always carried on a shoulder of each boy signify that a boy has qualified to be named **mudabe**. Hence the study regards the presentation of a culture-bound item **mudabe** as an inadequately and insufficiently presented abstract lemma. Strikes on the boys' backs and sticks on shoulders, qualify them to be identified as **mudabe**, and as such **mudabe** (plural) will remain naked and carrying sticks on their shoulders until the circumcision period terminates.

Furthermore, when target language users of the dictionary glance at the picture, they will start to compare a Muvenda circumcised male boy with theirs and thereafter they will be able to notice that it differs from theirs because the westernized circumcised male person does not undergo the process of his back being struck in order to qualify for a position of **mudabe**. In addition to the above, when a Muvenda user of the dictionary sees the picture and simultaneously reads the presented article of **mudabe**, he will obviously be able to remark that the definition of a culture-bound **mudabe** developed from the western culture's point of view, and not from the Tshivenda one. Furthermore, a Muvenda user may conclude that the lexicographer was guided by someone who never attended the Vhavenda or African circumcision schools. Whenever foreign users of the dictionary see a half-naked struck boy and a stick on the shoulder, they will be able to associate it with the article **mudabe**, and thereafter be able to employ it in the correct context. Immediately they employ the item **mudabe** in the correct context, the study says that target language users of the dictionary have managed to achieve communicative success. One can just argue here that the above presentation of the abstract picture of **mudabe** is adequately and sufficiently presented. In this way, non-native users of the dictionary are able to know exactly what the referent is and how it looks like rather than to read and memorize it as it appears in the Tshivenda translation dictionary.

Since non-Tshivenda users of dictionaries are not used to the presentation of the above picture, that is, in figure 7, they will just conclude that it represents or signifies Tshivenda culture and its rituals, and as such they might even think of visiting the circumcision schools in order to experience or visualize **mudabe** physically. The most disappointing or disadvantaging factor for the tourists is that even though they might be willing to visit this historic place, it will be unfortunate and impossible because male persons known as **midabe** are continually found in the circumcision schools where an unlicensed, unauthorized or inexperienced person's entrance is strictly prohibited.

When the researcher pages through Van Warmelo (1989)'s *Venda Dictionary*, it discovered great similarity amongst the definitions of most of its abstract culture-bound concepts, for example, the definitions of the items **mudabe** and **phele** respectively leave much to be desired. When compared to the culture-bound **mudabe**, the article of **phele** too, is inadequately and insufficiently presented, and as such it confuses and misleads target language users of dictionaries. Instead of supplying a translation equivalent, the lexicographer just supplied insufficient and confusing surrogate equivalence.

According to the African cultures, Tshivenda inclusive, every male person, young or old, is compelled by community standards, and it is his right to assist in burying corpse in the community. If such a male person does not associate himself with other male persons and assist in performing the above duty, the community has a good penalty for him because he will have transgressed the community standards.

Furthermore, communities employ undertakers to assist in burring their loved ones' corpses. Is it convincingly so for a lexicographer to identify the above male persons, undertakers inclusive, as **phele** or **dziphele**? The answer is no, because the culture-bound lemma **phele** refers to a special group of males not every male person. When a lexicographer defines the culture-bound lemma **phele** as above, it does not lead target language users of the dictionary anywhere, except to communicative embarrassment because they might assume that every male person at the burial ceremony is a **phele**

whereas it is not so. According to African cultures every male person assists in burying at the cemetery, but they cannot be identified as **dziphele**.

Van Warmelo (1989), a non-native lexicographer does not define a culture-bound lemma **phele** correctly and sufficiently, and this supplies a misinterpreted definition. This definition misleads the foreign dictionary users and as such they will just take it as it stands whereas it is not so in Tshivenda. Target language users of dictionaries may even go further to employ this article in a wrong context. In this way non-Tshivenda speakers will never learn and understand the incorrect presentation of the article **phele** unless the correct extra-linguistic information is supplied. The above presentation is an inadequate and user-unfriendly presentation.

The culture-bound lemma **phele** refers to male persons whose duty is to dig up the graves wherein the dead are buried, and during the burial ceremony they assist in burying.

According to the Tshivenda cultural language, the word **phele** is a metaphor that is derived from the wild animal called wolf. A wolf is a wild animal that moves during the night and as such Africans associate it with witchcraft resembling witches because they too move during the night. Now, in this case, a selected size of male persons digs up graves during the night especially in olden days, and as such they are labelled **phele** or **dziphele** (plural). Nowadays graves are dug at daytime and because these males perform a duty which in olden days was performed in the night, they are often labelled **phele** or **dziphele**. The item **phele** cannot be regarded as referring to every male person who assists in burring corpse because these people perform a special community function.

In order to avoid confusion to users, the lexicographer should have improvised an abstract diagram of male person digging up a grave nearby some graves wherein the dead is to be laid to rest. This would assist them in understanding what the item **phele** refers, and lastly they will know the context in which the item **phele** is to be applied.

Confirming the above improvisation of abstract picture, Zgusta (1971: 98) says:

“Illustrations or pictures depict unusual or unfamiliar things, and they should not be over specific, but only general lest the user accept a feature only accidental to the picture as criteria to designatum.”

When one thinks about the item **phele**, one may be tempted to conclude that it literally refers to a wolf, but with the assistance of ostensive addressing, dictionary users **are** able to see what the item **phele** refers. If pictures are not used in translation dictionaries, users may find themselves in a great confusion.

Hereunder follows an abstract diagram that would assist dictionary users to understand the meaning of the lemma **phele**:



(This picture has been increased for the sake of this study).

**Figure 8:** **phele** – person who has assisted in burying a corpse (1989: 307)

In the above presentation, dictionary users are able to visualize what is being referred to by the lemma. After seeing the illustration (diagram), the users will be able to understand how the object to which the item **phele** refers looks like. This will make them comprehend how, where, and when the item **phele** is to be applied. This presentation is regarded as adequate and user-friendly because the application of pictorial illustration has facilitated coordination between the source and target language. This means that dictionary users after seeing the diagram, they are able to associate it with their experience, and thereafter they will be able to apply it in any context.

Still on the point of the introduction of pictorial illustration in the dictionaries, Landau (1989: 111-115) says:

“Concrete objects such as animals, plant and many other things are more easily grasped by means of pictorial illustration than by verbal description.”

Landau (1989: 111-115) simply educates that whenever non-Tshivenda users of the dictionaries realize the picture of a pick handled by a male person inside the hole, and some equipments placed nearby, they will soon associate the picture with what the article refers. Furthermore, when they see tombstones and a heap of soil, they will just conclude that the men, one digging up the hole and the others sitting and standing nearby respectively are identified a **phele**. After studying the diagram, target language users of a dictionary will be able to become competent users of the language and as such they will not even a single day apply it in an incorrect context. As Landau (1989) states, pictorial illustrations are really more easily grasped than verbal description. Indeed the study confirms with the statement and as such it cannot deny the fact, because an abstract picture has assisted non-Tshivenda users to understand what the insufficiently culture-bound item **phele** means and refers.

When performing an analysis of the culture-bound item **mannгода** in comparison with the cultural concepts **mudabe** and **phele** respectively, the presentation of the item **mannгода** is far much insufficiently and inadequately presented. There is no

way where the lexicographer can define the lemma **mannгода** as a “circumcised person who has not yet been a **mudabe**, who does not know everything yet” This implies that every circumcised male person, who does not know everything yet is known as **mannгода** whereas according to Tshivenda culture it is not so.

The only dilemma with the presentation of the article of **mannгода**, is that the lemma’s definition is incomplete. When insufficiently defined, the cultural concept **mannгода** does not supply the expected sufficient information about itself. Instead it supplies a different picture altogether, and as such non-native users of the dictionary will never achieve the semantic and communicative success, but to employ the cultural concept **mannгода** in an unacceptable context. The above presentation of the article **mannгода** convinces this study that the lexicographer, as a European, has been assisted by a male person who is inexperienced in the circumcision schools. It would have been much better if the lexicographer has employed the lemma **vhuligana** as a substitute for the cultural concept **mannгода**. The cultural concept **vhuligana** suites well to the definition of circumcised male person who has not yet a **mudabe**, and furthermore who does not know everything yet. Therefore the above presentation is inadequate and user-unfriendly and as such it will obviously confuse or lead non-native speakers of the language to communicative embarrassment because from this definition, users are going to employ it in an incorrect context. From the above definition, the study deems it fit to conclude by saying that Van Warmelo has experienced serious difficulty in as far as the presentation of the culture-bound item **mannгода** is concerned.

Culturally, the lemma **mannгода** simply refers to any circumcised young male person who is not yet a **mudabe**, who is always weak and sick and spends most of the time sleeping in the small temporary shack known as **mphade**.

The lemma **mannгода** is associated with the term ‘coward’ or not a brave somebody in the sense that he is unable to show tolerance or to resist hardship. According to Tshivenda culture a person labelled **mannгода** is the male person who spends most of his time at home with females in the kitchen, and he is afraid of mixing with other community young males outside.



Realizing that the cultural item **mannгода** cannot be simply understood without any supplementary information, the lexicographer should have introduced abstract picture where initiates are viewed sleeping or are in discomfort in their shacks while others are enjoying outside. The inclusion of a diagram would assist dictionary users quite easily in their endeavour to learn, understand and assimilate the lemma **mannгода**.

Regarding the introduction of abstract pictures Gouws (1994: 61) argues:

“Pictorial illustration can be employed as a microstructural type to enhance semantic disambiguation, and they have a semantic importance, a lexicographical function and a range of application”

Indeed, the inclusion of pictures in dictionaries helps to remove or clear ambiguity (the presence of more than one meaning), in the dictionaries. In other words, one picture will stand for one meaning, not for many or different meanings – hence it is said that pictorial illustrations enhance semantic disambiguation in the dictionaries. If an item consists of two different meanings, the two different pictures will be included next to their article in the translation dictionaries.

The following picture would have assisted much better.



(This picture has been increased for the sake of this study)

**Figure 9:** **mannгода** – circumcised person who has not yet been a mudabe, who does not know everything yet. (1989: 175)

By a mere glance at the above abstract pictorial illustration a non-Tshivenda user of the dictionary is able to conclude that there are two different kinds of people in the picture. The first kind is for those whose appearance is totally unacceptable because of being lean, unhealthy facial appearance and the bones visible and finally the one sleeping in the shack. From this picture, target language users will be convinced that the above-mentioned person is sick and weak, and as such he cannot even either perform any work or enjoy life with others outside. In this way the users will be correct to associate the first male person with the cultural word **mannгода**. When the above encyclopaedic information is supplied next to the article of **mannгода**, it is easy for any non-Tshivenda user of the translation dictionary to comprehend the insufficiently presented culture-bound lemma **mannгода**. Furthermore, the fact that all of the four boys appear to be bare, it gives an impression that they are in the circumcision school where initiates remain unclothed except when it is cold where blankets cover their bodies. Furthermore, when users look at the picture they will be able to notice that there are two boys who appear healthy, strong and are standing outside the shack when compared to the one sitting on the stone outside the shack. Obviously users will not associate healthy and strong boys, outside the shack with the culture-bound item **mannгода**.

It is quite clear that the introduction of the above abstract diagram is helpful to dictionary users because through comparison or association of the picture with the article of **mannгода**, they are assisted in their endeavour to learn, understand, and assimilate and have the ability to use the concept **mannгода** in the correct context. Even though it is difficult for users to understand the non-native items, but when presented as in the above encyclopaedic information, it is easy for them to associate the cultural concept **mannгода** with a circumcised boy who is always sick and is a weakling and spends most of time sleeping in the shack or not enjoying the company of fellow initiates. The above encyclopaedic information portrays an adequate and user-friendly presentation of the abstract culture-bound concepts.

The above picture of the article of **mannгода** really displays that amongst the multitude of initiates in the circumcision school, not every initiate is always healthy

strong and is able to resist hardship. Some are always sick and weak and such are labelled **mannghoda** whereas there are those who enjoy their initiation school period.

### 3.3 PRESENTATION OF TSHIVENDA SCIENTIFIC AND TECHNOLOGICAL CONCEPTS

The main aim of this evaluation is an attempt to investigate whether Tshivenda lexicographers have attempted to include important scientific and technological concepts in their translation dictionaries. The study will go further to find out how scientific and technological concepts have been presented for the users to understand them.

According to Fowler (1991) scientific concepts are those words or items that are employed according to rules laid down in exact science for performing observations and testing soundness of conclusion, systematic, assisted by expert knowledge.

Furthermore, Hornby (1989) says that scientific concepts are used in or are involved in science. With regard to technological concepts, Hornby (1989) defines them as scientific terminology which is used in mechanical arts and applied science for example engineering, whereas Fowler (1991) regards it as science of practical or industrial art(s) or ethnological study of development of such art/s or application of science.

Scientific and technological concepts are presumably those concepts which originated from the western countries due to the invasion of whites in South Africa somewhere in 1652. Scientific ideologies were there amongst the inhabitants of South Africa before the arrival of whites in the country, but the inhabitants, namely blacks, could not put such ideas into practice. For example, from the boiling pot on the fire, whites improvised wheels, and as such when it starts boiling, movement was observed and this is how and where locomotion of trains and vehicles originated. Furthermore, Africans could strike two bodies (objects) together in order to produce fire. These are only a few brief examples that show that science and technology was even there

amongst the inhabitants of South Africa, but unfortunately they lacked knowledge of how to put that into practice.

With regard to origin of scientific and technological concepts, the development rests upon the advent of science and technology, and as such many experiments and research have been conducted, and hence the development of these concepts.

There are numerous scientific and technological concepts, and the following are just a few examples.

<b>Scientific Concepts</b>	<b>Technological concepts</b>
magnet	cellphone
distillation	scanner
radiation	microscope
periscope	fax
diffraction	photocopier
dispersion	computer
conduction	calculator
convection	telephone
magnifying glass	internet
filtration	x-ray
polarate solvate	exhaust
combustion	engine
hydrate	bioscope
suffocate	binoculars
air	camera
oxygen	television
hydrogen	radio
divergent	heater
phototropism	microwave

osmosis	toaster
diffusion	stove
convergent	projector
lens	watch
electric current	
oxidation	
attraction	
repulsion	

**Table 3: Scientific and technological concepts**

Regarding the inclusion of scientific and technological concepts in the Tshivenda dictionaries, many have been neglected and excluded, especially in Van Warmelo's *Venda Dictionary* (1989).

With regard to the inclusion of scientific and technological concepts in Wentzel and Muloiwa's *Venda Improved Trilingual Dictionary* (1982), almost all scientific and technological concepts have just been transliterated from either English or Afrikaans. The most disturbing problem is that transliterated concepts are just entered without any supporting definitions and pictures that will empower translation dictionary users to learn and understand what the concepts refer or look like.

Tshivenda has many scientific and technological concepts that require the lexicographer's attention. The only problem is that almost all scientific and technological concepts require transliteration because they lack equivalents or display the relation of zero-equivalence. As already stated in the introductory part of chapter three, zero-equivalence simply refers or signifies that the presented items have no direct equivalents in the translation dictionaries.

In this chapter the study will be tempted, where possible, to apply scientific and technological concepts which have not been included in the compiled list or macrostructures of the Tshivenda dictionaries. This will be done in order to achieve the objectives of this study, that is, to evaluate the presentation of scientific and

technological concepts in Tshivenda dictionaries. In an attempt to analyse the presentation of these concepts, the study will even go beyond to introduce pictures in order to explain the concepts so that they become clearer to non-native users, and in this case non-native users refer to Tshivenda speakers.

When attempting to explain the above scientific and technological concepts, diagrams or pictures will be introduced.

### **Wentzel and Muloiwa's *Venda Improved Trilingual Dictionary* (1982)**

As already reflected in the introduction, the above lexicographers concentrated on transliteration principle, and as such the two deserve to be commended for the inclusion of scientific and technological concepts in their translation dictionary even though they did not present the expected or required number. Almost every scientific and technological item shows the relation of zero- equivalence when translated into Tshivenda. Wentzel and Muloiwa have thus far attempted their level best in presenting these few transliterated concepts. Transliterated concepts are those concepts which have a low degree of translatability. In other words they show relation of zero-equivalence between the two languages. This is a situation where English words have no direct equivalents in the Tshivenda language.

The advent of Science and Technology also contributed to the problem of zero-equivalence in the Tshivenda translation dictionaries. Most of these terms are not found in Tshivenda, hence they are intranslatable from English into Tshivenda language.

Furthermore, in order to continue with the fulfilment of its aim of analysing Tshivenda translation dictionaries, the study has now shifted its focus to the analysis of Tshivenda scientific and technological concepts of which the purpose is to investigate the possibility for the inclusion of scientific and technological lexical items in the macrostructures of Tshivenda dictionaries. For this reason, the improvised lemma has been selected for the analysis, and as such hereunder follows an example of the improvised scientific and technological lemma presentation:

(3) refraction - **rifurakisheni**

The above presentation leaves much to be desired. There is no way where the above presented scientific item can have its direct translation equivalent, and as such the lexicographer resorted to the adoption method where native (English) item **refraction** has been transliterated into the non-native (Tshivenda) item **rifurakisheni**. When presented as above the non-native speakers (Tshivenda) will obviously fail to understand what the lexical item **refraction** or **rifurakisheni** means. In other words, the above presentation leads Tshivenda dictionary users into confusion, and as such the lexicographer never achieved semantic and communicative equivalence, but led his/her users to communicative embarrassment.

Transliteration will never assist dictionary users in any way, because non-native (Tshivenda) speakers of the language are unfamiliar to the source or native (English) lexical item. When confronted with the above problem, that is, transliteration, the lexicographer should add extralinguistic information, that is, a picture to the presented lemma, and this will make non-English speakers understand exactly what the term **refraction** or **rifurakisheni** refers. At least, the above presented article should have been accompanied by the introduction of the diagram that would assist in the description or illustration of the lemma refraction or **rifurakisheni**.

**Refraction** is the process whereby sound/water/light waves or rays are deflected at a certain angle when it enters obliquely from another medium. Since **refraction** occurs in sound, water, light, the study will focus its emphasis on **refraction** of sound waves only in order to fulfil its aim.

**Refraction** or bending of sound waves occurs immediately when sound waves move obliquely from one medium to another. A medium refers to the states of matter which are solid, liquid and gas. Now the following is the cause for **refraction** or bending of sound: During the day, while it is hot, the layers of air near the ground are hotter than those higher up, and now sound waves move faster in hot air which is less dense because the particles that form (hot) air are far apart in such a way that sound waves move at a fast speed. When sound waves reach an area where there is cold air with a

heavy density they are **refracted** or bent away from the earth's surface and such sound waves are not well-heard. In other words sound waves are constantly bent closer to the normal, the cause being that of the change of speed. Scientifically the normal point refers to where the two different media with different density meet or come into contact with one another. By the term density we refer to the compactness of particles in a medium or substance. In other words when sound waves reach cold air, which is denser or heavier, it changes its speed and refract or bend because particles of cold medium are closely packed in such a way that it is difficult for sound waves to pass through - hence the bending or **refraction** and change of speed. This causes that the sound of a barking dog must not be heard during the day.

**Refraction** takes place also in the night. During the night the layers of air are colder than those at higher area. Now, sound waves move at a slow pace (speed) in the cold air and accelerate speed when in hot air at a higher area and thereafter the waves are **refracted** or bent downwards towards the ground away from the normal point. This process causes the sound of a barking dog to be heard easily

Realizing that transliteration of English item to Tshivenda word is not sufficient enough for the Tshivenda users of the dictionary to understand, the lexicographer should introduce ostensive addressing procedure. Ostensive addressing procedure simply refers to the inclusion of pictures to illustrate the term **refraction/rifurakisheni** further, and this procedure will assist them to master what the referent is and how it functions.

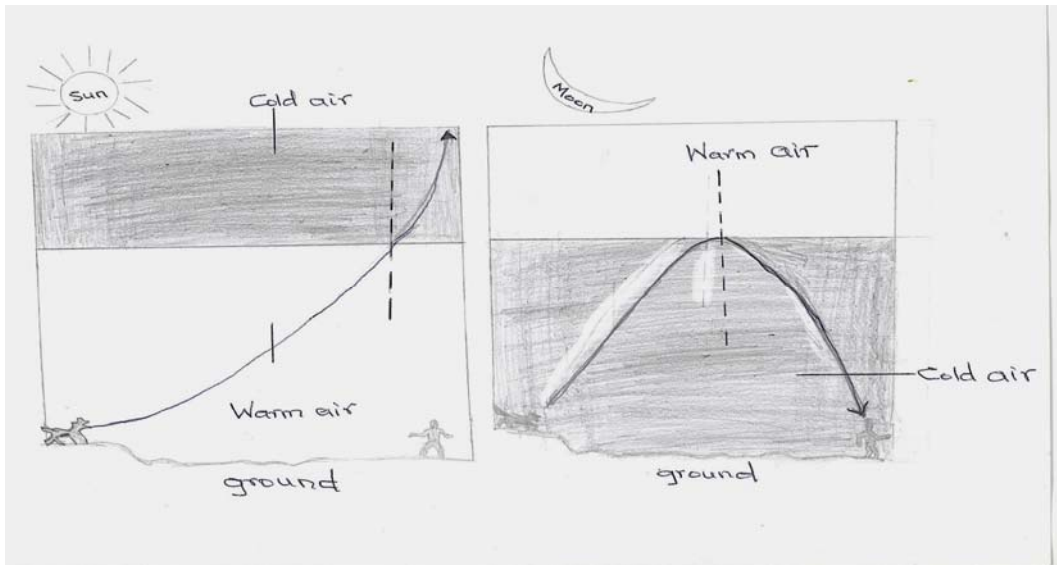
Regarding the introduction of pictures in the translation dictionaries, Svensén (1993) says:

“Pictorial illustrations help the dictionary user to understand and remember the content of the accompanying verbal equivalent they motivate him, reinforce what is read, and symbolically enhance and deepen the meaning of the verbal equivalent.”



Indeed, Svensén (1993) and others have researched thoroughly about the procedure of pictorial illustrations, and as such this study concurs with the above quotation in the sense that whenever dictionary users see a picture next or immediately on top of the article, it becomes easy for them to associate the two and then be able to understand it without difficulty. Furthermore, immediately dictionary users come across the presented lemmata, images of such referents are formed in the user's mind and this is how pictorial illustrations assist in reinforcing and deepening the meanings of the verbal equivalents. In conclusion, when users see diagrams with their articles underneath, they become motivated and are willing to learn more, and as such they assimilate the articles easily.

The following ostensive addressing could have helped Tshivenda dictionary users much better:



(This picture has been increased for the sake of this study)

**Figure 10: refraction - rifurakisheni**

When looking at above diagram, non-native (Tshivenda) users of the dictionary will be interested in the dog's barking sound at day-time and at night. They will soon notice that at daytime the barking sound moves very fast near the earth because the particles of warm or hot air are not densely packed so as to allow sound to penetrate

fast. When sound reaches another medium, that is, cold air at the normal, it is forced by the densely packed particles of cold air to change speed, move slowly and refract or bend towards the normal, (vertical line between two mediums) and away from the people on the ground. Dictionary users will become aware that it is difficult to hear the sound of any barking dog during the day-time, and as such the cause for that is the hot air whose particles allow sound waves to penetrate or move fast away from the earth. When the sound reaches the space where there is cold air, it is forced to change its speed because of particles of cold air which are densely packed and forced to refract or bend away towards the normal. Hence the sound waves of the barking dog do not reach the people's ears at day time. Furthermore, users will notice that at night sound waves of a barking dog refract or bend easily away from the normal towards people on the surface. Sound waves move slowly in the cold air because particles of cold air are densely packed together in such a way that sound waves do not move easily. Immediately when sound waves reach the warm air medium, they move fast from the normal downwards to the ground where people are and as such people hear the barking dog's sound waves easily and well.

When the above illustration has been added or introduced in translation dictionaries, non-native users will simply understand what the article refraction or **rifurakisheni** refers and how it functions.

Scientifically the concept **refraction** or **rifurakisheni** simply informs the users of dictionaries that there are different mediums, namely solid, liquid and gas whose particles or molecules can change the speed and refract or bend sound, light and water waves because the medium's compactness differ. Furthermore scientists educate people that it is through the process of refraction that people are able to hear sounds. Sound waves are easily heard during the night than during the day-time because of the fastness and slowness of sound waves caused by the particles of different mediums.

In comparison with the scientific article **refraction** or **rifurakisheni**, the scientific and technological concept **binoculars** or **bainokhulasi** displays no difference in as far as its presentation is concerned. In other words, this means that there is convincing similarity to the above lemmata. When an English lemma **binocular** is transliterated as **bainokhulasi** in a non-English language does not assist non-English speakers

anywhere. This means that non-English users of dictionary will definitely be unable to understand what the scientific and technological item **binoculars** or **bainokhulasi** means and refers. In addition to the Tshivenda transliterated item **bainokhulasi**, the item **maforokikiri** has also been presented as the translation equivalent for the English lemma **binoculars**. The translated equivalent **maforokikiri** too, will not assist Tshivenda language users in any way except to lead them to communicative embarrassment, because they will not understand what it means and refers. The item **maforokikiri** too is simply a transliterated item borrowed from an Afrikaans word **voorkykers**, and as such users will not understand what the transliterated word **maforokikiri** means if an extralinguistic information in the form of a picture is not introduced. When presented as above, the lexicographer has failed to present an equivalent of the lemma **binoculars**, and as such users of dictionary will fail to achieve communicative success. In this way, the above presentation is not adequate and user-friendly.

The scientific and technological concept **binoculars** simply refers to an instrument with a lens for each eye that makes distant objects seem nearer. The word binoculars is composed of **bini** which means two together plus **oculars** referring to an eye, and as such it is adapted for using two eyes together. In other words, **binoculars** are regarded as field or opera glasses for use with both eyes. Binoculars have concave lenses as one of its components, and this component's major function is to bring distant objects nearer.

Binoculars function in the following manner: When viewing through it, light strikes on the object which is being viewed and then the object reflects into the viewer's eyes. Immediately after reflection, an image of such an object is formed on the retina of the eye, and as such the sensory tissues deliver the message of sight to the brain. The reflected object on the retina is always upside-down. Immediately when the brain returns sight message, the upside-down image changes the object's position and appears according to the object's correct posture. Concave lenses compel rays of light to converge or to appear smaller and near. From here, an image is formed and then reflection occurs in the eyes, and as such an object is viewed.

In order to define the lexical item **binoculars** further, the lexicographer should introduce ostensive addressing. Ostensive addressing is regarded as a procedure whereby encyclopaedic information in the form of a picture assists dictionary users to understand more.

Regarding the introduction of ostensive addressing in the translation dictionaries, Fleming and Sheikhian (1972) emphasize:

“Pictures can arouse the user’s interest and curiosity and are often well remembered even long after people have seen them, for memory for pictures tends to be better than memory for words”

Obviously, the study affirms with the theorists Fleming and Sheikhian (1972) because immediately when users glance at the presented article, an image of the picture seen sometimes ago is formed in the mind of users, and as such they are able to employ such an article in the correct context. Immediately when users meditate about the presented article and its picture the study concludes by saying that they have become competent users of the language.

The following real picture can serve as a bonus to Tshivenda dictionary users:



(This picture has been increased for the sake of this study)

**Figure 11: binoculars – bainokhulasi, maforokokiri**

When looking at the picture, target language dictionary users, that is, Tshivenda speaking users will easily associate an article **binoculars** or **bainokhulasi** with the spectacle-like referent on the man's face. Obviously, non-native users, by just seeing a man's hands holding spectacle-like object, they will deduce that the referent is **binoculars** or **bainokhulasi** because spectacles are not held by hands but rest on the user's nose and hang on ears. When entered with an articles, a real pictorial illustration obviously causes Tshivenda speaking users to become competent users of the language because they will never forget. In this way one can say that the inclusion of pictures helps users to achieve semantic and communicative success. The

researcher can liberally remark that the above entry signifies an adequate and user-friendly approach, and as such it assists users to understand further.

Dictionary users will obviously become aware that **binoculars** are very important instruments in the life of voyagers, mariners, tourists, regiments of soldiers, etc. Mariners and voyagers utilize binoculars to view the oncoming rivals or danger from sharks in the sea. Furthermore, **binoculars** make it easy to notice the farthest islands on the sea. Obviously regiments have to utilize **binoculars** in order to view position of their rivals so that they too, can position themselves well for their victory. Lastly, tourists also employ **binoculars** in order to view the country's scenery, wild animals, games and their actions in the parks in order to protect themselves from any attack. The most problematic issue will be if **binoculars** are to be employed by terrorists, citizens will continually find themselves in a bad situation but otherwise it is regarded as a handy scientific and technological instrument that assists mostly in protection.

Furthermore, when evaluating scientific and technological concept deeper, almost every concept portrays the tendency of low degree of translatability. For example, when the study compares presentation of the article of **fax** with that of **refraction** and **binoculars** respectively their Tshivenda translation equivalents have just been borrowed from English or Afrikaans. When given its translation equivalent, the article of **fax** becomes **fekisi** in Tshivenda, and as such this presentation too, is also problematic and cannot lead non-native speakers of the language to achieve semantic and communicative success. The above presentation will not assist Tshivenda dictionary users to comprehend the meaning of the source language lemma **fax**, and as such they are made to memorise it as it appears and eventually become incompetent users of the dictionaries. In this case the lexicographer has failed to achieve semantic and communicative equivalence. Instead of supplying a transliterated item **fekisi** as it is, he/she should have added encyclopaedic information in the form of ostensive addressing, and as such this would have assisted users in their endeavour to learn and comprehend the presented article.

With regard to understanding what the scientific and technological concept **fax** is, the study regards it as the rapid system for sending copies of documents, an illustrations or information, etc by an electronic system using telephone lines.

**Fax** functions in the following manner: When the user intends to send any document etc somewhere, he/she puts such document into the **fax** machine. Immediately when the document is inserted into the **fax** machine, the modulator changes analogue information into digital information which is the only possible information to be transmitted through the landline. In other words **fax** does not send analogue information through, but it must first of all be changed into digital information. When digital information reaches the receiver of the **fax** machine, the modulator in the receiving **fax** machine changes digital information into analogue information for the receiver to be able to read. Analogue information refers to the text information, that is, the English language used to represent information, whereas digital information refers to the information represented by numbers, for example, 0101101, etc. This information is the only one that is possible to be transmitted through the **fax**.

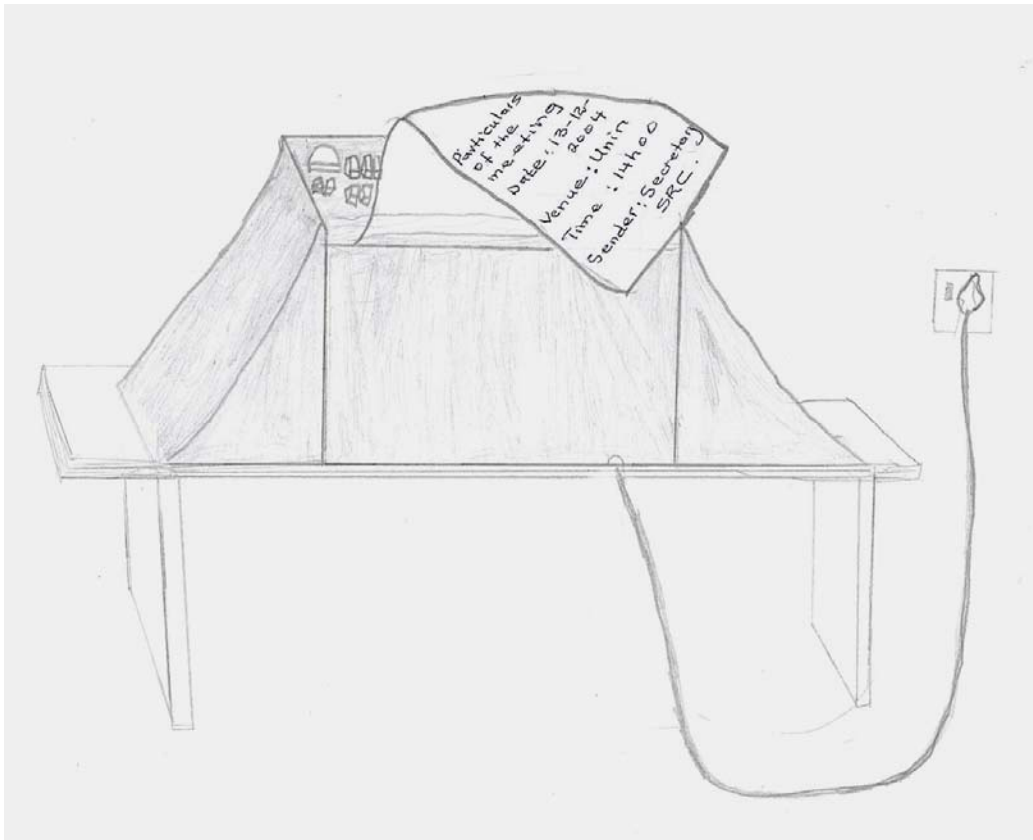
When faced with problem of transliteration, the lexicographer should add to the item **fax** or **fekisi** extra-linguistic information in the form of a picture so that non-source language speakers can understand what it means, how it looks like and even how it functions. This means that the lexicographer should improvise real picture that will assist Tshivenda users to comprehend clearer, because with the help of pictures, users are able to learn, understand and assimilate the presented articles.

When affirming the inclusion of pictures in the dictionaries, Al-Kasimi (1977) argues:

“Pictorial illustration should be systematically and consistently employed in bilingual dictionaries, not for the purpose of advertisement but as an essential lexicographic device.”

Al-Kasimi (1977) advises lexicographers that whenever they present any article, a picture should also be nearer next or on top of the article so that users do not get confused. Furthermore, he says that included pictures should either illustrate what articles mean or articles should correlate with their pictures.

The following extralinguistic information will illustrate the lemma **fax** further if used in a dictionary:



(This picture has been increased for the sake of this study)

### Figure 12: **fax** – **fekisi**

When looking at the supporting picture, Tshivenda dictionary users will be able to associate it with the article of **fax** or **fekisi** and then understand how it looks like. Immediately they see a white copy with written information being received by the machine they will obviously understand that **fax** or **fekisi** transmits information, but their problem will be how, because they will never see how analogue information is being transmitted electronically into digital and vice versa until it is received as text information for the receiver to read and understand. This presentation really empowers dictionary users to become competent because whenever they read the article of **fax** or **fekisi**, they automatically think, remember and associate it with picture seen long ago. Fleming and Sheikhan (1972) confirm: “Memory for pictures



tends to be better understood than memory for words.” The above presentation is indeed in accordance with the lexicographic principles where articles which portray low degree of translatability require extralinguistic information in the form of pictures. This is really an adequate and user-friendly presentation.

From the above scientific and technological concepts, Tshivenda speaking people will definitely become conscious that the advent of Science and Technology has brought relief to citizens. Messages used to spend plus minus a week or two to reach their destinations, and as such messages were received late after some new developments have come into effect. Nowadays, because of the scientific and technological equipment such as **fax**, messages reach their destinations within a minute and as such it is simultaneously replied. Technology makes it simple for people to communicate information quickly.

Even though the advent of Science and Technology has brought relief to citizens, it sometimes disadvantaged most of them. Because of its rapid transmission of information, many people lost their jobs in the Post Offices, because it is easy to receive **fax** information and as such this is controlled by one officer only. The Department of Post and Telecommunication used to employ many people in order to sort out letters that flocked in numbers, but nowadays such people are jobless because of the advent of science and technology.

Regarding further analysis of scientific and technological concepts, as is the case with culture-bound concepts, the study noticed that there are also insufficiently defined scientific and technological concepts that deserve to be illustrated by abstract pictures instead of real or specific pictures. The reason for the introduction of these pictures is that most of the presented articles and their equivalents display a low degree of translatability. In other words such translation equivalents have just been borrowed from either English or Afrikaans and transliterated into Tshivenda and as such they display the relation of zero-equivalence.

Abstract pictures are pictures that do not represent objects in a realistic way but expressing the artist's ideas and feelings about certain aspects of them. In other

words, abstract pictures exist in thought or as an idea but not having a physical or practical existence. When lexicographers realize that an extralinguistic information or surrogate equivalence supplied will not be sufficient enough to illustrate the presented lemma, they just imagine of any unspecific picture that might assist to define or explain such a lemma and present it next to the lemma, for the dictionary users to understand. Compared to real pictures that are specific, abstract pictures also play an important role in the translation dictionaries.

Now, in this sub-section the study will attempt to evaluate improvised scientific and technological lexical items, because the selected items are not included in the macrostructure of the Tshivenda translation dictionaries. As remarked in the introduction of the chapter, Wentzel and Muloiwa attempted to include few of the scientific and technological concepts, but with regard to Van Warmelo's *Venda Dictionary* (1989), not even a single attempt was shown to scientific and technological items, because his/her dictionary is translated from the source language, that is, Tshivenda into English as a target language. There is no way where Van Warmelo ever attempted the translation of English concepts into Tshivenda words, and as such it will be difficult for dictionary users to learn and understand such scientific and technological lexical items.

Realizing the shortage and inattempt by Wentzel and Muloiwa (1982) and Van Warmelo (1989) respectively towards the inclusion of scientific and technological concepts, the study opted to improvise its own suitable concepts beyond the above mentioned lexicographers scope in order to fulfil its aim. One of such improvised scientific and technological concepts follows hereunder:

(5) **distillation** - **disitilesheni**.

The above entry is really confusing to both young and adult dictionary users. There is no way where dictionary users can understand the above article, because the scientific lemma **distillation** has been transliterated from the native language, which is, English into the non-native language, and in this case, Tshivenda. Tshivenda dictionary users will like to know what **distillation** or **disitilesheni** refers and furthermore understand

how it looks like, because such a transliterated word does not help them anyhow. The above presentation is inadequately presented. It does not empower Tshivenda dictionary users to become competent users of the language, but leads them to communicative embarrassment. Tshivenda dictionary users are unfamiliar to the source language item and as such they are bound to memorise the article of **distillation** as it is and thereafter attempt to employ it in an incorrect context. Now, instead of just borrowing, surrogate equivalence in the form of pictorial illustration should be added, and as such it will help dictionary users to understand what the item **disitilesheni** means.

The lexical item **distillation** simply refers to the process whereby a mixture of different substances plus liquid is turned into vapour (steam) by heating, and then collection of the drops of colourless liquid that condenses from the vapour when cooled. This process is usually applied at the distillery to produce spirits such as whisky, brandy, etc, but this study focuses its attention to **distillation** of Tshivenda spirit known as **thothotho**. **Thothotho** is a colourless bitter, native, distilled alcohol that condenses from the mixture of water, malt and brown sugar.

With regard to how Tshivenda spirit (**thothotho**) is distilled, a Muvenda female usually mixes sugar, malt plus water and keeps such a mixture sealed for plus minus three to four days. After the fourth day, then, the following process occurs: She takes a clay pot and pours the mixture into it and mounts a medium length metal pipe horizontally from the pot's opening and allows it to pass through a suspended trough containing cold water. This pipe is mounted to the pot by a seal composed of wet mixture of muddy soil plus cattle dung. A wet thread either woollen or cotton is placed from the inside of opposite pipe's opening into the container that holds the collected spirit. After this preparation, then the mixture in the clay pot called **khali** is heated until it reaches its boiling point. From the heated mixture, vapour or steam is formed and allowed to pass through the medium pipe, with trough full of cold water. When vapour reaches where the pipe is covered with cold water, it is cooled down to form colourless drops of liquid that taste and smells bitter and sour. The bitter and sour testing drops of liquid are known as **thothotho** (Tshivenda alcoholic spirit).

When excessively taken, this Tshivenda alcoholic spirit is very dangerous and harmful to the liver inside the human body. Its harmfulness is realised when testing its brand whether it tastes pleasantly for human drinking, by pouring drops on to the fire and as such the following happens: It burns with flames, and in this way it resembles flammable liquids such as paraffin, petrol etc which according to the country's rules and regulation, is not allowed to be drunk by any human being.

Vhavenda females , due to unemployment and poverty prepare this alcoholic spirit and sell at very high price for their families to prosper but almost every customer's liver will be somehow affected and eventually find themselves in an unhealthy condition. Their lifespan is shortened or reduced because every minute they take a sip, Tshivenda spirit burns and destructs the liver which is regarded as the most important organ that manufactures blood in human body.

Regarding the permission to brew Tshivenda alcoholic spirit, Vhavenda females are strongly prohibited to brew or manufacture and sell it, and as such, if found brewing or selling it, they are arrested and made to appear before the court of law where a heavy sentence will be imposed. The only problem that makes police arrest them is that such spirit has been tested to be flammable and dangerous for human beings to drink. To add on that its mixture is not lawfully and scientifically measured and regulated.

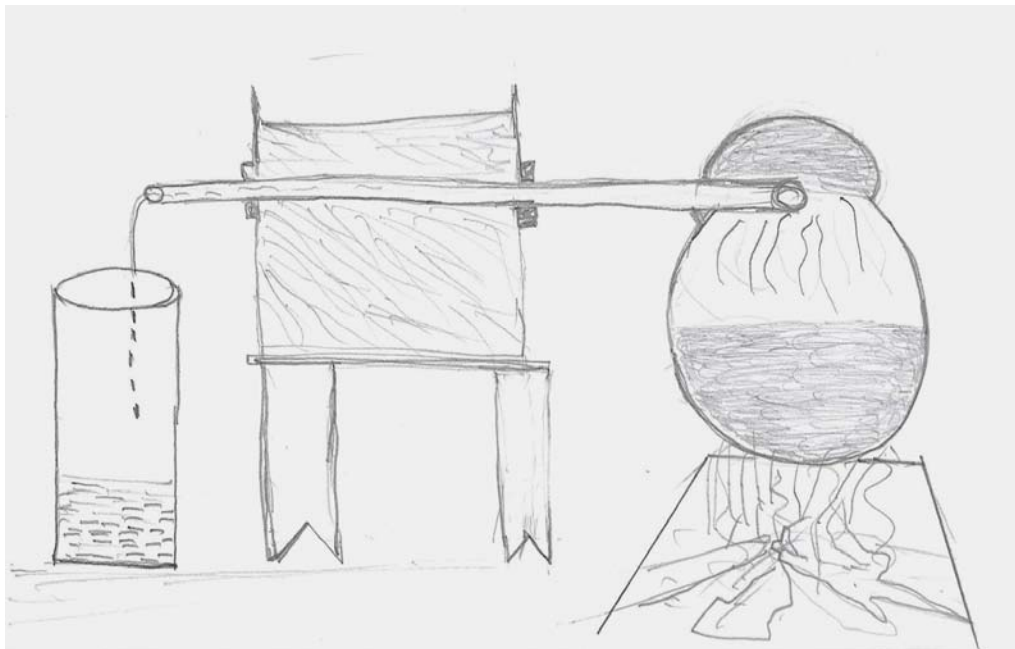
With regard to the transliterated equivalent **disitilesheni**, Tshivenda dictionary user might still want to know how such a process occurs in his/her everyday life. This is obvious because the process speaks about heating and thereafter the drops collected by cooling. Instead of just providing transliterated equivalent, the lexicographer is expected to include pictorial illustration in order to elucidate the article **disitilesheni** further for his/her dictionary users to understand.

Regarding the inclusion of pictures in the translation dictionaries, Hill (1967: 93-94) says:

“Pictorial illustration is a vital part of dictionary entry and has played a great role in human communication and the evolution of the symbolic representation of language.”

Indeed, dictionary users are able to read and understand words when such words are accompanied by diagrams that help to explain what the items refer. Mostly, users, by a mere glance at the picture, are able to deduce that the picture represents or illustrates distillation.

The following picture could have assisted translation dictionary user much better:



(This picture has been increased for the sake of this study)

**Figure 13: distillation-disitilesheni**

The above abstract picture is the simplest one to be understood by Tshivenda dictionary users, because they will just look at the contents (mixture) being heated by the fire and simultaneously become aware that evaporation is taking place in the clay

pot. They will also see vapour or steam entering the metal pipe in the clay pot. Furthermore non-native users will see drops of colourless liquid and obviously associate with the Tshivenda alcoholic spirit known as **thothotho**. When looking at the trough full of cool water where the metal pipe passes, they will really understand it as where condensation of vapour or steam from the mixture in the clay pot takes place. By condensation, the study refers to the state where gas (vapour) is cooled down to form liquid substance. When seeing the lid sealed or mounted on the clay pot, they will become aware that it is purposely made in order to stop vapour from escaping from the clay pot with the aim of forcing it to pass through the cooled metallic pipe in order to collect colourless, bitter-tasting and flammable liquid. In conclusion, when users look at the above picture, they will soon notice that **distillation** or **disitilesheni** is a long process.

When presented as above, obviously, non-native users of the dictionary will be able to associate it with the article **distillation** or **disilesheni** and understand it without difficulty. Non-native language users really learn, understand and assimilate articles easily and rapidly when such articles are presented with pictures. Furthermore, users will be empowered to achieve semantic and communicative success and as such they will be able to employ the articles **distillation** or **disitilesheni** in any context, and they will never forget it. The above presentation is adequate and user-friendly and it is in accordance with the lexicographic principle because surrogate equivalence in the form of a picture elaborates how **distillation** takes place. When presented in this manner, none of the dictionary users can have the problem of misunderstanding. In other words dictionary users will understand what **distillation** is and as such they will be able to apply it in any context.

The above process where Tshivenda alcoholic spirit is brewed proves that Africans, with special reference to Vhavenda, had knowledge of science. They knew how to distil a mixture and produce alcohol known as “**thothotho**”. The only problem that Vhavenda are faced with is that they don’t have enough funds to open distillery business where mixtures are measured according to the required percentages in order to become a harmless spirit.

Even through Tshivenda alcoholic spirit, that is **thothotho**, generates excessive money for the poor to survive, it has also its disadvantages. Ingredients are not measured and regulated accordingly, and as such it burns many people's livers and as such they lack blood in their bodies and eventually die in large numbers. This is the reason why the Department of Safety and Security is against this unlawful brewery.

When compared with the article of **distillation** the scientific article of **phototropism** does show similarity in as far as the presentation of their translation equivalents is concerned. Both the articles of **distillation** and **phototropism's** equivalents have just been borrowed from English and transliterated into Tshivenda language. For example, the lemma **phototropism** has been borrowed and is transliterated to become **fototrophizimu**, and as such this presentation does not help users anywhere except to lead them into communicative embarrassment. The above article of **phototropism** has no direct translation equivalent and as such it portrays the prevalence of zero-equivalence. In other words the article of **phototropism** or **fototrophizimu** displays the problem of a linguistic gap where the lexicographer should have improvised a picture of some sort in order to assist Tshivenda speaking people to understand what **phototropism** or **fototrophizimu** means and refers. When presented as above, where the lemma **phototropism** becomes **fototrophizimu** in Tshivenda, the article empowers Tshivenda dictionary users to become incompetent users of the dictionary.

With regard to the scientific or biochemical lexical item **phototropism**, the study simply refers it to the growth movement of part of the plant in response to the stimulus of light. Hereunder follows how **phototropism** process takes place:

Two young plants are placed inside two different cardboard boxes with a little opening on the right hand side of each box. One plant is placed on a wound up clinostat and the other one on a wooden box.

Obviously the plants stems will grow, but the plants stem for the one on a wooden box will bend towards the opening where light strikes because it is the only part that receives light. The other plant, because of the wound up clinostat that cause the pot

plant to rotate, grows upright (vertically) and as such it does not bend towards light because every part of the plant receives light.

**Phototropism** is caused by **auxins** and as such these **auxins** are the growth hormone of the plant and they function in the following way:

When a plant is exposed to one-sided illumination, the **auxins** (IAA) move from the light side of the stem to the dark side of the stem, and this results in a higher concentration of **auxins** on the dark side, which promotes cell elongation. The longer cells on the dark side cause the stem to bend as there is uneven growth on the two sides of the stem. The longer cells pull the shorter cells on the side over, causing bending of the stem in the light.

Realizing that the transliterated item supplied will not be sufficient enough to illustrate how the process of **phototropism** occurs, the lexicographer has to introduce ostensive addressing in order to elucidate it.

When confirming to the inclusion of a picture in the translation dictionaries, Gouws (1994: 61) argues:

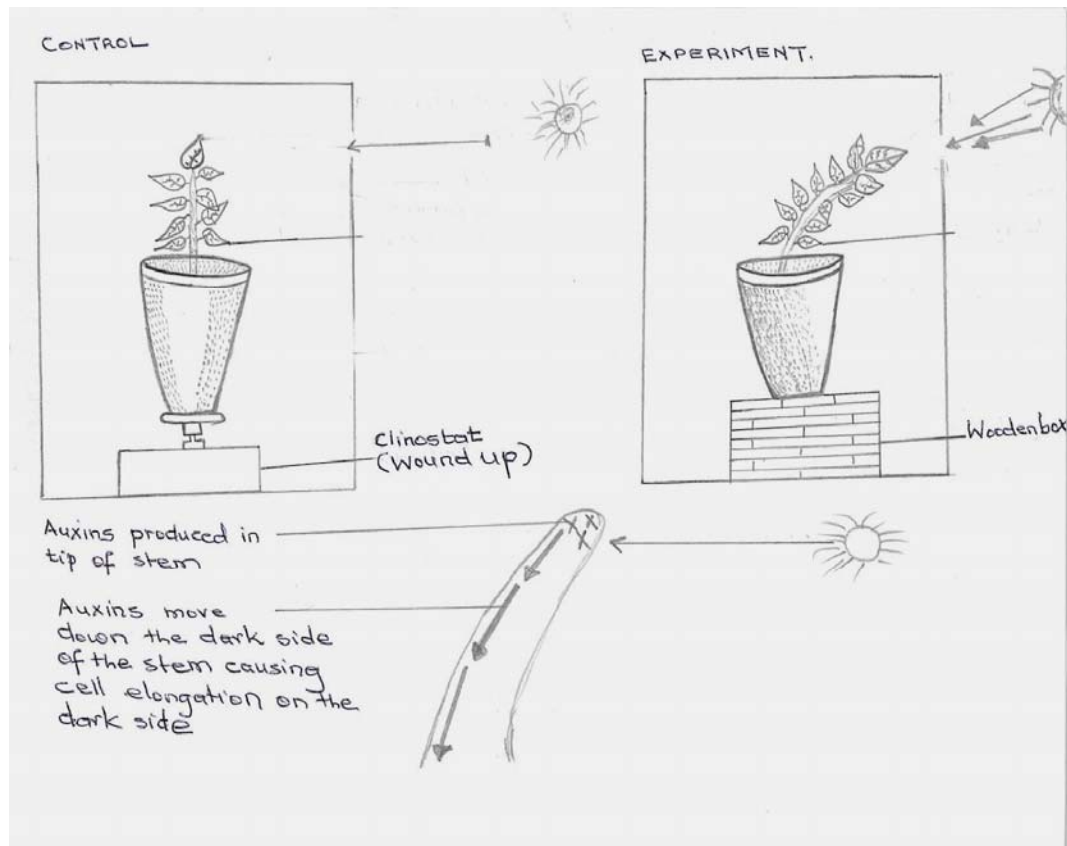
“Pictorial illustrate can be employed as microstructural type to enhance semantic disambiguation, and furthermore, they have semantic importance, a lexicographical function and a range of application where lemmata show a low degree of translatability”

Obviously, whenever pictures are introduced in the dictionaries, they serve as translation equivalents where lemmata show a low degree of translatability. In other words, even if translation equivalents are not there pictures always serve the purpose on their behalf. Furthermore pictures help in clearing away ambiguity in the articles of any dictionary. Ambiguity refers to meaning confusion caused by two words. Pictures really assist where the prevalence of zero-equivalence is realized. This simply means that whenever transliteration of item occurs, pictures serve the purpose of explaining what the transliterated items refer and mean.



One is tempted to argue here that pictorial illustrations are not employed in translation dictionaries for the purpose of advertisement but as an essential lexicographic device. Their main purpose is to elaborate or remove ambiguity and explains transliterated items whose degree of translatability is low.

The following diagrams appear to be adequate:



(This picture has been increased for the sake of this study)

**Figure 14: phototropism- fototrophizimu**

When non-native users of the dictionary look at the above picture, they will first and foremost realise that the plant whose pot plant is on a wooden box bends towards light from the sun. Users will definitely notice the cause for such bending is that the plant needs light for growth. Underneath the two pot plants user will see some substance known as **auxins** moving downwards the stem of a plant on the dark side. Obviously they will notice that the side where there are light rays, **auxins** are sensitive to light

and move towards the dark side. Furthermore they will know that the side where there are many **auxins** will grow rapidly and cause the side where there is light to bend because there are no **auxins** (growth hormones) that facilitate growth in the stem. **Auxins** are the growth hormone for the plant.

When looking at the plant whose potplant is on a wound-up clinostat that allows the potplant to rotate, the Tshivenda users of the dictionary will realize that the plant grows up vertically that is, upright. Furthermore they will see the potplant rotating, and this rotation causes all parts of the plant to receive light, and as such **auxins** are forced to facilitate growth equally to every part of the plant. Hence a plant on a wound-up clinostat grows upright or vertically.

The above picture is adequately and sufficiently presented, and as such dictionary users will learn, understand and assimilate the lemma **phototropism** and thereafter be able to employ it in any context without difficulty.

From the process of **phototropism** Tshivenda users of dictionaries learn that plants grow up vertically because every part of such plant is exposed to light. Furthermore where a plant bends, it simply means that only that specific part of the plant receives light, and as such there is no growth because growth hormones always move away from light. Growth hormones (**Auxins**) are sensitive to light and as such they function where there is darkness. Furthermore, from the above process of **phototropism** one may deduce that plants growth hormones perform their function in darkness.

When analysing the presentation of scientific lemma **osmosis** and its transliterated Tshivenda equivalent **osimosisi**, the study realizes that its presentation displays no difference when compared with the articles of **distillation** and **phototropism** respectively. The Tshivenda equivalent **osimosisi** has just been borrowed and transliterated from English language. The article of **osmosis** or **osmosis** is evident enough of the prevalence of zero –equivalence due to the problem of lack of Tshivenda words to English. The above presentation does not benefit Tshivenda speaking users anywhere, and as such it empowers them to achieve communicative embarrassment instead of communicative success. When presented as above the

lexicographer has failed in supplying an equivalent for the lemma **osmosis**, and as such his /her transliterated Tshivenda items **osimosisi** will still lead users into confusion. It is inadequately and insufficiently presented, and it will never assist users to learn, understand, assimilate and be able to use it in any context in their everyday life.

Regarding the scientific and biochemical term **osmosis** the study regards it as the movement of water molecules from a solution with a high water potential through a differentially permeable membrane, to a solution with a low water potential until a dynamic **equilibrium** is reached. In other words **osmosis** is the diffusion of water through a selectively permeable membrane from a region where the water molecules have higher average **Kinetic** energy content to a region where the average Kinetic energy content of the water molecules is lower. Furthermore, water molecules in a higher kinetic energy content move far more vigorously than the less energetic water molecules, and as such they pass through pores in a selectively permeable membrane more frequently than water molecules which move with less vigour.

This is how **osmosis** occurs: Take a wide beaker and separate it by a differentially/selectively permeable membrane or semi-permeable membrane, for example cellophane tube. Pour sugar solution in the first half and the pure water in the next half. Now the following will happen: Water molecules diffuse rapidly through pores of semi-permeable membrane, that is, **cellophane tube**, because there is high water potential in pure water (high kinetic energy), and as such molecules have a lot of free energy as there is no sugar molecules to block movement of water molecules. In the sugar solution area, sugar molecules are too large to pass through the pores of the differentially or semi-permeable membrane, cellophane tube, because there is low water potential in sugar solution, and as such molecules have less free energy and less molecules diffuse from sugar solution to pure water because their movement is blocked by the sugar molecules.

An area where there is a high water potential is known as **hypotonic** solution and as such it is said to be having a **high osmotic potential** whilst an area where there is a

low water potential (sugar solution) is known as **hypertonic** solution and as such it said to be having a **low osmotic potential**.

A differentially permeable membrane is known as a semi- or selectively permeable membrane (**cellophane**) and as such it allows water molecules to pass through it but not larger molecules.

The fact that more water molecules move from the **hypotonic** solution to the **hypertonic** will only be observed by rapid decrease of water in the high **osmotic potential area**.

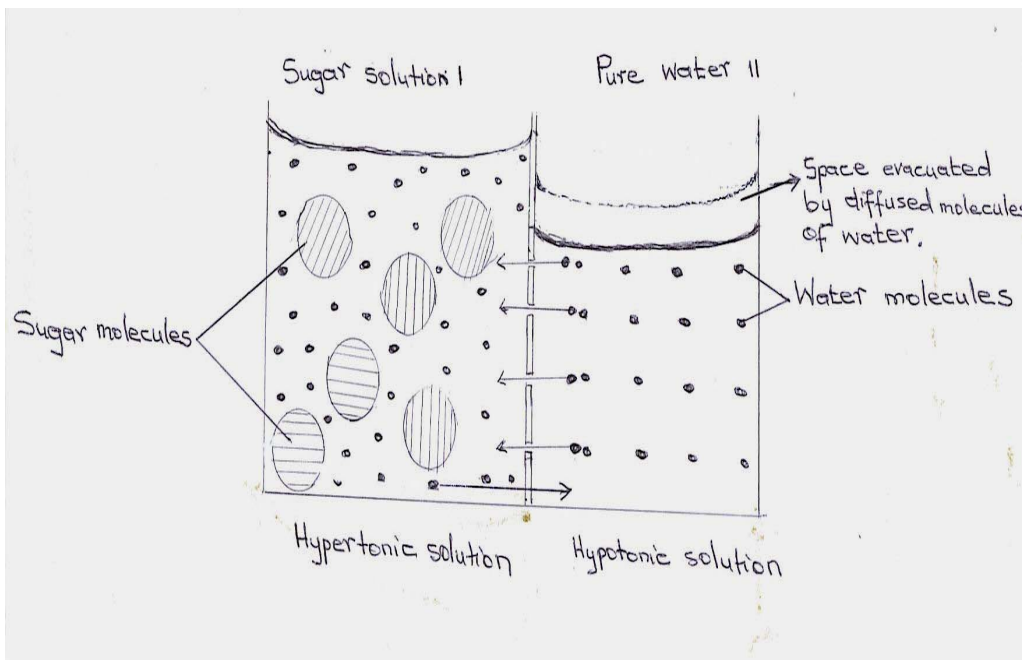
Realizing that the transliterated Tshivenda equivalent will not be illustrative enough for the users to learn and understand it, the dictionary compiler should introduce ostensive addressing in the form of an abstract picture whereby the article of **osmosis** or **osimosis** can be explained further. Ostensive addressing assists in defining articles which usually display a low degree of translatability. In other words, dictionaries have a function to explain such words that result in zero-equivalence where they are translated into the other language.

When emphasizing the employment of ostensive addressing as a procedure that facilitates memory of presented lemmata in the translation dictionaries, Schultz and Woodall (1980) say:

“Pictorial mediators can be effective in enhancing word or text memory, and have been shown to increase memory, and they are better remembered than words regardless of student’s ages”.

Whenever dictionary users look at the presented pictorial illustration, it instantly reminds them of the text read. Furthermore a text read with the inclusion of pictures is easily recalled than the one read without pictures. Indeed pictures assist users in recalling the presented lemmata or text.

The following picture of the process of osmosis would serve as a bonus to the dictionary users:



(This picture has been increased for the sake of this study)

**Figure 15: osmosis – osimosisi**

When looking at the picture of **osmosis** or **osimosisi**, Tshivenda speaking users will find it beneficial in the sense that they will see that water and sugar molecules differ in size. Water molecule are very small in such a way that are able to penetrate and pass through a differentially permeable membrane or **cellophane** into the sugar solution .The cause for such a movement is that pure water has a high water potential or **hypotonic** solution. Furthermore, users will notice that molecules are small but water molecule in the sugar solution cannot move in large number into pure water or **hypotonic** solution because there is low water potential in the sugar solution or **hypertonic** solution. Dictionary users will once more realize that the level of pure water and sugar solution respectively are not equal .The reason for such is that water molecule are permitted to pass into the sugar solution through the **cellophane tube**. Furthermore, users of Tshivenda dictionary will obviously become aware that there are substances such as **cellophane** or differentially permeable membrane and **pig’s intestine** that allow water molecule to pass easily through them.

The term **osmosis** brings forth to its users, in this case Tshivenda readers, the idea that water molecules or particles with high **Kinetic** energy move at a high rate and is able to pass through **cellophane tube**. Solution of sugar plus water has a low **Kinetic** energy and the molecules move at a less pace. Furthermore, water molecules have an electrically positive and negative pole (ends) that behave like magnets, being attracted to one another and to electrically charged surfaces. In other words their movement is that of one molecule after the other.

The process of **osmosis** or **osimosisi** bring forth to its Tshivenda speaking users an idea that that it is a movement of water particles from pure water through a **cellophane** into sugar solution. Furthermore molecules of water are very tiny in such a way that they are allowed to pass through **cellophane**. Scientifically, water molecules have a high **Kinetic** energy that facilitates movement of water molecule in large number into the sugar solution. Water molecules in the sugar solution have a low **Kinetic** energy that facilitates very little movement of water molecule from hypertonic solution into hypertonic solution. Dictionary users once more understand that if it were not high **Kinetic** energy in pure water , movement would not be observed and vice versa . Furthermore, Tshivenda dictionary users will also become aware that matters, that is, solid, liquid, and gas substances are made or formed by very small molecules or particles of which their movement differ according to their formation. Water molecules are far apart (not packed together tightly) and in this way they are allowed to pass through some substances, for examples, **cellophane** or **pigs intestine**. Finally, users will become aware that water molecules have electrically charged positive and negative poles that behave like magnets, being attracted to one another and to electrically charged surface. Hence water molecule movement is that of one after the other passing through **cellophane** into the sugar solution where there is low water potential.

## CHAPTER 4

### CONCLUSION

The research's major purpose was to analyse Tshivenda dictionaries in terms of the presentation of ostensive addressing or pictorial illustration to culture-bound, scientific and technological lemmata, and as such the aim has been achieved. This research is regarded as a major one as it indicates that none of the Tshivenda dictionaries ever attempted to include or introduce ostensive addressing when presenting articles or lemmata in the macrostructure.

A detailed research has been attempted, and on the basis of this research, a summary of its findings follows hereunder:

Regarding the evaluation of Tshivenda dictionaries, the study encountered numerous problems in the presentation of culture-bound, scientific and technological concepts. The first dictionary, that is, *Venda Improved Trilingual Dictionary* (1982) never attempted to present culture-bound concepts, but concentrated extensively on entering transliterated scientific and technological concepts. Furthermore, this dictionary did not consider surrogate equivalence to the presented articles, and these items are left as they are and unfortunately they cause confusion to users. Even though culturally-bound items were neglected, the presentation of few scientific and technological terms deserves to be appreciated.

The other Tshivenda dictionary, that is, *Venda Dictionary* (1989) contains excessive culture-bound concepts with either sufficient or insufficient surrogate equivalence or encyclopaedic information. In this dictionary, articles in the macrostructure are presented in Tshivenda as the source language and translated into English. There is not even a single presentation of scientific and technological concepts in the *Venda Dictionary* (1989). Furthermore, even though the latter lexicographic literature ignored scientific and technological items in its composition, the study appreciates the presentation of culture-bound items and attempts to address the problem of referential gaps partially by means of definition as surrogate equivalence.

The study discovered that no attempt was ever shown in the Tshivenda dictionaries regarding the use of pictorial illustration. In other words, pictorial illustrations are not presented in these dictionaries. Confusing or problematic lemmata are given without either definitions or pictorial illustrations, and as such it is obvious that dictionaries users, whenever they page through Tshivenda dictionaries, they are usually confronted with a problem of failing to retrieve the meanings of culture-bound lemmata and in this case, they will not be able to get to the communicative equivalence.

The study argues that without ostensive addressing, dictionary users, especially bilingual or trilingual dictionaries are faced or confronted with serious problem of failing to understand the presented articles. In other words dictionary users fail to achieve communicative success.

In an attempt to improve the given insufficient articles, ostensive addressing is introduced immediately after each problematic article for the purpose of assisting dictionary users to understand the presented articles further. Dictionaries are regarded as educational resources and as such they should contain pictures in order to fulfil their main aim of imparting knowledge to their users. In this case, the study argues that the use of pictorial illustration is very necessary and important especially in those cases whereby culture-bound words, scientific and technological terms etc are treated. The study concludes that without pictorial illustration, the comprehension of cultural, scientific and technological terms could not be necessary.

Pictorial illustrations, is one of the metalexigraphic principles that should be presented systematically and consistently immediately after or next to the article for the users to be able to realize the relationship between both the lemma and a picture.

In general, on the basis of this study it can be said that pictorial illustrations add to the communicative value of dictionaries, aid in bridging the semantic gaps that may occur between two treated languages. These pictures make dictionary users aware of what the object under treatment looks like. In this case, an image, brought by the picture will never be lost out of the mind of the user. The picture will remain in the mind of



the user forever like any other natural object that the dictionary has seen throughout his/her life.

According to Al-Kasimi (1977: 99) when the perceiver is familiar with the object pictured, his past experiences play an important role in the process of perception, but when the object pictured is new to the perceiver, then it is the stimulus properties of the picture, which will be the determining factor in the formation of the concept.

In this study, pictorial illustrations have been introduced in two different ways, namely, real and abstract pictures. The study regards real pictorial pictures as those pictures that point to real objects that can be seen with a naked eye, and seem to be actually existing as genuine referents or objects, whilst abstract ones are those that are just created, imagined or formulated depending on the presented article's action. Furthermore, abstract pictures emanated from the study's discovery that there are articles whose actions cannot be elucidated by real or specific pictures, but can be illustrated by just formulating, imagining or creating a picture that can assist users to understand the presented articles. Both real and abstract or imagined pictures are important instruments that assist dictionary users to comprehend presented cultural, scientific and technological lexical items in translation dictionaries.

The study's recommendations are that:

- Ostensive addressing is an important lexicographic procedure, and as such it should also be introduced in the Tshivenda dictionaries in the treatment of cultural, scientific and technological terms, etc.
- Intended pictorial illustrations in the Tshivenda dictionaries should be categorized firstly into real pictures for those lemmata that can be demonstrated directly, and secondly, abstract pictures for those lemmata that are verbs and can only be demonstrated in a form of action picture or picture showing an action of that particular verb.
- Pictures must not be used excessively in dictionaries but they must only be used where mostly necessary.

- Ostensive addressing is important as it narrows the knowledge gap between the source and the target language because when it is applied target users of a dictionary are able to know what the lemma looks like, and therefore this is the imparting of knowledge.
- Realizing great shortage for Tshivenda dictionaries with culture-bound, scientific and technological concepts, an urgent proposal is hereby directed to the Tshivenda dictionary unit or whoever for an immediate compilation of such dictionaries for the benefit of young generations because such dictionaries will contribute to the indigenous knowledge system.
- Pictures should be supplied immediately after or next to the lemma in order to facilitate coordination between itself and the lemma for the users to achieve communicative success.

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