

# **A GENRE-THEORETIC ANALYSIS OF HUMAN RIGHTS TEXTS IN XHOSA**

**BY**

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## **DECLARATION**

I, the undersigned, hereby declare that the work contained in this thesis is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree.

Signature

Date

## ABSTRACT

This thesis employs the theoretical framework of text construction advanced by Grabe and Kaplan (1996) for the analysis of human rights magazine texts in isiXhosa. The theory employed in this study includes linguistic elements, which can be included in teaching methodology for developing the learners' analytic skills in analyzing the discourse structure of written texts. These kinds of analytic skills are strongly reflected in Curriculum 2005 for the learning area languages.

The thesis employs a range of textlinguistic strategies for analyzing written genre texts on human and civil rights issues. It is argued that the incorporation of these strategies by teachers in the process of language teaching in Curriculum 2005 will enable the learners to analyse texts successfully and to gain an awareness about how language is used in texts. For the purpose of analysis in this thesis, texts from the Bona magazine with contents ranging on human and community or civil rights were collected. The thesis demonstrates that text analysis involves to a large extent, an investigation of generic factors such as the communicative purpose, the culture and the community in which the text is produced.

Following the discussion of the generic features of texts, a broad definition of the term text is explored, and the textlinguistic construction and certain levels of analysis are identified. In addition to this, the study demonstrates that analysis of the linguistic structure of texts needs to incorporate the discussion of the parameters of the ethnography of writing advanced by Grabe and Kaplan (1996). The ethnography of writing entails that a detailed analysis of texts should address the following questions: 'Who writes what to whom, for what purpose, why, when and how?' The study explores the implications and rationale for incorporating text analysis in language teaching and learning. Lastly, the relationship between the theoretical underpinnings assumed in this study, and the learning outcomes of Curriculum 2005 are explored.

This study demonstrates that the theoretical framework of Grabe and Kaplan (1996) which underlies in the construction of written texts, will not only introduce the language learner to an inclusive language pedagogy, but can be employed for effective text analysis of isiXhosa genre texts on human rights in popular magazines like **Bona**.

## OPSOMMING

Hierdie tesis maak gebruik van die teoretiese model van Grabe en Kaplan (1996) vir die analise van menseregte tydskrifartikels in isiXhosa. Die teorie wat aangewend word in die studie sluit linguistiese elemente in wat ingesluit kan word in taalonderrigmetodologie vir die ontwikkeling van leerders se analitiese vaardighede in die analise van diskoersstrukture van skriftelike tekste. Hierdie soort analitiese vaardighede word sterk gereflekteer in Kurrikulum 2005 vir die leerarea van tale.

Die tesis wend 'n verskeidenheid tekslinguistiese strategieë aan vir die analise van geskrewe genre tekste oor menseregte en burgerlike regte vraagstukke. Daar word betoog in die studie dat die insluiting van hierdie strategieë deur onderwysers in die proses van taalonderrig in Kurrikulum 2005 leerders in staat sal stel om tekste suksesvol te ontleed en 'n bewussyn te kry van hoe taal in tekste gebruik word. Vir die doeleindes van analise is hierdie tesis is tekste gebruik uit die BONA tydskrif met 'n inhoud oor menseregte en gemeenskaps- en burgerlike regte. Die tesis demonstreer dat teksanalise in 'n groot mate 'n ondersoek behels van generiese faktore soos kommunikatiewe doelstelling, die kultuur en die gemeenskap waarin die teks geproduseer word.

Na 'n bespreking van die generiese faktore van tekste word 'n breë definisie van die term "teks" ondersoek, en die tekslinguistiese konstruksie en bepaalde vlakke van analise word geïdentifiseer. Hierbenewens demonstreer die studie dat die linguistiese analise van tekste die bespreking moet insluit van die parameters van die etnografie van geskrewe tekste soos voorgestaan deur Grabe en Kaplan (1996). Die etnografie van geskrewe tekste behels dat die analise van tekste die volgende vrae ondersoek: Wie skryf wat vir wie vir watter doel, waarom, wanneer en hoe? Die studie ondersoek die implikasies en motivering vir die insluiting van teksanalise in taalonderrig. Laastens word die verhouding tussen die teoretiese grondslae, wat aanvaar word in hierdie studie, en die leeruitkomstes van Kurrikulum 2005 ondersoek.

Die studie toon aan dat die teoretiese raamwerk van Grabe en Kaplan (1996), wat onderliggend is aan die konstruksie van geskrewe tekste, kan aanvaar word om leerders in te lei in 'n meer inklusiewe taalonderrig en kan aangewend word vir effektiewe teksanalise van isiXhosa genre tekste gebaseer op die menseregte in populêre tydskrifte soos **Bona**.

## ISICATSHULWA

Le thisisi iphicotha iziseko zengcingane zikaGrabe noKaplan (1996) ezisetyenziswa kuhlalutyo lweetekisi zesiXhosa ezifumaneka kulindexsha ongamalungelo oluntu. Ingingane enikezelwa kulo msebenzi ibandakanya imiba okanye izangotshe zolwimi ezijoliswe ekuphuhliseni ubuchule babafundi ekuhlalutyeni ulwakhiwo lwentetho okanye okubhaliweyo kwiitekisi zolwimi. Obu buchule bokuhlalutya buzotywe kumqulu kaKharityhulamu 2005 obhekiselele kummandla wokufunda omalunga neelwimi.

Ithisisi isebenzisa ubugcisa bolwimi lwetekisi ekuhlalutyeni iitekisi zegenre ezibhekiselele kwimiba yamalungelo oluntu nawentlalo. Ichazwa ngokucacileyo into yokuba ukufundwa nokuzuzwa kobu bugcisa ngabafundi kwinkqubo yokufundiswa kolwimi kuKharityhulamu 2005, kungakhokelela ekubeni abafundi bazihlalutye ngempumelelo iitekisi, ngeli xesha bafumana ulwazi malunga nokusetyenziswa kolwimi kwezi tekisi. Ngokubhekiselele kuhlalutyo kule thisisi, iitekisi ezithatyathwe kwimagazini iBona nezinomxholo obhekiselele kumalungelo abantu, oluntu okanye entlalo ziye zaqokelelwa zaze zasetyenziswa. Le thisisi ikwaveza elubala into yokuba uhlalutyo lwetekisi lubandakanya ubukhulu becala ukugxininiswa kwemiba yohlobo lobhalo (iigenre), njengemisebenzi okanye iinjongo zonxibelelwano, inkcubeko ndawonye nendawo leyo itekisi iveliswe kuyo.

Xa kulandelwa ingxoxo engemiba yohlobo lokubhala kwiitekisi, inkcazo ephangaleleyo yetekisi iyaphononongwa, yaye ulwakhiwo lolwimi lwetekisi kunye namanye amanqanaba ohlalutyo ayanikezelwa. Ukanti ke, lo msebenzi uveza into yokuba uhlalutyo olugqibeleleyo lokwakheka kolwimi lweetekisi, kufuneka luquke ingxoxo ngemiba yenzululwazi yokufundiswa kobhalo. Inzululwazi yobhalo ichaza ukuba uhlalutyo olugqibeleleyo lweetekisi kufuneka luchaphazele le mibuzo ilandelayo: 'Ngubani obhalela bani ntoni, ngasizathu sithini, kutheni, nini yaye njani?' Lo msebenzi ucubungula yaye uphanda unobangela nezizathu zokubandakanywa kohlalutyo lwetekisi kufundiso nofundo lolwimi. Xa kuqukunjelwa, ubudlelane phakathi kweengxoxo zengcingane eqikelelwe kule thisisi, kunye nemiphumela yokufunda echazwe kumqulu kaKharityhulamu 2005 buyaphononongwa.

Okokugqibela, lo msebenzi uveza ukuba ubume bengcingane bukaGrabe noKaplan (1996) obusetyenziswa kulwakhiwo lweetekisi zolwimi olubhaliweyo, umfundi wolwimi abuyi kumkrobisa kuphela kwizifundo zolwimi ezibandakanya imiba emininzi, koko bungasetyenziswa ukuze bukhokelele kuhlalutyo olugqibeleleyo lolwimi lweetekisi zegenre. Ezi tekisi ke zimalunga namalungelo abantu, oluntu nawentlalo, yaye zifumaneka kwiimagazini ezidumileyo ezinjengeBona.

***I dedicate this thesis to:***

***my late grandparents***

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***and to my late brothers***

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# CHAPTER 1

## INTRODUCTION

### 1.1 PURPOSE AND AIM OF STUDY

In recent years, text-linguistic research and analysis has been practiced throughout the world. Research on the communicative structure of the text has been largely developed at the Australian language school by the Hallidayan scholars, as well as researchers such as Baynham, Grabe, Rothery, Kalantzis, Cope, Martin and many more. Research on the linguistic structure of written text is mostly available in English. The main purpose of this study is to explore the relevance of the discourse theory, used in the analysis of English texts, for isiXhosa texts, from the Bona magazine. Although text analysis requires an explanation of both the linguistic and non-linguistic factors, this study puts more focus on the discourse analysis of texts in relation to the linguistic aspects of text construction and the communicative and social purposes of texts.

This thesis aims to demonstrate with reference to isiXhosa texts that text analysis has become one of the most essential areas in applied language studies. Various linguists advance different perspectives in their analyses of texts. Three of these perspectives, which are discussed to some extent in this study, are the Sociological perspective of text analysis (which explores the social roles and cultural constraints in texts), the Psychological perspective of text analysis (which concerns writers' intentions in texts) and the linguistic perspective of text analysis. In this thesis, the focus of the analysis relates to the linguistic perspective, which is explanatory of the discourse elements found in texts. Bhatia (1993:7) views the linguistic analysis of text as an attempt to discover the linguistic features such as subject-specific conventions, certain grammatical choices, functional language description, and rhetorical considerations in texts. These features will be investigated for isiXhosa in this study. A detailed discussion of the linguistic construction of isiXhosa texts will be based on Grabe and Kaplan's proposals on the theory and practice of writing, in an applied linguistic perspective. Grabe and Kaplan (1990:215), argue that a thorough analysis of text requires the use of the ethnography of writing, which incorporates to the language structure of written texts, a wide range of influencing considerations, such as the writers' intent, the recognition of the producer and the recipient of text, the process of writing, the place, time, and manner of text construction, as well as the communicative

purposes for writing. The above considerations are referred to as the parameters of writing instruction, and they will be discussed at length in this thesis, including the ways in which they influence the structure of the text.

The main purpose of this study is to explore isiXhosa texts within recent approaches used in the analysis of the language structure of writing. The thesis invokes newly developed approaches of text linguistic research, which give a detailed analysis of communicative language in texts, as opposed to the formal approaches of Chomsky and the others. Whilst Chomsky's formal grammar approach deals with grammatical properties of language, the new functional approaches (like the ethnography of writing), explore the social and linguistic organization of content and the entire discourse of a text. (Cope and Kalantzis, 1993: 3 & 33). The ways in which this discourse analysis can be incorporated to language teaching to achieve certain outcomes will also be investigated.

This study aims to the use of recent theories in the analysis of texts. A few analyses of texts will be done, which will serve as guidelines to the ways in which the theoretical assumptions made in this study, can be applied in the language curriculum in all learning institutions.

## **1.2 THEORETICAL ASSUMPTIONS**

This study will assume Halliday's systemic functional linguistics, as a broad framework for text analysis of isiXhosa, which is one of the most recognized theories for discourse analysis in texts. In this regard, Martin and Rothery, in Cope and Kalantzis (1993:137), argue that Halliday's functional grammar is an adaptable and flexible resource, focused on meaning rather than syntax, and oriented to the text and its social purposes rather than to the sentence. Hence, functional grammar presents an effective framework for language learning through texts and their critical interpretation. This kind of grammar differs a lot to the traditional approaches of grammar, which is concerned with language forms and syntactic meaning in isolation. In support of the theoretical assumptions made in functional grammar, Grabe and Kaplan (1990: 49) state that Van de Kopple (1986) claims that a functional approach to language investigates what language does, how people use it in various ways to achieve various purposes, and how these various communicative purposes are interpreted in line with the content or theme of the text. Consequently, a reader who reads the text with the above factors in mind, can develop a better



understanding of the text, as she or he will be enabled to identify communicative purposes in texts, connect the text to background knowledge, connecting parts of the text together, and use discourse markers to see how parts of the text are linked to one another.

### **1.2.1 An approach to text or genre analysis**

In this study five isiXhosa texts from the magazine genre of human rights will be analyzed employing current approaches to the analysis of text and genre. Recent approaches for grammatical analysis, which will be invoked, include Bhatia's theory of genre analysis (1993), Halliday's systemic functional grammar, which is incorporated in Cope and Kalantzis' (1993) views, as well as Grabe and Kaplan's (1996) proposals on the ethnography of writing. Bhatia (1993:13) argues that genre analysis requires inputs from a variety of disciplines to interpret, describe and explain the rationale underlying various professional and academic genres. The disciplines referred to here include Sociology, Psychology and Linguistics as they relate to genre analysis. Aspects of these disciplines are referred to in the analysis of isiXhosa texts in this study, which incorporates discussions on the above-mentioned approaches to grammatical analysis. For example, functional grammar deals mainly with the purposes of language forms in texts, whilst the parameters of the ethnography of writing relate to the roles of the writer and the reader in text construction, including its social purposes and discourse structure. However, there is little doubt that students who learn language through instruction based on these approaches will become more competent readers and writers of texts.

### **1.2.2 The role of text analysis in language learning and teaching**

The purpose of employing text analysis in instruction in the language classroom is not only about creating an engaging learning experience, but it also motivates the learners to read language texts critically, by asking critical questions, making connections to the original texts, and providing answers to the questions or problems presented in texts.

In addition to this, Swales (1991: 8) presents another purpose for using genres in language learning. He/she argues that genres have a further purpose: that of social relevance, which also incorporates ways of expressing meaning in our culture. Unlike presenting language forms in isolation, the new approaches of text and discourse analysis for language learning, which include genre analysis, prove to be more effective in

developing the learners' critical language learning abilities. More importantly, using texts in language pedagogy helps to equip learners with two of the most important skills in language learning, namely reading and writing. Both these skills are in line with learning outcomes number 3 and 4 of Curriculum 2005, as will be discussed in Chapter 5.

The implementation of the above approaches to language learning can contribute a great deal to the attainment of certain learning outcomes within language learning and teaching. The outcomes 3 and 4 can be obtained after careful analysis of texts, which involves the use of the current approaches discussed above. These learning outcomes are: *reading with enjoyment, and responding critically to the aesthetic, cultural and emotional values in texts, as well as being able to write different kinds of texts for a wide range of purposes.*

### 1.3 ORGANIZATION OF STUDY

Chapter 2 of this study examines the elements of genre-theoretic analysis, which will be employed in the analysis of written isiXhosa texts. It will be argued in this chapter that approaches to genre analysis, both Functional linguistics by Halliday, and a Genre analytic approach by Bhatia are adopted. The former theory can account for issues relating to discourse analysis not addressed by formal theories. Unlike formal linguistics, Functional linguistics explores the ways of connecting texts with their social purposes. The main idea behind linguistic functionalism is that texts focus on generic factors such as the culture and the community in which the text is produced. Consequently, this property is in line with Bhatia's view of the existing link between Sociology and genre. In this regard, Bhatia state that there is an existing relationship between the text and the society in which it is produced. Bhatia's genre theory further explores the cognitive structuring of texts, as well as the analysis of the entire linguistic discourse used in texts. These theoretical elements are addressed in detail in chapter 2, and are put into practice in the analysis of isiXhosa texts in chapter 4.

Chapter 3 will focus on the linguistic and ethnographic construction of texts. Besides the known fact that texts are either written or spoken pieces of information, their functional role, (especially in writing), will be discussed in detail in this chapter. It is also explained in chapter 3 that functional linguistics puts more emphasis on the purposes, which are presented by the text. In addition to the above statements, this chapter also presents the relationship between the following factors of genre analysis: the syntactic level, the textual

level, and the interpersonal level of text analysis, as well as to the ethnography of writing instruction. Both these linguistic disciplines will present a suitable theory of text analysis, which is inclusive of the reader and writer's status, the writing process, the style of writing, and the context in which writing is produced.

In chapter 4, the theoretical elements discussed in chapters 2 and 3 will be put into practice in an analysis of five isiXhosa texts. These texts, which will concern human and community rights themes, will be extracted from the Bona magazine. In addition to elements of functional linguistics, the major part of the analysis in chapter 4 will be based on the analysis of texts, using the aspects of the ethnography of writing instruction. Furthermore, the writers' parameter of this ethnography will form the largest part of article analyses, as it encompasses a wide range of discourse elements used for text or article analysis in this chapter.

Chapter 5 constitutes the conclusion to this study, and it will explore the relevance of the theoretical aspects discussed in the preceding chapters, to the newly implemented Curriculum 2005 for the learning field of languages.

## CHAPTER 2

# ELEMENTS OF A GENRE-THEORETIC ANALYSIS OF WRITTEN LANGUAGE TEXTS

### 2.1 INTRODUCTION

Linguists constantly devise new, more effective strategies for the analysis of language texts, whether written or spoken. Functional linguistics explores many problems not addressed by formal linguistics in discourse analysis. Unlike formal linguistics, which focuses on establishing abstract grammatical properties of languages, functional linguistics explores the language systems and structures by connecting texts with their social purposes. Halliday is one of the major exponents of functional linguistics of which genre theory is considered an important element in the analysis of texts.

A genre can be defined as a text type, which aims to communicate something to the reader within a text. Swales (1993:40), cites a definition of genre from Martin (1985:250), which states genres are how things get done when language is used to accomplish them. Genres range from literary to non-literary forms: poems, narratives, expositions, lectures, seminars, recipes, manuals, appointment making, service encounters, news broadcasts, and so on. Finally, Swales views a genre as a linguistically realized activity type which comprise so much of our culture. This definition already introduces some of the basic elements of text analysis through genre theory. Text analysis involves to a larger extent an emphasis on generic factors such as the culture and the community in which the text is produced.

Bhatia (1993:13) discusses the definition of genre from Swales (1993), which states a genre is a recognizable communicative event characterized by a set of communicative purposes, identified and mutually understood by the members of the professional or academic community in which it regularly occurs. Bathia (1993) emphasizes the purpose that a genre identifies within a text. It is this communicative purpose, which at times tells the reader about the kind of genre in which the text is written. For example, one of the human rights texts in isiXhosa, which will be analysed in depth in chapter 4 of this study, concerns the rights of the homeless in the streets of South Africa, and has a

communicative purpose of informing the readers about their rights, which the Welfare departments have to address. Those who have expert knowledge about the manner in which the Welfare departments operate acknowledge this purpose. In other words, within the definition of genre itself, one can already deduce some of the elements of text analysis, i.e. textual purpose.

When considering the approach of genre analysis, it is evident that such an analysis invokes some insights from a variety of disciplines to interpret, describe and explain the rationale underlying a variety of genres. Insights from these disciplines, as proposed by Bhatia (1993), will be employed for the analysis of isiXhosa texts in chapter 4 based on genre theory, include the following:

➤ The link between Sociology and genre analysis of texts.

The main areas of analysis in the sociological perspective on genre relates to the manner in which the text reflects the society in which it is produced, its socio-political context, as well as cross-cultural factors entailed in it. Bhatia (1993:12) suggests that in an analysis of texts, one needs to take account of cross-cultural factors, which sometimes influence the realization and understanding of certain genres. A newspaper article for example, which has a report on the objectives of initiation in Xhosa communities will be easily identified and realized by those who practice this culture, or those who are familiar with it.

➤ The relationship between Psychology and genre analysis of texts.

Aspects of analysis in the psychological perspective on genre are based on the cognitive structuring of texts as well as the ideological implications attached to them. Martin (1989:50) states ideology plays a vital role in the production of written genres, in the sense that it is the people's beliefs and imaginations which shape the manner in which genres are produced. This is true in the sense that most of the newspapers and magazines in the world are produced in line with their organizational requirements or principles. These organizational conventions for print media will also be highlighted in the analyses of texts in chapter 4.

➤ Linguistics and genre analysis of texts.

Emphasis in the linguistic perspective as genre is on the analysis of grammar and the entire linguistic discourse of the texts in question. Halliday argues in Cope and Kalantzis (1990:144) that grammar plays a vital role in Linguistics as it models language as a text which is oriented towards meaning. In other words, genre theory puts forward a special kind of grammar, which analyses the texts looking at certain variables like register, the move-structures, and the functions of grammar within a text.

The last part of this chapter will focus on the role of this genre-theoretic analysis of texts in Second Language teaching and learning. Hyon (1996:700) justifies the need for a genre-based pedagogy in language classrooms when he argues that a genre-based pedagogy emphasizes on the function and meaning of language in context, whilst helping the students to become more successful readers and writers of academic and workplace texts.

## **2.2 SOCIOLOGY AND GENRE ANALYSIS OF TEXTS**

In this section, more attention will be paid to the social purposes of texts, including the manner in which they are shaped by social processes.

### **2.2.1 Texts and their social purposes**

In most cases, people write in order to make something known to the society, or sometimes they will write with the aim of introducing the society to something. In other words, what is written usually reflects the society in which it is produced. Freedman and Medway suggests that in all the research on writing and language, there has been an unpacking of the complex, social, cultural, institutional or disciplinary factors at play, in the production of specific kinds of writing. What this postulates is the fact that different kinds of writing have different purposes attached to them.

Texts also differ with respect to their purposes and writing modes. Swales argue that genres vary in terms of mode or medium through which they are expressed, as well as in terms of the social purposes they are putting forward. There is indeed a difference between a written poem and a verbalized one. Whilst the former is constrained to the writing prerequisites of poetry, the latter flows freely without any limitations. Even their

level of reception differs, as the written poem will seek more attention to the gist of the context, whilst the written one demands attention to a larger extent.

Another difference lies in the genre types of texts. Martin introduces different types of genres which are associated with their specific purposes. Some of the genres discussed by Martin include: recounts, procedures, reports, explanation, and expositions. Cope and Kalantzis (1993) add newspaper texts and other literature genres to Martin's list. Their emphasis is on the social conventions governing the production of genre. They give an example of the reporter of the newspaper, whose task is to report the news.

As noted above, each text or genre differs from the other with respect to the purposes it serves. Some examples of texts and their social purposes are discussed. Cope and Kalantzis define genre as a term used in literary pedagogy, to connect the different forms texts take with variations in social purposes. In other words, it is the purpose presented by the text, which differentiates it from the other text. A report genre for example, is a genre with a social purpose of reporting something to the reader. On the other hand, a newspaper informs, procedures instruct, recounts revive or remind, notices alert, advertisement persuade, and so forth.

### **2.2.2 Genre as Social Action**

This section focuses on the placing of genre or texts in contexts. The main area of discussion concerns the social or rhetorical actions of genres. In other words, what will be discussed include those actions involved in the synthesis and analysis of genres and their different types of texts. Halliday (1985) postulates that there are a number of different types of situations in which genres are practiced and viewed along the lines of social interaction. Examples of these are players instructing novices in a game, a mother reading a bedtime story to her child, a customer ordering goods over the telephone, a teacher guiding pupils in discussing a poem, and so forth. From these social actions, one can identify a number of genre types such as instructions, stories, and telephone conversation. According to Halliday, the social action of genres refers to all the actions involved in the learning, teaching, discussion and analysis of genres between different groups of people in the society, such as teacher vs student, minister vs congregation and storyteller vs audience.

There seems to be a delicate balance between social action and rhetorical theory. Freedman and Medway (1992) cite Burke who argues that rhetorical actions govern our intentions and motives. These intentions are products of our socialization, and are also regarded as linguistic products addressing the social expectations such as criticism, lack of danger, ignorance and separateness. Most of the genres produced in the perspective of social action are products of joint action from the people concerned, and are the result of the mutual continuing of events and interests that are highly valued in the society. On the other hand, Swales locates genres within discourse communities, which are defined as social rhetorical networks that work towards sets of common goals. Swales explores rhetorical actions as broad social or communicative goals of the writer of a genre. The main focus under rhetorical action is that the genre theorist must always express himself or herself correctly and appropriately in relation to the topic of genre, the audience and the purpose of genre. The writer's rhetorical facts such as promoting or describing must always focus on the reader's or the recipient's interests. This view puts more emphasis on the relationship between different parties involved in the production and analysis of genres.

Consider, next, the notion of joint action or joint construction, as implemented in the production of genres. For example, writers produce texts for the reader, ministers preach or conduct ceremonies for the congregation, teachers instruct pupils and poets perform before an audience. It is generally expressed that social actions in a human society exist in the form of recurrent patterns of joint action. A sermon, for example, is a general genre type, which encourages joint action between the minister or preacher and the congregation. A literature book results from the joint construction between the writer, the editor and the publisher, with the reader taking the last share. In addition to this, Cope and Kalantzis argue that in the production of any one text in any one social interaction, individuals share significant social expressions or cultural values, which relate to differences in communities in the production of texts. Joint construction of texts work in the classroom situation between the teacher and the students. For example, the teacher can identify the problem and ask the students to write an essay or text in which they provide solutions for this problem. In this way, the learners' problem-solving capabilities are enhanced with the help of the teacher. Finally, Cope and Kalantzis support this producer-recipient dichotomy of genre production when they argue that what matters in the text is the producer, the recipient and the context of the text which explains its social origin.



### 2.2.3 Genres as social process

The main issue of discussion in this section relates to the processes involved in the production of genre. According to Littlefair (1991), genres are produced with social relevance, and they include major examples such as poems, a myth, tale, proverb, riddles, commercial form, letter and editorial. All these examples of genres have a social origin, in the sense that they are produced in line with all the processes taking place in the communities. A letter, for example, is a major means for establishing links and communication ties amongst people in the society. A church service on the other hand, is a broad genre (with subgenres such as sermon, hymns etc), which aims at creating social welfare. A church service is a social process regularly administered in all societies.

Cope and Kalantzis (1993) suggest that language always happens as text, and as text, it inevitably occurs in a particular generic form. This generic form arises out of the action of social subjects in particular situations. The social subjects here refer to the producers of text, whilst the situation encompasses the context of production as well as the processes taking place in it, whilst the texts or genres are produced. When producing genres within a certain society, it must be borne in mind that a society is made up of different cultural groups, and each group has its specific generic forms, developed out of the social structures characteristics of that group, and developed in its political history. In other words, when people contemplate about producing genres, the first step would be to have a clear understanding of the manner in which the genre society operates. Secondly, a number of the other processes involving cultural beliefs and socialization factors are taken into account.

Another important aspect concerning texts is that when people produce genres, a number of processes such as social stratification, social power, and oral versus written language requirements are looked at closely. Cope and Kalantzis suggest that a social theory of genre will need to be closely attentive to the constantly shifting relations between language in the spoken and in the written mode, and its relations in the shifting power. This is true in the sense that nowadays, genres like poetry and editorials are produced in line with the processes or requirements outlined by the forces of power. Instead of criticising or condemning the incompetence of the ruling parties, most poets in Africa choose to be silent or to succumb to the unjust rules and incompetence in governance. Both oral and written genres are well received when they suit the needs or interests of the audience.

Within the model for a process-based orientation to genre, Cope and Kalantzis define genres as “processes that describe, explain, instruct, argue and narrate”. In these processes, the producers of genres focus on processes that motivated the writers to produce behavioural, interpersonal and literate forms. All these generic forms are produced in line with all the activities and processes taking place in the society.

Lastly, genre texts play a major role in all societies as it contributes positively in the education process. Students who learn their language with reference to genre texts have more opportunities to develop a thorough knowledge about the environment around them. This is because genres reflect the society. Genre texts define the communicative purposes taking place in all societies. Hyon (1996) argue that genre studies are very important in expanding language pedagogy as a dynamic area. Language learning and teaching is an important process, taking place in the societies in which genre productions and analysis is discussed frequently. This contributes to a more linguistically knowledgeable society. In this regard, a variety of genres such as reports, procedures, explanations, discussions, expositions, recounts and narratives are introduced to the novices, resulting in them gaining more knowledge about how their societies are organised. This is made possible by the differences in the contents of genres above. Whilst some genres emphasize economic issues, others make readers aware of the social, political and global issues.

#### **2.2.4 Genres and the wider socio-political context**

The focus in this section is on how the human rights texts are manifested in a variety of socio-political contexts. When genre texts are produced, the main purpose behind them is that they should reflect the existing social or political environments in which they are produced. If the society is discriminating against women or children, for example, then an abundance of human rights texts will be published, aimed at fighting against such discrimination. On the other hand, if the political situation of the country is such that certain groups of people exert more political powers than others, then there will be human rights texts aimed at diminishing such political imbalances.

All genre texts are produced in a society and they play a significant role in establishing ties amongst people in the society. Certain genre texts such as letters and poetry are a means of communicating information amongst people. Other genre texts describe the way things

are within the society. Procedures and newspapers are good examples of this genre type. Genre texts do not only inform and bond people in their societies, but they also familiarize them with social reality. Bhatia (1993) believes that genres are an important means for defining, organizing and communicating social reality. In other words it is through the possible orientation on genre texts that people can develop a clear knowledge about how their society is organized.

Bathia's social view of genres is supported by Freedman and Medway (1992:13) in their analysis of genres. They argue that genres have a valid role of reflecting the society in a number of ways, such as establishing relations amongst people as well as according equal access to everyone in the society into all the sources of information. They state that genres have to do with truthful representations of the world, manage relations within the community, signal degrees of certainty, or indicate relationships with previous work. This is true because genre texts such as geographical articles define the world as it is, whilst informal letters aim at establishing close relationships amongst people. Some genres serve a political purpose of giving all people equal access to the sources of knowledge in their community. Newspapers, for example, are accessible to everyone in all communities.

In addition to this, Cope and Kalantzis (1993) cite Kress in arguing that genres have educational and political aims attached in them, such as to bring about greater possibilities of access to information resources in the society, as well as introduce people to the conditions for a redistribution of power in society. The aim is to help people to develop equally all the skills and knowledge they have, and to help them to function fully and effectively in a literate and technologically developed society. If people are given texts or manuals, which explain the use of cell phones or computers, they are being given access to the complex use of such genres. If people are given access to the law material, they are equipped with the knowledge about how the justice system works. In other words, genres are also a means of ensuring that everyone gets equal access to all the literacy skills and knowledge in the fullest sense. This means that all people, irrespective of identity, must be granted equal access and opportunities to the highest literacy skills, to social, economic, political and cultural benefits, so that they can participate fully in all aspects of social life.

Lastly, Kress suggests that a genre-based language curriculum which is appropriate for a multicultural society, must primarily give equal importance to considerations of oral language and its role in education and in society. A sermon for example is a genre, which has sub-genres like hymns, prayers and preaching. Preaching is done orally and its role is to contribute to positive behaviour in the society. Poems are also transmitted verbally, and are also one of the core aspects of African culture. Their purposes vary between social, political and personal areas. Familiarity with these genres can have an important role of creating social positivism. Lastly, it has been suggested in this discussion that more attention should be given to the written genres of all the language groups in the society, so that the possibilities of using the language and the literacy curriculum as a means of developing a thriving multicultural society, is achieved.

### **2.2.5 Cross-cultural factors in genre analysis**

The main focus in this section is on the role of genres in relation to different cultural beliefs within one society or in diverse societies. European culture, for example, differs in some ways from the Asian or African culture, and the genres produced in these cultures vary to some extent. This does not mean that there can be no commonalities in genres as well as generic theories in these cultures. The most important questions addressed in this subsection are "What is culture, and how does it link with genre theory?" Culture refers to a set of beliefs, values, customs, habits, social behaviour, knowledge and assumptions associated with a group of people. Most anthropologists examine cultural identity as constituting of the centrality of religion, the unity of the spiritual and the material in the hierarchy of beliefs and shared contingencies of daily life amongst people. All the above aspects or cultural forms are described and represented in language artefacts and texts which are either spoken or written. This is actually where the genre theory fits the role of texts in cultural orientation. Bhatia cites Saville-Troike's views that the very concept of the evolution of culture is dependent on the capacity of humans to use language for purposes of organizing social cooperation. A newspaper is an example of a linguistic genre, which is used to organize the society by rendering information. A constitution on the other hand tabulates the principles, which need to be adhered to by the society or the nation at large.

Bhatia argues that various cultures organize and develop ideas differently when writing expository texts and these differences persist when users of these languages and cultures learn to write in a new language. The difference between African and European poetry is

that in Africa, it is a recognized cultural aspect that poems are transmitted orally, whilst written forms of poetry characterize the European culture. Written poetry does not occur frequently in most African cultures. This fact is evident in certain aspects within the society as well. Reading a Bible text is not enjoyed more than when it is analysed and interpreted orally. In certain communities, especially those with high levels of illiteracy, people attach more value to the articulated human rights and principles than the written documents.

As was pointed out above, genres are a true reflection of the cultures in which they are produced. Producing a genre, which describes violence against men in a culture in which men dominate in all social spheres, will be very paradoxical of the existing situation. Bhatia expresses the view that genre, after all, is a socio-culturally dependent communicative event and is judged effective to the extent that it can ensure pragmatic success in a variety of social or professional contents in which it is used. This simply means that genre texts are an effective way of communicating the important aspects that exist within a culture. If there is any form of prejudice within a culture, then spoken or written genres will be produced with the aim of creating a social life that is free from prejudice. Human rights texts and political rights texts play a significant role in this regard.

Swales (1993) argue that genre plays a major role in the shaping of discourse communities as well. He suggests that genres can be used in discourse communities for people to agree on common public goals, to develop mechanisms of intercommunications among its members and to create participatory mechanisms that can primarily provide information and feedback to everyone within the cultural rubric. Swales' argument links well with the genre theory of goal orientation (advertisements have a goal of persuading the public), intercommunication among people (letters are the best genre types to communicate personal or business affairs in our society) and the aspect of the provision of information and feedback, as in a newspaper genre and a report genre, respectively.

### **2.3 PSYCHOLOGY AND GENRE ANALYSIS**

This section focuses on the cognitive structuring of texts, the relationship between the producer and the recipient of text, constraints which govern the production of texts, and ideological implications surrounding the production of texts. Bhatia views the psychological aspect of genre analysis as what the writer exploits to make writing more effective, keeping in mind any special reader requirements, as well as considering

prerequisites or constraints imposed by the organization. The writer's intention in the texts also contributes to the psychological structuring of the text. In discussing this issue the definition of the term "Psychology or Cognitive structuring of texts", is first given its role in genre analysis and it is then analysed.

### **2.3.1 The cognitive structuring of texts**

The "cognitive structuring of texts" refers to the regularities or strategies used by the experts of a particular genre in the construction of this genre in order to achieve specific communicative purposes. The connection between the communicative purpose of a genre and its cognitive structuring is inevitable. This results from the fact that writers communicate what is in their minds. An example of this is found in one of isiXhosa's literary genres where a modern bard will write his or her poem on paper with the aim of communicating something to the reader. On the other hand, a new non-literary genre such as newspapers is written with a purpose to communicate some information to the reader. The text is more effective when it creates some degree of independence to the reader. A text can only become successful when its writer is able to use his cognition (mental ability) effectively. This happens in cases where the writer can read or identify his audience, explain his or her writing purpose clearly, and writes at the reader's level.

### **2.3.2 The Relationship between the Producer and the Recipient of a text**

The main question one needs to ask is if the writer involves the reader in his text or not. Is there any place in the text where the writer interacts with his or her audience? When writing a text, the writer has a duty to communicate with the reader, and when reading a text, the reader must feel involved in this text. Grabe and Kaplan (1996) postulate that another major issue of writing is the development of a theory of audience, which is essential to the creation of text and the generation of meaning. What this means is that a text is written with a certain audience in mind, and it is this audience who contribute to the development of its meaning by reading it with critique and scepticism. Grabe and Kaplan highlight a few questions, which can be asked relating to the audience. These are "who is the intended reader of the writing? Is the reader invoked equivalent to the reader intended? Is the reader a known individual? If so, how close or distant is this reader? How much shared background knowledge exists between the writer and the reader? All these are the types of questions which the reader can synthesize in the text. When you

read a text, you can easily identify the interaction between the reader and the writer by looking at how the language is used within the text as well as the form or type of genre. An informal letter, for example, can reveal the relationship between the writer and the intended reader (friends or relatives), and the linguistic discourse in such a letter reveals the background knowledge between the writer and the reader.

### **2.3.3 Organisational or institutional constraints governing the production of text**

When a text is produced, certain rules and regulations are followed. These rules and regulations reflect those of the organisation or institution in which this genre text is produced. An academic essay for example, has certain requirements which must be followed when it is written. This includes coherence, structure (introduction, content or body, and a conclusion), as well as grammatical correctness. A successful essay, for example, is one (according to academic regulations), which outlines the problem in its introduction, explores or discusses it in its body and suggests a solution to the problem in its conclusion. On the other hand, the requirements set for newspapers by their organizations include communicative purposes such as reporting or informing. Bhatia argues that these rules and conventions are most often implicitly understood and followed by the participants in that communicative situation in which the genre in question is used, or even explicitly enforced in some institutional setting. A summons is a genre with a purpose to notify someone. The institution in which this genre is produced (court) is known by its participants (the writer-commissioner or magistrate) and the reader (the alleged). These participants also share the knowledge of its purpose to notify or to be notified. On the other hand, a praise poem has a purpose to praise or criticise someone. Both the reader and the writer share the knowledge of its source and the reason behind its purpose of praising. In other words, these conventions, which control the production of genres or texts, go beyond constraining the writers to produce specific texts, instead, they also play a role in developing one's knowledge about texts. The reason for this is that the conventions function at linguistic, social, cultural or academic levels. Important to note is the fact that most organizations impose prerequisites for genre construction. A university syllabus for example has certain prerequisites followed for its production. News bulletins in newspapers appear according to the level of importance. Important ones always appear on the front page to attract the reader. Both the newspaper writer and his readers know that the main ideological positions about certain issues in the society always appear on the front page.

### **2.3.4 The ideological implications governing the human rights texts**

The focus in this section is on what the Human rights texts aim to achieve, in other words what does their content entail. Some of the ideologies put forward in Human rights texts include discrimination of various kinds, such as sexism, cultural bias, undermining human dignity and misrepresentation. Martin (1989) states that political marches and rallies, sit-ins, pamphlets, graffiti, kidnapping and hijacking are all exploited by antagonists for making people aware of issues they are trying to promote. All the above genres have ideological positions, which try to capture the attention of the target readers. A peaceful political march or a rally on the other hand, can be organised by people with an ideological position that will cater for all in the society. Examples of these will be democracy, equality, non-racialism, and social welfare, as the main issues behind the organisation of such rallies. Martin defines an "ideology" as the system of beliefs that determine people's shares in power or the distribution of power in all cultures, whether literate or illiterate. In terms of human rights, genres, which cater for the illiterate in the communities, genres which aim at fighting any form of discrimination must be produced, with a view to promoting equality for all and establishing human dignity and respect.

## **2.4 LINGUISTIC AND GENRE ANALYSIS OF TEXTS**

In this aspect of genre analysis, attention is paid to the linguistic discourse or the manner in which the language is used within a particular genre or text. Another key consideration is the manner in which language use contributes to the overall meaning of the text, its communicative purpose as well as the attainment of its goals. Four of the main areas discussed in terms of this aspect are the use of linguistic varieties or registers, lexical, grammatical and rhetorical features in texts. Lastly, the four skills of languages use: listening, speaking, reading and writing, are also taken into account.

### **2.4.1 Analysis of Lexico-grammatical features in texts**

The main focus of discussion in this section relates to the idea that each genre or text has distinctive features which distinguishes it from the other genres or texts. The manner in which an appropriate analysis of genre or text can be handled in this regard is by identifying the levels at which these distinctive or significant features occur in the text. In other words, what the analyst looks for here are grammatical features, which occur



frequently in the text. Barber (1982) argues that a text can be analysed quantitatively by studying the specific features of language that are predominantly used in the variety to which the text belongs. For example, in a report one expects to find the frequent use of past tense verbs or auxiliary verbs such as “was” or “were”. Whilst the present tense auxiliaries “is” and “are” can be frequently used in factual texts, or in texts with a descriptive purpose. On the other hand, commanding or instructional statements occur predominantly in procedures. In this subsection, an analysis of those grammatical features, which occur frequently in Human rights texts, will be made. The next subsection will look at how different texts are structured.

#### **2.4.2 Structural interpretation of texts**

In this section the manner in which the text is organised or structured will be discussed. An important aspect here is the manner in which this structure (of the texts) contributes to the overall meanings of the texts. One of the ways in which texts can be organized is through coherence or cohesion. In terms of these two features, the discussion will focus on the grammar or lexical relationships between different levels of a text, as well as the manner in which sentences are ordered according to a recognisable chronological sequence within a text. Bhatia (1993) proposes the use of the move-structure for the interpretation of the structure of the text. Bhatia quotes Swales (1981) in arguing that the cognitive structure of texts consists of four moves, which are establishing the research field, summarizing previous research, preparing for present research, and introducing the present research. What this subsection discusses is the move-structure, or the schematic structuring of texts used by writers when producing texts. The conventions or the standard procedures governing the organisation of structuring of texts (i.e. human rights texts) will be looked at very closely as well.

#### **2.4.3 Functional use of grammar**

The main aim of this section is to try and show the reader that grammar is not isolated from the overall meanings of the text, instead, it also plays a role in not only contributing to textual meanings, but to the functions of the texts as well. Each text has a social purpose, which it serves, and grammar contributes to the meaning of this purpose for the reader's perception of it. Cope and Kalantzis support this when they argue that texts are made up of grammar, or it is grammar that makes meaning in texts. These linguists argue that

functional grammar is not just functional, instead it is also flexible, based on the notion of resource, semantic in focus and oriented towards texts. Resource here refers to contexts in which the texts are produced, as well as the linguistic discourse used in each text and context. In other words, this subsection will specifically tackle the functions or purposes, which are proposed in different texts. Various functions of texts include persuading, exposing, informing, requesting, describing, instruction and so forth. Those functions also link well with the notion of register, as they encompass the relationship between the writer (the proponent of the textual purpose) and the reader (the recipient or target of the purpose). The next sub-section will discuss this notion of register in detail.

#### **2.4.4 The relationship between genre and register within a text**

This section discusses the relationship between genre and register. Whilst genre refers to a staged purposeful social process, through which culture is realised, register refers to functional language variation in which texts are analysed through recurrent situational features. In terms of this view genre and their texts can be analysed through register. When analysing a genre or any text using a register, three register variables are used in this regard. These are **field**, which refers to the social activity in which language plays a role, **tenor**, which looks at languages as interaction, i.e. who is talking to whom and how they feel about it. In other words, the focus is on the possibility of a relationship that might exist between the writer or the text and his or her reader. Lastly, the **mode** is concerned with the role language plays in channelling communication, that is how the text is produced, as a spoken or a written text.

This subsection will consider the manner in which the register variables of field, tenor and mode are manifested in various genres and their texts. There is an overlap or a link between this and the next sub-section, which examines the style used by the writers when writing texts. The question is whether they incorporate the above register variables and cognitive move structures when writing their texts.

## **2.5 IMPLICATIONS OF GENRE-THEORETIC ANALYSIS OF TEXTS FOR SECOND LANGUAGE TEACHING AND LEARNING**

Genres are one of the linguistic elements, which play a major role to the language learner's creative language awareness. Genre-based language pedagogy introduces learners to a wide variety of disciplines in which language operates. This results from the fact that genres are multidimensional constructs with linguistic, sociolinguistic, psychological and literary contexts attached to them. In other words, through the analysis of genres and their texts in the language classroom, learners gain access to the discourses used in a variety of generic dimensions. Hyon (1996) argues that a genre theory illustrates activities for helping students gain awareness of the communicative purposes and linguistic features of texts that they need to read and write in their disciplines and professions. Each genre consists of a communicative purpose which the learners use in developing an understanding of the texts as well as for improving their writing and reading skills. Different categories of texts such as procedures, report, recounts, expositions, and so forth, are introduced to learners with their communicative purposes forming the largest part of this introduction. This way the non-mother tongue speakers are helped to master the functions and linguistic conventions of texts that they need to read and write in different disciplines.

Another aim of introducing the learners to a genre-based analysis is to help them understand the social functions or actions of genres and the contexts in which these genres are used. Freedman and Medway (1997) view genres as the means of empowerment due to the fact that they do not only enable the second language learners to acquire the knowledge of the four skills, but they also help to transform the language education systems, so that all students have equal access to the means of learning. Genres such as non-racial or non-discriminating newspapers and magazines are introduced to the learners to close the gap of marginalisation between mainstream groups and the other marginalized groups. Instead of adopting an imbalance in language learners, a genre theoretic framework encourages an equal learning environment in which learners share their ideas in the language classroom.

This classroom interaction is one of the major items of the curriculum cycle, which the genre theorists propose for successful language learning. Cope and Kalantzis define it as a social, interactive process, such that language development is best described as active construction, not passive acquisition. Language acquisition is active in the sense that learners in pairs are involved in the identification of social purposes, text structure and language features in text types or genres. This curriculum cycle consists of steps which the students undergo as they identify social purposes and contexts of genres. These include modelling (in which the students are encouraged to understand the contexts of a given interaction in order to understand the purpose of a genre), joint negotiation (the teacher acting as a guide for pairs or groups of students as they prepare and organize information which will be used in writing a text), and finally, independent construction (at this stage, teachers implement activities which aim to expand field or content knowledge and knowledge of language features or grammar). After these three steps, learners are allowed to exercise their creativity on this genre as well as to see how each type of genre affect the process of communication. If teachers implement genre analysis in their language lessons, learner's creativity, participation and awareness of language structures and functions can be accomplished.

## **2.6 SUMMARY**

In this chapter, the discussion focused on the approach used by Bhatia in his analysis of genres. The most important thing about his approach is that it does not focus on one aspect of genre analysis; rather it is multi-dimensional, looking at all the necessary disciplines, which must be taken into account when a genre is analysed. Bhatia states that genre analysis requires inputs from a variety of disciplines to interpret, describe and explain the rationale underlying various professional and academic purposes. These disciplines which are used for interpreting, describing and explaining genres are: Sociology and genre analysis of texts, Psychology and genre analysis of texts, and Linguistics and genre analysis of texts. Under Sociology and genre analysis of texts, Freedman and Medway suggest that within the analysis of genres, an unpacking of the complex, social, cultural and institutional factors, which govern the production of texts, must be incorporated. In an analysis of genres, when we look at the effectiveness of writing, reader requirements, or considering the prerequisites or constraints imposed by the organisation, we are actually putting emphasis on the psychological aspect of genre analysis.

Lastly, when Cope and Kalantzis argue that texts are made up of grammar, or it is grammar that makes meaning in texts; they are outlining the gist or the main area of linguistic and genre analysis. An analysis of genres, which takes cognisance of the above three disciplines, can help the learners to develop a better understanding of texts and the manner in which they are analysed.

## CHAPTER 3

### THE LINGUISTIC AND ETHNOGRAPHIC CONSTRUCTION OF TEXTS

#### 3.1 INTRODUCTION

This chapter examines the manner in which texts are constructed. Although linguists generally agree on the speculation that written texts reflect spoken texts in a number of ways, there is an ongoing controversy among these linguists about the notion that written texts result from spoken texts. Although texts are spoken as well as written, for the purpose of linguistic analysis in this study, only written texts or discourse will be examined.

This chapter begins by exploring a broad definition of text. Views from different linguists and language analysts will be considered. One of these linguists is Davies (1995) who defines a text as a language that is functional, which means language doing some job in some context, as opposed to isolated words or sentences that one might put on the blackboard. This chapter discusses a number of issues relating to text analysis. Following the definition of text, the text-linguistic properties considered in the analysis of texts are addressed. These include the word level, the syntactic level, the textual level and the interpersonal level of text analysis.

The third area of discussion in this chapter is the ethnography of writing. The main focus here is on the definition of the term "writing". As was indicated above, there is an ongoing disagreement between linguists as regards the nature of texts, and this aims to explore written texts by posing the question: "Who writes what to whom, for what purpose, why, when, where and how" (*cf.* Grabe and Kaplan). The last section of this chapter will consider the implications or rationale for incorporating this ethnography of writing in text analysis.

#### 3.2 DEFINITION OF TEXT

From the number of definitions available for "text", it is evident that there is no single or unique definition of text. Most linguists define "text" in line with their field of specialisation within the language. Baynham (1995) defines texts as "a complete chunk of discourse both spoken or written." In other words, it is a continuous piece of written or spoken language, or a stretch of language with a recognisable beginning and ending. A text

therefore has a sense of direction it is chronological, due to the fact that its structure denotes its starting point and an end point. In the following text segment, for example, there is a starting point and an end point: "Elephants are an endangered species. Specific measures must be implemented to preserve them." In this text a problem of endangered elephants is presented first, then the text closes by presenting a solution for this problem.

Davies (1995) presents a concrete definition of text, stating that a text is a semantic unit, which has texture, in which the expression and communication of meaning is achieved completely. In terms of this definition, Davies tries to emphasise the idea that a text is complex, and is not just based on what is written or spoken. Grabe and Kaplan (1996) support this view when they suggest that a text is a multidimensional construct, due to the fact that no unidimensional analysis of text can offer an adequate interpretation of the nature of text. These varying dimensions of texts include its semantic unit, its texture, rhetoric, cohesion, communication, and its functional role which will all be discussed below, with the aim of presenting an adequate definition of "text".

### **3.2.1 The Rhetorical status of texts**

The notion of text plays a major role in genre analysis. It is the text which gives a more explicit definition of a genre. One can also say that genres use texts to explain certain issues within specific contexts. For example, a church service makes use of a sermon (text) with the purpose of teaching people about religion. On the other hand, literature as a genre can use a poem (text) to warn people about something. One of the major aspects of genre is Rhetoric, which according to Swales classifies the discourse into four main types: expressive, persuasive, literary and referential. In other words, when a text is produced it must be able to express something, persuade the reader to do something or refrain from doing something, relate to some literature genres if possible, as well as have an identifiable source. Rhetoric, according to Davies, refers to the broad social or communicative goals of the writer. This means that when a writer writes the text, he or she wants to make sure that he or she managed to persuade the reader, describe something for the reader, exposed the reader to something, or informed the reader about something through the text.

Swales (1993) present a few "rhetorical patterns or labels, which can be synthesised in the analysis of texts. These rhetorical patterns contribute more to a general understanding of

the text by the reader. These rhetorical patterns, which are based upon the analysis of a wide range of authentic texts, are "cause-effect", "comparison-contrast", "argument-exemplification", and "problem-solution patterns". These patterns can also be seen as acts or devices or means by which social or communicative goals of the text are achieved. It is through these rhetorical functions and patterns that the reader makes sense of the text and its content.

### 3.2.2 Text cohesion and coherence

The only way with which the writer can ensure that the text is chronologically presented is by writing it cohesively and coherently. A coherent or cohesive text appears in an orderly manner, and contributes well to the reader's conception of its content. If one is to give an appropriate structural interpretation of the text, its content must be embedded, related, and must contribute to the overall meaning of the text.

Davies defines coherence as referring to the structure of the text in which sentences are ordered according to a recognisable chronological sequence and texture, where there are linguistic links between sentences. Coherence therefore can simply be defined as the logical representation or construction of a text at a syntactic level. Consider the following example of coherence in a text: *"Pauline entered the shop and looked around. She saw the shopkeeper and asked for a packet of sweets. He gave her a packet of jelly tots and she thanked him. She then left the shop and proceeded to the mall where her mother was waiting."* In this text the coherence of sentences, which appear in their orderly form, is evident. Parts of speech such as personal pronouns "he", "she" as well as conjunctions "and", "then", are used as linking devices, which contribute to the coherent structure of this text segment.

On the other hand, cohesion refers to grammatical or lexical relationships between different levels of a text. There is an overlap between cohesion and coherence, in the sense that grammatical and lexical orderliness can lead to an acceptable word order in a sentence. This logic within a sentence can result to a logical appearance of sentences within a text. Each sentence can be embedded on the previous one within a text. An example of a cohesive text can be as follows:



Speaker 1: South Africa is a wonderful country.

Speaker 2: Yes, their potjiekos is delicious.

These two sentences differ semantically, but in context, they are cohesive in that to both the speakers' knowledge, "potjiekos" is one of South Africa's best meals and it is unique to the country. Code switching between English and Afrikaans is also a common practice in South Africa. The phrase "potjiekos" therefore links with the first speaker's argument through the country's name, South Africa. "Potjiekos" and the passive pronoun "their" contribute to the cohesion of these two sentences. All in all, it can be argued that both cohesion and coherence are key elements towards understanding the text both by linking the words logically in a text, and by creating chronology and semantic relations between sentences.

### 3.2.2.1 Lexical cohesion

Under cohesion, the aspect of lexical cohesion is salient. The term "lexical" comes from the word lexicon, which refers to the mental vocabulary of words one has. Davies (1995) defines lexical cohesion as a term, which includes relations like collocation (the tendency of certain words to occur together, e.g. fish and chips, bacon and egg), equivalence (relation of words being equivalent in reference or meaning to other words, e.g. radio: wireless), opposition (relation of being opposite, or opposed in meaning, e.g. thick and thin, tall and short), and inclusion (which is the relation of one word or entity being a part of a broader class, e.g. baboon → mammal, newspaper → media). All these elements of lexical cohesion are identifiable in written texts and they contribute to cohesion and coherence of a text.

### 3.2.3 Texts and their communicative role

When one reads a text, he or she reads it with the purpose of learning or acquiring something from it. One of the major purposes of texts is to communicate some information to the reader. Communication within a text serves as the writer's tool to interact with his or her audience. Bhatia (1993) gives a good example of how a genre and its text can present some degree of communication between the writer and the reader of a text. He uses a sales promotion letter as his example. He argues that such a letter tends to serve the following communicative purpose: it persuades, in the sense that its writer aims to elicit a

specific response from its readers. This view is in line with what was argued above that one writes in order to touch his or her audience in some way. The writer sets a goal he or she wants to achieve in the text, and then he or she communicates this goal to the readers through the text. If the writer wants to succeed in promoting something in his/her text, he or she must make sure to capture the readers' attention, offer an appraisal of what he or she is promoting, initiate relations and encourage further communication between himself/herself and the readers. This helps to minimize the distance between the writer and his reader. It is the communicative role of the text, which brings the writer closer to his readers. Xhosa-speaking people in South Africa enjoyed reading Mqhayi's items in **Isigidimi** newspaper, because this writer always communicated something about their culture in all his publications. He captured their attention by teaching them something new in each and every publication.

Davies (1995) identifies a number of units which contribute to communication in texts. These textual units include interactive units, organising units and informing units, and key elements include choice of sentence initial elements, and choice of verbs.

### 3.2.3.1 Informing and interactive units

It has been pointed out in the above sections that the writer must interact with the reader in some way in the text. This interaction sometimes results from the information that the writer gives to his or her readers. Davies cites Halliday (1985) in arguing that the interactive and informing units of the text are not only concerned with presenting information to the reader, but also with negotiating the relationship between the writer and reader. In this process, the interpersonal metafunction of language is expressed, in the sense that the reader and the writer interact through the language as it appears in the text. Letters, news stories and editorials are good examples of informing and interactive units. Texts of this text type entail that writers give information to the reader, which in turn accomplishes interaction between them. Grabe and Kaplan (1996) view the interpersonal level of text construction as a constituent of five dimensions of stance, representing the relation of the writer to the text and to the reader. These dimensions are:

- Personal – impersonal.
- Distance – solidarity.
- Superior – equal.

- Oblique – confronted.
- Formal – informal.

In addition to the informing and interactive units, Davies (1995) used organizational units, which are concerned with linking one part of the text with another. These units are also referred to as liners, and they include discourse elements such as text cohesion and coherence.

### 3.2.3.2 Choice of sentence-initial elements

The sentence-initial elements refer to the writer's starting point in the sentence. Most writers usually highlight or locate their subjects or main points of writing in the initial position of the sentence. Davies refers to these elements in the first position of the sentence as the theme of the sentence or clause. It is this initial element which serves to attract the reader to the text. In most cases writers begin their texts by asking questions, mostly rhetorical questions. This, according to Davies, offers the reader a range of possible optional roles as a potential "client". Once the reader is confronted with a question, he or she immediately thinks of possible responses to it, hence interacting with the writer or having an experience of belonging to the text.

### 3.2.3.3 Choice of verbs

The choice of certain verbs immediately accomplishes interaction between the reader and the writer. Some of these verbs challenge the reader to do some action, hence responding to the writer. Davies presents a few verbs of perception and thinking, commands, verbs of intention and future verbs, which automatically reflect the writer's intention to initiate a dialogue with the reader. Once the writer uses verbs like "feel and plans", the reader develops a mental picture about what the writer intends to communicate through these verbs. Thus, the reader is reacting or responding to the writer's choice of verbs in the text. Furthermore, the use of persuasive verbs also plays a vital role in creating communication between the writer and the reader. This is known as suasion. The writer uses certain subclasses of verbs or modals such as must, should, promise, with the aim to persuade the reader (*cf.* Grabe and Kaplan).

### 3.2.3.4 The writer's register

Register contributes to some extent towards establishing a relationship between the writer and the reader in the text. Littlefair (1991) briefly defines register as a reflection of what is being spoken or written about, who is being spoken or written to, and how the message is given. One of the elements of register is tenor, which is concerned with the attitude of the speaker or writer, to the listener or reader. The choice of language used in the text, determines the relationship between the writer and the reader. Tenor reveals a degree of shared knowledge between the writer and the reader. In most cases, writers write their texts in the mode which will reflect not only the tenor between them and the readers, but which will also reflect the readers' background knowledge. Good writers know what is of interest to their readers. In this way, it can be said that the register is one of the tools which encourage shared knowledge between the writer and his readers. All these aspects contribute well in creating communication within a text.

### 3.2.4 **Different types of texts and their purposes**

There are many linguistic elements which contribute to differences between texts. Except for the basic element of purpose, there are other elements such as content, context, and the target audience. The other aspects which determine differences between texts are rhetorical functions and rhetorical patterns. These two features have been discussed in 3.2.1 above. For this discussion, emphasis will be put on the three former aspects as indicated above.

#### 3.2.4.1 Content

The term content is commonly defined as a constituent or material contained in a speech or any piece of writing. Some researchers define it simply as what the text is all about. Davies argues that content is a constituent of the text, which is determined by the requirements of the syllabus, the criteria of interest and culture. What this means is that if the readers of a text are interested in certain issues within their syllabus and culture, the writer will tend to put more emphasis on those issues. If politics form the basis of a country's culture, for example, writers will pay attention to this aspect in their texts, since this will be in line with the readers' interest. Texts differ largely in their contents. Some texts can be produced with a cultural content, others with contents relating to economics,

politics, academic matters, entertainment, and so forth. This difference will be manifested by the fact that the readers of these texts will select from these different texts depending on their considerations of interest.

#### 3.2.4.2 Purpose

The notion of audience plays a major role as regards the purpose of text. Writers write texts with different purposes depending on what they want to achieve for each audience. Newspapers differ from letters, letters differ from religious scriptures, religious scriptures differ from recipes, recipes differ from reports, reports differ from poems, and so forth. Newspapers contain texts, which have a purpose of informing the reader, letters can invite and propose, religious scriptures educate, recipes instruct, reports give recounts or tell, and poems warn, teach, rebuke or praise. Considering these different purposes in different texts, one expects to have different readers depending on the level of interest for each text. Freedman and Medway (1994) suggest that writing becomes more successful and writers seem to develop proficiency when, amongst other things, they give clear purposes for writing. If the readers cannot make sense of what the writer's text wants to achieve, they do not develop the interest to read the text. Martin (1989) emphasizes the importance of attaching purposes in writing when he argues that writing any form of text or genre such as recounts, stories, procedures, explanations, and expositions requires effective language use and clear purposes; after all, all use language to keep the past alive. Martin argues that in all genres and texts with factual writing, language is used to achieve the goal of bringing the past into the present. This way people are enabled to learn from and to use their past in order to enrich their future.

#### 3.2.4.3 Context

The aspect of context refers to the source of the text, or to the situation in which the text is produced. An effective text is one which reflects the context in which it is produced; for example, in Xhosa culture it will be funny for one to produce a text on childbirth at the initiation school. This results from the fact that anything which relates to women, is scarcely dealt with at initiation school. Davies (1995) defines context as a real world perspective on texts, which describes where the text has come from. A context is a source of written or spoken texts (or it is a textual environment) in which the meaning of a text is clarified. The meaning of a text becomes clear when it reflects the environment in which it

is produced. Context, unlike content, is a non-linguistic environment in which a text is interpreted, or a linguistic environment in which words, phrases and sentences are parts of an environment. It's for example, one reads a text with words such as desk, chalk, textbooks, teacher, then it is clear that the context reflected by such a text is the school. On the other hand, words such as judge, seconds, bell, gloves represent a boxing context.

#### 3.2.4.4 Target Audience

When writers write their texts, they have intended readers in their minds. Audience plays a major role in creating differences between texts. The manner in which this happens has been discussed above, for example, the fact that each audience has a specific type of text, which it chooses to read. Some readers choose magazines, others newspapers, others news on websites, and so forth. This obviously creates an increase in the creation of different types of texts. Another important aspect about audience is the issue of power or social status. Writers produce different texts in order to meet the hierarchical or social variations within communities. Baynham (1995) supports the view that except for factors like gender, ethnicity and class, power plays a role in variations amongst texts. This is true in the sense that the most powerful people in each society would tend to produce or read texts which are at the same level as their status. Most bureaucrats and higher-level academics normally read government gazettes and Reader's Digest magazine, as opposed to the YOU and BONA magazines which are read by many people in the middle and lower classes in South African societies. This is one factor amongst many which force writers to produce different types of texts, which will reflect the interest of its readership in some way.

#### 3.2.4.5 Textuality

Textuality is another aspect which contributes towards creating differentiation between texts. Textuality differentiates texts by taking into account the characteristics and properties each text has. According to Martin (1989) one of the properties that cause differences in texts, is the issue of goal or purpose. He argues, for example, that reports and expositions differ in as much as each has different goals and is structured differently to achieve these goals. A clear example of this could be a research paper and an invitation letter. A research paper has an introduction in which a problem is presented, a

body which discusses this problem in depth, and a conclusion which provides a solution to the problem, or which suggests possible solutions to the problem. On the other hand, an invitation letter starts by greeting the invited person, then an invitation and the purpose of invitation is explained, and an address is written at the end for the invited person to reach the destination. The goals of these two genres or texts differ (solving a problem and inviting), hence the discourse or text structure differs. When people read texts, they need to know that each text has its own typical characteristics, and therefore they will have to expect to see the appropriate characteristics, and identifying those characteristics allows them to recognize quickly what sort of text they are reading. A dialogue is seen through the names and statements written in it, whilst a poem is seen through its stanzas.

### **3.2.5 The role of texts in language pedagogy**

Previously, language teaching and learning relied heavily on transmitting the rules of grammar and accuracy to the learners. This traditional method was not effective enough in enabling learners to understand and acquire the language communicatively. Most learners could only explain grammatical elements or develop accuracy without using these for the acquisition of language fluency. In this section, we will consider another level of text which differs from the above in the sense that it does not consider what the text entails, rather it considers more closely what the text can do within the language teaching and learning areas. The main purpose of this discussion is to show the reader that texts can play a vital role in language acquisition, especially if the language teacher can integrate them in his or her language lessons. The main areas of discussion in this section will be: (i) the manner in which grammar and language is used within text, and (ii) the manner in which grammar functions alongside register within a text. Teaching the language through text does not put accuracy before fluency, rather it integrates grammar into its social context, so that it can result to learners achieving grammatical competence, communicative language use, as well as obtaining critical awareness and appropriateness in using the language. Below, the two factors, which show the rationale of teaching language and grammar through texts, are discussed.

#### **3.2.5.1 The use of grammar within texts**

The main focus of this discussion is on the kind of grammar which can explain how language and its grammar are used within a text. In other words, the nature of the kind of

grammar is examined, which relates to analyses of the linguistic structures of a text. Mainly this kind of grammar focuses on the synthesis of a variety of grammatical aspects and meaning within a text. Thus the emphasis is on verbs, adjectives, quantifiers, nominal groups, deictic elements and so on, which are used in the text to express effective communication and the social purpose of the writer. Furthermore, attention is paid to the extent to which the above grammatical aspects contribute to the realisation of meaning within the text. It is a requirement to teach grammar from a text in such a way that the learners can use it to deduce the meaning of the text itself. To achieve this, Martin and Rothery (1993:144), suggest the use of the systemic functional grammar approach because they view it as functional, flexible, based on the notion of resource, semantic in focus, and oriented towards the text. It is flexible in the sense that it allows more interaction between the teacher and learners, gives learners a chance to explore or experiment with the language, and encourages them to use different language learning resources such as computers and language laboratories.

### 3.2.5.2 Functional grammar and register in texts

The functional grammar approach advances language learning through the analysis of texts by considering different types of meaning as reflected in the register variables of field, tenor and mode. Both teachers and learners use these three elements of register when analysing texts. Littlefair (1991:12) suggests that an awareness of register can help language teachers to be in a better position to help pupils to write for different purposes and to read books, which are written for different purposes. In this context, learners are given the opportunity to work interactively with each other or with the teacher (tenor), write texts in which they will negotiate and analyse grammatical aspects (mode), and attach content and meaning of the text with reference to their social or cultural experiences (field). These elements of register overlap well with the types of meaning of the last property of functional grammar. Halliday (1985) expresses this view when he proposes the use of grammar, which takes cognisance of the world, people, place, things, what they do and how they do it.

If this broad approach can be applied to all languages it can result in teaching linguistic awareness, and also help to introduce the learners to a variety of factors embedded in language. These factors include a positive worldview, culture, linguistic diversity and so forth. In supporting this type of a pedagogy, the general view expressed by most linguists



is that the aim of teaching language through text is to improve the students' listening, reading, writing and verbal abilities as well as encouraging communication skills, group interaction and participation, learning to generate original ideas for solving problems and to be able to create texts on their own. All this takes place when they use the language. However, there is a positive sign that this pedagogical link between grammar and texts can help learners develop the skills to analyse the language effectively.

### **3.3 ELEMENTS OF LINGUISTIC ANALYSIS IN TEXT**

By invoking linguistic elements, text can be analysed by examining linguistic features such as the sentence, the word, and the discourse structure of the text and the dimensional level of the text. Grabe and Kaplan (1996) regard these elements of text structure as "the fundamental building blocks from which all texts are constructed". It follows that each text has a word, which forms a sentence, a sentence that develops into a text, and a text, which reflects a discourse, and a multidimensional structure.

#### **3.3.1 Analysis of lexical items in texts**

Language study entails five major areas, namely Syntax, Semantics, Pragmatics, Morphology and Phonetics. In all these components the lexicon or the word plays a major role in their composition. The meaning of a sentence in a text depends entirely on the meaning of each word in it. All the words have sounds and structures or affixes, which contribute to its meaning, as well as its role in the meaning of the text as a whole. Grabe and Kaplan define the lexicon as a mental word list, which provides all the other components of language in both surface form and underlying organization. It also affects, and is affected by all the other language components. Lastly, lexical entries are used in text construction and they provide influences signalling each of the other components within a text. This means that the lexicon is the basic or primary element of text constructions and analysis. A word generates another word, which will develop to a sentence as an end product. When analysing texts through the lexicon, lexical entries, prepositions, verbs and so forth, are taken into consideration. Semantically, all these lexical entries contribute largely to the overall meaning of the word, sentence and text. In other words, when analysing the text at a lexical level, we are actually looking at the individual segments such as subjects and verbs, and their roles within the discourse structure. In the following sentence, the manner in which the lexicon reflects the syntactic

and semantic criteria will be highlighted. Consider the example, “Mom kicks her son”. This sentence consists of words, which are all semantically recognized. The structure of the sentence is syntactically correct, whilst each of the parts of speech have a semantic role within this sentence. The noun ‘mom’ = subject, verb ‘kicks’ = action, the pronoun ‘her’ agrees with the subject and son = object or recipient of action.

### **3.3.2 The syntactic analysis in text**

Syntax is that component of the study of language which deals with the sentence structures of the language. The main focus here is on the constructions of sentences, as well as their composition. Considering the definitions of the terms genre and text, the sentence is the core towards the construction of these aspects. Swales (1993) defines genre as a recognizable communicative event, characterized by a set of communicative purposes. In this definition the phrase “communicative event” occurs, once the verb “communicate” is mentioned, there is communication of information, and there must be a sentence or statement used to communicate this information through, whether it is verbal or non-verbal. On the other hand, it is suggested by some linguists that the length of a text is determined by the availability of purpose, context, suitable structure and the target audience in it. A sentence on its own is capable of meeting the above requirements, which therefore tells us that a text can be one sentence. Grabe and Kaplan (1996) explain that the syntactic component involves the type of phrasings, types of clause constructions and clausal combinations, and the ordering of phrases and words within a sentence. Grabe and Kaplan (1996) advance the idea that texts can be effectively analysed at a sentential level. This can be done by analysing first the meaning of the words in the sentence, the existing phrases (prepositional, subjectival, objectival, adjectival phrases) in the sentence, rhetorical questions and other inflectional aspects in the sentence. An analysis of these aspects will contribute to a better understanding of the text. Grabe and Kaplan argue that in syntactic analysis, the following developmental changes can be seen in effectively written texts: increased use of adjectives, increased use of relative clauses, increased use of nominal complexity, increased use of passives and so forth. However, the analysis of texts at syntactic level can raise learners’ or the reader’s awareness of text construction, and enable readers to understand the text better, and to be able to integrate its syntax with other levels of text construction.

### 3.3.3 Linguistic analysis at textual level

In the above discussions, we considered the analysis of text both at lexical and syntactic levels. Our focus now will be on the analysis of the text as a whole. Text plays a vital role in linguistic pedagogy or research. Texts equip the reader with more knowledge and awareness about what language is and about how it operates in the social context. The analysis of text at the linguistic level, as well as in literature and other academic domains can result in a better understanding of those domains. For example, if one analyses the language used in a text that comes from a literature genre, such a person is expected to get a good understanding of such a literature genre. This results from the fact that such a reader has the ability for analysis and synthesis of language use, firstly at a textual level and then at a literate level. In other words, if one analyse the language used in a text, this can result in a better understanding of the genre type for which the text is produced.

On the other hand, Swales expresses his views about the importance of a text in genre construction. He argues that genre is a recent appendage found to be necessary as a result of important studies of text structure, and it is underpinned as the other level seeing how texts are perceived, categorized and used by the members of a community. In other words people in a discourse community use texts, in order to acquire a better understanding of the ways in which genres operate. Genres, as text types, can be explained at a textual level of linguistic analysis.

When one analyses language at a textual level, the structure of the text must be examined. In analysing the textual structure, the concern is whether the sentences in this text are related to one another or not. Grabe and Kaplan present the view that cohesion and coherence parallel syntax and semantics on a greater than the clause level as surface and underlying textual structure. When one reads the text he or she can see that the sentences follow in an orderly fashion, and that there are links between these sentences through vocabulary used in the text. From the reader's point of view, a successful writer is the one who presents a well-structured textual level in whatever genre he or she is writing. Within this coherent or paradigmatic textual level, the functions and the use of texts in language must be identified.

### 3.3.4 The functional use dimensions of a text

When someone begins to write a text, he or she has a goal in mind, which he or she wants to fulfil in the text. The main question to be answered is: “what job is the text intended to do?” There are a variety of reasons as to what texts are used for. Grabe and Kaplan refer to Van de Kopple in arguing that “a functional approach to language investigates what language does, how people use it in various ways to achieve various purposes.” It can be seen in this argument that all texts are written in order to communicate something to the reader. It is this function or purpose of the text which gives it meaning, as well as a sense of direction. However, there are various ways in which the functions of the text can be carried out. In line with this, Grabe and Kaplan identify the dimensions along which text elements are functionally organized to create the text. Some of these dimensions are the following:

- **Interactivity:** This property has been explained in the above sections as a textual dimension, which binds the writer and the reader through the language used in the texts.
- **Immediacy of context:** This property shows the reader the manner in which the text reflects its contexts.
- **Abstractness:** This aspect enables the reader to identify how neutral, formal and objective the text is.
- **Evidentiality:** This aspect concerns the question of whether the reader can see how serious or committed the writer is in what he is saying in the text.
- **Genre [text type]:** This property enables the reader to differentiate between different texts by looking at features which distinguish between texts.

A detailed discussion of this aspect was done in section 3.2.4.5 (Textuality) above. The above discussions are in line with Halliday’s view that the main purpose of textual function is to create written or spoken texts which cohere with themselves and which fit the particular situation in which they are used. Texts in other words are produced with communicative purposes, which will reflect the contexts in which they are produced. If we were in a school situation, for example, and the principal prepared a speech to be delivered in the assembly of learners and teachers, the following functions or purposes of a writing to tell text could be expected: to report, to inform, to convey facts or details, to announce, to instruct, and so forth. This argument by Neeld (1990) presents another

dimension that one text can have multiple purposes in its disposal. This functional use of text is discussed in depth in the next sections on the ethnography of writing skills.

### 3.4 THE ETHNOGRAPHIC REPRESENTATION OF TEXTS

The ethnography of writing refers to the observation and description of a naturally occurring language. This language can occur naturally between the teacher and the learners, or between the writer and the reader. The study of the ethnography of writing is important in the sense that in such a study texts are not studied and analysed in isolation, but within a social and cultural setting in which factors such as the style, purposes and the recipients of writing are analysed. Considering the features of the ethnography of writing, the link between writing and speaking or written and spoken language is noticed. In written language, it is perceived that language flows naturally between the writer and the reader, whilst in spoken language this natural language interaction takes place between the speaker and the listener. Grabe and Kaplan (1996) argue that the relationship between written and spoken language is so similar that the analysis of written language can be done similarly to that of spoken language. To them, the best way to attempt the ethnography of writing is to ask the basic question: "Who writes what to whom, for what purpose, why, when, where and how?" In this sub-section a detailed discussion of each of these parameters of the ethnography of writing will be discussed. Towards the end of this section, a taxonomy of writing skills, which builds on the ethnography, will be considered. In support of Grabe and Kaplan's view of the ethnography of writing, Baynham (1995) adds that "critical writing, like critical reading involves the dimension of a language as text which poses the question: "what resources for making meaning are available to the writer or reader? How does the writer or reader strategically employ these resources in the constructions of the text? What purpose does this text serve, where it is coming from?" If one considers Baynham's (1995) view of the dimensions of critical reading, he or she will discover that they overlap with Grabe and Kaplan's parameters of the ethnography of writing. It was argued above that all texts have a cultural reference, and that they reflect the society in which they are produced. The ethnography also draws the issue of culture and society into the writing of texts. Our discussion of this section will therefore look at the role of texts in integrating culture in the language pedagogy.

### **3.4.1 The role played by texts in integrating culture in the language pedagogy**

Language and culture are two sides of the same coin, due to the fact that language acquisition and use is inherent to cultural upbringing. People from any linguistic background use language in a manner that reflects their cultural background. Thus, texts which are produced in any language reflect the culture which is practiced by the people of that language. For example, a text on the history of Dukes will reflect the English culture, a text on apartheid will reflect a South African culture, a text on the Tsars will reflect a Russian culture, whilst a text on the King's bard will reflect a Xhosa culture. An important question to ask here is if a language pedagogy, which makes use of texts can introduce the learners to the culture of the language. Ramirez (1995) argues learning a language without making use of texts, which can enable one to learn about the culture(s) or social situations in which it is used, will fail to equip one with the ability to communicate effectively with speakers of that language. This argument emphasizes the fact that culture-related texts can introduce the language learner to the values, customs and the linguistic discourse of the social context in which the language operates. In the discussions of the ethnography of writing which follows, one of the questions addressed deals with the purposes for writing. However, it should be noted that one of the main purposes for writing is to communicate the culture of the social context in which the text originates to the reader. Language is viewed by Bram (1995) as a principal channel through which social beliefs and attitudes are communicated to the learner. In case of written texts or language, the writer uses the available written discourse to transmit his cultural beliefs to the reader. In this language-culture dichotomy, which makes use of texts, the parameters of writes, purposes, writer, reader, setting are represented. All these parameters are discussed in the following subsections.

### **3.4.2 The Who parameter**

The first parameter of the ethnography of writing deals with the question "who". What is explored here is the person who does the action of writing. In other words, it is the writer. The question is who the writer of the texts is. Amongst other things, his or her status and professionalism in writing are examined. In most cases, the personality, interests and background of the writer are reflected in his or her writing or text. Grabe and Kaplan's (1996) view is that as far as the writer is concerned the following questions will need to be answered: "Is the individual a beginner or an experienced writer? Is the individual

experienced in a wide variety of writing or in a narrow range of writing? Is the writer a student who expects to be evaluated academically or a journalist who earns his keep by writing? All these questions are important in an analysis of a text, especially if the role of the writer has a significant part in the content of the text. Many writers for example, especially in the African culture, like to write in the manner which will reflect their backgrounds, or sometimes they find themselves restricted to conventions and social values governing the style of writing or language use. A practical example of this is found in Xhosa poems where writers think thoroughly about their language use before they talk about the mistakes or weaknesses of the government in their country. In most cases, the writer's persona and characteristics are reflected in his writings. In South Africa for example, the poet Mncedi Radebe Mbambo is a kind of a person who speaks as if he is rhyming. This is reflected in one of his poems **uNongqause**. The writer's wise character and creativity are revealed through his rhyming capability. Therefore, if a good analysis of the text is to be given, the writer's persona, characteristics, social role and the conventions which govern his writing, must be considered. Bhatia (1993) argues that textualization highlights the tactical aspect of conventional language use, specifying the ways members of a particular speech community assign restricted values to various aspects of language use. Lastly, if the reader knows the writer, it can have an important bearing on the nature of writing that is studied. It is easier to understand the gist of the text, its linguistic discourse, as well as its non-linguistic features if the reader knows who the writer is, his or her persona and characteristics.

### 3.4.3 The writes parameter

In terms of the write parameter, the process or situation of writing is addressed. In other words, in this parameter the focus is on what is entailed in textual writing. The linguistic and non-linguistic discourse, which forms part of the writing activity, also form the basis of this discussion. The term 'Writes' is defined by Grabe and Kaplan as "a process or action, which examines the linguistic nature of texts". In other words, more attention is given to the manner in which texts are constructed through the writing process. The linguistic nature of texts refers to noting else but writing. Grabe and Kaplan outline a few questions, which form the basis for the discussion of this parameter. These questions are the following: To what extent do linguistic features reflect some functional purposes in writing? How do sentences link to form a larger text? How to understand the notion of coherence? And what part of this notion resides in the text? By analysing these questions, one will be

able to get the gist of the text. This results from the fact that the theme of any text is built up on the purposes the writer is communicating in the text, and by the manner in which language is used to write the text. The production of a successful text depends on the writer's ability to write creatively.

However, if the writer manages to include components such as opening statements, external reference, stages in the sequencing of information, and the rhetorical arrangements of information in his or her text, such a text is believed to be coherent and well written. A text, which does not have a logic or sequence of events is difficult to understand. The writer who wants to make his point clear to the reader will start by introducing his/her point, then he or she will discuss it intensively, and closing remarks will be made in order to conclude the discussion. It is order or chronology like this which contributes to the reader's understanding of the text.

On the other hand, elements such as the interests of the audience and the writing context need to be considered if the writing situation is to be improved. When the writer is involved in the process of writing, the context in which he or she is writing must be reflected in the writing. Writing which does not give a picture of its source is meaningless. Furthermore, any writing which fails to consider its audience or readership is bound to failure. Littlefair (1991) illustrates that good writers judge their readers and choose a tenor which they feel is appropriate. The writer who manages to do this is assured of gaining a maximum audience for his writing.

#### **3.4.4 The What parameter**

In terms of the what parameter, the focus is on the core meaning of writing. The discussion will rest on what the writer is talking about in his or her text. In other words, what is the crux of his or her text? In Grabe and Kaplan, this parameter of 'what is written' is explained as "some message and type of crux theme which is discussed in terms of content, genre and register." It is known that each type of genre has its specific content, and is written in a register, which will reflect its form. There are also a few essential questions, which need to be answered when discussing the content of a text. These are: "What are the types of writing the writer typically engages in creating? What sorts of general background information does the writer need? To what extent is the knowledge of specialized registers necessary for writing? And lastly, how can we define a theory of



genre? When one begins to address these questions, one searches answers as regards the content of writing. In its definition, genre involves the communications purpose and the members of a special community who are involved in the manipulation of genre.

Register on the other hand involves the writing situation, the writing strategies, and the relationship between the writer and the reader. All the above elements of genre and register contribute to the creation of textual content. It is the purpose in the text, which informs the reader about what the writer discusses in the text, and the style of writing, which explains the theme of writing for the reader. The issue of genre as reflecting background knowledge is also true in the sense that people (especially learners), write more effectively when they write about the information with which they are familiar. It will be easy for the English writers to write about the royal house, whilst the South African writers will find it easy to write about Lobola, in fact any writer will feel comfortable to write about his or her own culture.

Lastly, register also appears to have an influence on writing. The manner in which writers write differ with respect to different purposes of writing and the subject matter. For example, writing about the South African geography will differ largely from writing about political terms used daily in this country, such as democracy. The former genre accommodates factual writing whilst the latter deals with the register of writing, which is subject to various opinions. As a result of this, a text will have a content, which reflects the interests of its audience, the genre it represents and the style in which it is produced.

#### **3.4.5 The To Whom parameter**

When the writer writes his or her text, he or she has an audience in mind. When a person writes something, his or her expectation is that someone will read his or her writing. If what he or she has written does not receive any readership, then it is a failure in one way or the other. Grabe and Kaplan state "audience is essential to the creation of the text and the generation of meaning. This results from the fact that if there is no audience, there will be no need to write, and also, it is the readers' interest, which decides the manner in which the text is to be created. The meaning of the text also reflects what the audience is interested in reading.

There are a few questions, which need to be considered regarding the to whom parameter. The focus here is on the recipient of the text, its reader. Since the writer has to know who his reader is, and what he wants, he has to know who his reader is, and what he wants, he has to write in such a way that will keep the reader attached to his text. Is the reader a known individual? If the reader is known, the writer knows his or her taste as well. Thirdly, if the audience is known, how close or distant is the reader? The main issue, which this question is addressing, is whether the reader shares the same identity and culture as the writer. If he or she does, then there are more opportunities for him or her to understand the writer's style and linguistic discourse better. Lastly, how much shared specific knowledge of a particular topic exists between the reader and the writer? The reader is expected to understand the gist of the text well if he or she knows what the writer is talking about. For example, if the reader is a Xhosa-speaking male, and the writer is a Xhosa person who wrote about initiation, then there will be more sharing of ideas in this topic as it is known to the reader. As the reader reads the text, he will make comments, agree with the writer on some points or disagree when necessary, because of his shared background knowledge of the topic the writer is writing about.

Baynham (1995) describes the reader as an analyst, who tries to work out what the writer tries to do and where the text tries to place him or her. When one reads a text, the first question that needs to be asked is what the writer is talking about in this text. The writer's message in the texts is always directed to reach a specific audience. In this text, the writer also has the aim to take the reader somewhere, for example in a government gazette, the writer will inform the reader about the work of the government and its departments, and the aim will be to inform the reader about the government structure or the writer will be taking his reader to the government and its complex structure through his or her writing.

Finally, this discussion reveals that the reader needs to be taken as an active participant within writing. When one reads a text, he or she has to feel that the writer is communicating with him or her. In other words, the text must challenge the reader to respond to the writer's view. The reader can respond when he or she is aware of what the writer is saying in the text. Bhatia supports this view when he says "we must realize that one can be more effectively creative in communication when one is well aware of the rules and conventions of the genre." The writer is able to put the reader closer to him or her when he or her writes about what is familiar to him or her. In this way, the writer is able to produce a reader-friendly text.

### 3.4.6 For what purpose

It is very hard to think that one can do something without a reason. One of the old Xhosa adages is that “there is a reason for everything we do”. In view of this, one can simply say that there is a purpose for every piece of writing. When the writer writes about something, the reader must be able to discern the purpose of writing. The writer’s purpose in the text becomes clearer when it addresses some social aspects. Martin (1989) argues that our language use in speech and writing is structured to achieve specific goals, and we go through stages to achieve goals in making an appointment, consulting a doctor, buying different types of goods or going for a job interview. A practical example of this can be seen in the purpose of inviting in writing. The stages which the writer goes through here start with identifying those to be invited, knowing the place and time of the purpose of the invitation, writing the invitation, stating the purpose for inviting, sending it, awaiting the responses, and finally, a goal (response from the invited) can be reached.

Grabe and Kaplan identify three important questions, which are the focus of the parameter for what purpose. These are: To what extent is it possible to define purpose in a writing task? Are there multiple purposes in every writing task? And lastly, how does purpose interact with genre and audience? To answer the last question, it can be said that each genre (i.e. report, narrative, procedure) has a purpose for its writing and each written or spoken text or genre aims to reach a specific audience. A report for example is a genre with a purpose of reporting some information to the audience. A procedure on the other hand instructs the reader or audience to do some action.

There are a number of purposes, which writers can write for. These include writing in order to apologize, to invite, inform, praise, threaten, complain, order, explain, reject, and so forth. In addition to this, the purpose also needs to be seen as independent of genre and audience. This is due to the fact that one can write two texts to the same audience and in the same genre, but have each of these texts with different purposes, for example: an African poet can write two poems to the nation (audience) in the same genre (poetry), one with the purpose of praising the system of governance in the country, and the other, with the purpose of decrying corruption in certain government ministries.

Grabe and Kaplan outline various linguistic, psychological and sociolinguistic principles, which are used in the interpretation of writing purposes. These principles are:

- (1) Gricean maxims: the writer must be clear and informative to the reader. The writer needs to explain his or her purpose clearly to the reader, so that the reader can easily make sense of what the text wants to achieve.
- (2) Speech acts: these are specific features in the text by the writer, which include factors such as choice of salutation and reader's status.
- (3) Conventions for conveying status, power institutions, and so forth: a practical example of this is a government gazette, which indicates the power situation, or a university prospectus for explaining academic programmes in higher education institutions.
- (4) Predictability of cognitive structures, here genres such as the Bible and the constitution are used with goals and ethos.

The for what purpose parameter therefore aims to highlight all the elements, which explain the purpose in writing. These elements can also be used in the analysis of purpose in written text.

### **3.4.7 The Why parameter**

The main focus of the why parameter is on what encourages the writer to write. In other words, why do people write? The concept of why people write refers to the underlying intentions and motives that may or may not be revealed by functional purposes (*cf.* Grabe and Kaplan). In Xhosa culture for example, history tells it that traditional poets write when something has touched their hearts in the society, for example: when they walk in the street and see someone suffering, they can write a poem out of that experience. They can criticize the neighborhood for not being supportive to each other during hardship. The aim behind this is to revive their conscience so as to help those who are suffering within their communities. However, some writers write with the intention of hiding the gist of the text to the reader. Grabe and Kaplan argue that the writer sometimes makes the writings less accessible to the readers by making use of the four models of difficulty, which help to hide information from the reader. Writers who do this are normally constrained into revealing certain things to their readers.

These four factors, which influence the ability of the reader to understand the implications of the writer in the texts are:

- (1) Contingent difficulty: where the writer uses technical references in the text to sideline the reader, e.g. scientific fiction, polarization etc.
- (2) Modal difficulty: takes place when the writer expresses the manner in which certain information is inaccessible to certain people within one community, e.g. boy initiation, information to women.
- (3) Tactical difficulty: here the writer deliberately limits the understanding of his text, e.g. writing a text where the writer will use words from a dialect, which the readers will struggle to understand.
- (4) Ontological difficulty: applying language constraints in the text. The writer uses these constraints to test the reading abilities of his readers, for example: a creative writer will use more idiomatic expressions in his or her text to test the reader's creativity and level of thinking.

There seems to be a very close overlap between the 'Why parameter' and the 'for what purpose parameter'. However, a thin line, which differentiates these issues lies with the writer's intention to deny the reader full access in his or her writing. This element is found under the 'Why parameter'. When you ask the writer these questions, why did you write this text or for what purposes did you write this text, the possibility is that you will get the same response. Neeld (1990) argues that the why of writing is not only seen as a preliminary purpose or intention for a chosen piece of writing, but also as the writer's intention to transmit something he thinks or knows to someone else. This is done by considering the writer and the readers' past experiences, and by putting words on paper to communicate something to the reader. For example, if the writer has noticed that young people in a specific community do not know about their culture, his intentions could be to write a text in which he will be giving the youth some information about who they are, and where they come from. Amongst many reasons or purposes for writing, Neeld identifies the following purposes: "writing to share insight, writing to reveal something, writing to request or to answer a request, writing to persuade the reader, writing to direct people, writing to argue, writing to propose, writing to make the distinction, and so forth. These are some of the functions that can be used in analyzing the reasons as to why the writer wrote the text. This parameter has helped to inform the reader that for every text that you come across, there is a purpose or an intention for it to be written.

### 3.4.8 When and Where

The when and where parameters deal with the place and time of writing. It has little or no relation to the linguistic ethnography of writing. However, the importance of the writer's context cannot be ignored when analyzing a text. Knowing where and when the writer wrote the text is mostly for the benefit of the reader's analysis of the text, and this is less important for the writer. Context plays a very important role in helping the reader to relate the language used in the text with its context. There sometimes is a very close relationship between the general meaning of the text and the context in which it is produced. Grabe and Kaplan argue that the beginning and end of texts are more likely to be determined socially and semantically from the context. It is the context, or the social situation of the text, which enables the reader to understand the text adequately. If the text is written in South Africa for example, it must reflect the life of the people living in that country. A human rights text which addresses poverty, gender discrimination, social stereotypes and unfair dismissal from the workplace will be relevant in the South African context as these are reflective of the situation in the country. The issue of time (when) is also relevant here as all the above issues characterized the lives of people during apartheid. In fact, most or all of these practices are still taking place in South Africa even today.

Baynham (1995) argues that a genre or text can vary depending on factors like setting, purpose and audience. The latter factors have been discussed in the parameters of the ethnography of writing. Context serves as a distinguishing factor between texts in the sense that each text will be written in a way that will reflect its context. A Bible will differ from a government bulletin due to differences in their contexts. Baynham gives an example of this in arguing that "telephone messages are likely to feature in at least the home and the work domains". In addition to this, test question papers will feature in the school or in academic domains. A date, which is inscribed on each of the above example texts, will obviously indicate the time when each text was written.

### 3.4.9 The How parameter

Like the for what purpose parameter in 3.4.8, the how parameter is not closely related to the linguistic ethnography of writing. When considering the text, the reader hardly takes cognizance of the methods and processes, which the writer uses in producing a text. In

terms of this parameter, focus is on what the writer used in producing his or her text. This can include instruments such as a pen, a pencil, a paper, a typewriter, a computer and so forth. Grabe and Kaplan argue that this parameter centers around a theory of on-line writing production, or in simpler terms, a theory of the writing process. This theory of writing production or process is an extra-linguistic element of the ethnography of writing, which involves concrete things such as theories mentioned above. A few abstractions such as the writer's creativity and composure also form part of the text production phase.

Grabe and Kaplan outline a few questions, which forms the basis of discussion in the how parameter. These questions are:

- To what extent can research inform us about important issues in the writing process?
- How useful are the models of the writing process?
- Does the writing process vary from culture to culture?
- And is there more than one writing process?

Little research has been done on the models used in the production of writing. More research is based or directed to the final product, writing. This results from the view that the instruments used in writing have little or no influence in the meaning of writing. The last two questions, on cultural varying models and complex writing methods or tools were discussed briefly before, where it was highlighted that there are many types of writing instruments, and some vary due to different cultural positions. To answer the first question about the usefulness of the writing processes, one can simply respond by saying that without employing the writing instruments or processes, we would not have texts to analyze or we would not have a reason to implement all the above discussed seven parameters of the ethnography of writing.

#### **3.4.10 A taxonomy of writing skills**

In this section, a brief discussion of the taxonomy of writing skills and its context will be presented. Grabe and Kaplan (1996) define this taxonomy as a way of addressing or building on the questions put forward in the ethnography of writing, which is: who writes what, to whom, for what purpose, why, where, when and how. The aspect of the taxonomy of writing focuses on the communicative competence of the reader and writer.

More specifically, in line with the ethnography of writing, the taxonomy seeks to discover the sorts of writing that exist for writers in terms of settings (where), tasks (writes), texts (what) and topics (how). In other words, the writer's goal, his intention and attributions are reflected in his writing. In the case of isiXhosa language, we have an example of Mqhayi (South Africa's first national poet), who wrote a poem **Ukuzika kukaMendi** (the sinking of Mendi) with the intention of consoling the nation as it was grieving for its lost sons. The language, which this poet uses in the poem, implicates his intention. He calls the soldier's **amafa nankosi** those who will die where their King dies. In other words, their death is highly respected, as they were fighting not only for the South African people, but for Xhosa kingship as well.

Within this taxonomy of writing, Grabe and Kaplan state that the writer has some grounds to incorporate the sociolinguistic or socio-cognitive skills such as the following:

- Educational settings for writing, such as the classroom, home, or writing centre;
- Educational writing tasks, such as letter, diaries, recounts, reports, brochures;
- Educational texts used and produced, such as textbooks, dictionaries;
- Topics for academic writing, e.g. personal recounts, biographies, topics from family, community, regional, national life, topics from social, cultural, economics, political issues, topics from professional disciplines;
- The writer's intentions, goals, attributions, and attitudes, which include awareness of complexity of task, attitude towards task type and topic;
- Linguistic knowledge, which includes: knowledge of the written code, vocabulary, awareness of differences across languages;
- Discourse knowledge, which includes: knowledge of cohesion, informational structuring, genre structure, inference;
- Sociolinguistic knowledge, e.g. functional uses of written language, register and situational parameters, awareness of sociolinguistic differences across languages and cultures;
- Further audience considerations, e.g. number in audience, degree of familiarity with audience, extent of cultural, social and world knowledge of audience;
- Knowledge of the world, which encompasses declarative episodic and procedural world knowledge;
- Writing process skills such as goal planning routines, text-model production, revising routines;



- Writing process strategies, which involve monitoring text production, re-reading already produced texts, summarizing, editing texts.

All the above aspects of the taxonomy of writing are meant to develop the reading abilities of all the readers in their diversity. For example, in trying to summarize these skills, a classroom can be a setting where a letter is produced and analyzed in terms of its purposes, context, the writer's goals, linguistic discourse, social relations to it, interests of audience, its worldview, and its writing proficiency. This statement proves how well the taxonomy of writing skills builds on the ethnography of writing. All the elements referred to in the analysis of a text through the taxonomy, link well with the question 'who writes what, to whom, where, when, why for what purpose and how', which is analyzed in the ethnography of writing.

#### **3.4.11 Towards a model of writing**

The question of a model of writing as advanced by Grabe and Kaplan forms the last part of the discussion under the topic: the linguistic and ethnographic construction of texts. This model of writing deals with the communicative functions of language. The main idea, which this model presents, is that writing is communication. In other words, when the writer writes, he or she is actually communicating some information to the reader. Grabe and Kaplan advance a model of writing abilities, which primarily views writing as a communicative activity, which also attempts to account for the skills, knowledge bases and processes as they are used in the course of writing. Grabe and Kaplan argue that writers write in order to communicate with the reader, and this communication requires skills and processes for it to be successful. Neeld (1990) supports this in his argument that "when you create a text, the idea you want to communicate begins to emerge. Now you have to communicate this idea to someone else to see what you think and what you want that person to know". Hence, writers write in order to communicate their thoughts and feelings about something to their readers. The remainder of this section considers the characteristics of the communicative model to writing, as well as the manner in which it can be applied in writing.

### 3.4.11.1 The main characteristics of a communicative approach to writing

In the discussion of the communicative approach, it is important to acknowledge the fact that communication between the writer and the reader is the major aim of writing. This section relates to the characteristics of a communicative approach to writing, considering factors such as the communicative act, communicative competence, the four components of communication, and the linguistic skills accounted for by these components of communication. Grabe and Kaplan encourage the use of the above characteristics of writing in order for the writer to communicate with one or more readers for a variety of functional purposes. Some of the functional purposes, which the writer can communicate to the reader, include the following: communicating to inform, to alert, to command, to enquire and so forth. "In some instances, there is no anticipated reader and the writing is truly personal and private, one could argue here that the writer serves as a reader and thus writing remains a communicative act" (*cf.* Grabe and Kaplan). It follows that even if the writer is writing to himself or herself, writing still serves a communicative purpose in this sense that he or she is communicating something to him or herself. A writing of this nature is regarded as individualistic. Examples of such writings are journals and diaries. One of the basic elements of writing as communication is the communicative act. This aspect represents the act of communication, or the manner in which communication takes place in a piece of writing. It provides an important resource for developing a model of writing (*cf.* Grabe and Kaplan). This model of writing encompasses, amongst the other models, an interactive model of writing. In this interactive model, the writer is interacting with the reader through a number of discourses including rhetorical questions in the text.

Another aspect of the model of writing is communicative competence, which includes the following four components of communication:

- Phonological, morphological, syntactic, and semantic knowledge. The purpose of this component is to improve both the writer's and the reader's linguistic abilities, for example: acquiring the ability to use and analyze grammar effectively.
- Sociolinguistic awareness and appropriate language use. The major focus here is on the writer and the reader's ability to recognize the functional uses of written languages, as well as to gain the awareness of the sociolinguistic differences of the written tasks, across languages and culture.

- Knowledge of discourse sequencing and structuring. This aspect looks at the writer's ability to write the text cohesively and coherently, and the manner in which the reader can recognize this discourse sequence is also taken into account.
- Knowledge of the skills that enhance communication. Some of the skills, which stimulate communication between the writer and the reader, include considering the interests of the audience, the purpose of writing, recognizing the writer's intention, as well as writing the text clearly and with simple language.

Creative writers and readers are developed as a result of employing the communicative approach to writing.

#### 3.4.11.2 Applying the model of communication to writing

It has been argued above that writing is a communicative device between the writer and the reader. Now it has to be known how this model can be implemented into writing. Communication takes place commonly through verbal means. Next, the strategies used by the writers to implement or adjust it into writing will be considered. When the writer wants to communicate some information to his or her readers the first thing he or she considers is the internal goal settings, which allows the language user to set goals and purposes for writing, based on the contextual situation, internal motivations, performance attributions and interests (*cf.* Grabe and Kaplan). When the reader reads a text he or she wants to know what the writer is talking about in the text. Some readers want to know what the writer wants to achieve in his or her text. Most readers respond easily to the text when they know what its message or purpose is. The internal goal setting strategy is therefore seen as the writer's motivational stage, where he initiates his readers to the writing context.

The second aspect of the communicative writing approach is the world knowledge component. The basic question here is: How important it is to write a text, which contributes to world knowledge? The world knowledge component is an element of the verbal writing memory, which constitutes the writer's ability to process text information effectively, and to apply language competence in the text through grammatical, discourse and sociolinguistic competencies. The writer uses the world knowledge in the text which is familiar to the reader. This helps to enhance their communication as they both share the

same world knowledge, which is explained by means of shared linguistic discourses and sociolinguistic competencies. Writing informs the reader about the world around him or her.

Lastly, the application of a communicative model in writing takes into account the interactions between the reading and the writing processes. The writer uses the available writing processes in his or her writing, so that they can complement the reader's reading processes. Grabe and Kaplan state that the text already written also requires that reading process interact with writing process. When the writer writes a text there are a number of elements, which he or she needs to consider in order to make writing parallel to reading. Most writers are creative enough to compose their writing as if they are speaking. This is common in poetry writing. Poets usually write their poems in the speaking mode. When the reader reads a poem, he or she has to follow the rhythms insertions in the poem. Thus, the reader interacts well with the writer, as he or she freely occupies the writer's mode in his or her reading of the text. The other elements which contribute to the interaction between the writer and the reader are the implementation of certain devices in writing. These include coherence, purpose, considering the audience and context. If a text includes all four components, the reader is expected to read the text in its sequence to identify the writer's intentions in it, to have a feeling of involvement in the text, and to know where the text is situated. A reader, who manages to identify and obtain these four components in the text, is interacting or communicating competently with his or her writer. If we want to apply a communicative model in writing, we need to initiate the reader in the text, motivate them by including the world knowledge in the text, and we must ensure that the reading and the writing processes are interacting more closely.

### **3.5 THE RATIONALE FOR INCORPORATING THE ETHNOGRAPHY OF WRITING IN TEXTS**

The ethnography of writing plays a major role within the writing theory as it uses both the linguistic and non-linguistic factors in explaining writing. Grabe and Kaplan view the ethnography of writing as the rhetorical triangle, which treats writing as a combination of writer, reader, subject matter and text. In terms of the last aspect, texts, we can observe the elements of linguistic discourse such as cohesion, coherence, choice of initial sentence elements, choice of verbs, external reference and markers of subordination.

The main purpose of the ethnography of writing is to give the reader clear guidelines about all the constituents of text production. When a text is produced, the following issues are to be taken into account: the reader has to know who the writer of the text is, in order to associate the text easily with its producer's background. On the other hand, the writer has to take cognizance of the audience of the text so that he or she produces what will suit them best. Whatever the writer writes, he or she has to write the text with a social purpose in mind. This helps to build a relevant source or context for the text. If the text reveal all the above features, it can easily obtain a high rate of acceptance and understanding from the readers. In other words, the ethnography of writing plays a major role in text construction, as it explains both the linguistic and non-linguistic aspects of texts. A broader knowledge of a text is acquired through the ethnography of writing.

### **3.6 SUMMARY**

This chapter focused on views of an adequate definition of the term "text". In addition to this, the approaches used in the analysis of genre were explored. From the definitions of text it was indicated that a text is a piece of written or spoken unit in which the writing style and purposes of the writer are revealed. Different views of linguists as to what text really is, were also discussed. Apart from the diversity of views as regards the definition of texts, it was clear that texts are semantic units, which are reflective of the society in which they are produced. An example of this would be a BONA magazine in South Africa, which is produced to a larger extent by African editors. The issues dealt with in this magazine address the social, political and economic needs of the South African people. On the other hand, human rights texts address issues which concern people such as drug abuse, child abuse, violence against women, housing, non-racialism and so forth.

The second part of this chapter dealt with the linguistic analysis of texts. This section first considered how the individual words contribute to the overall meaning of the text. Each word within a sentence or text has its semantic value, and this contributes to the overall meaning of such text. The manner in which sentences are embedded also has an important bearing on the several meanings of a text. A text which has sentences that are not intertwined, is difficult to comprehend. Both the lexicon and the syntactic components of the text contribute to the construction of text. A text, which is lexically cohesive or syntactically coherent, can give rise to the formation of genre. Genres constitute texts with various social purposes.

Apart from the linguistic elements of textual analysis, this chapter also identifies the important role of the ethnography of writing in text production and consumption. This ethnography first looks at how language and culture can be incorporated in language teaching. It is indicated in this aspect that if language is taught through texts some cultural aspects can be incorporated and identified in the texts. These cultural aspects are in turn explained to the learners in order to develop their knowledge about how the language functions in society.

The ethnography of writing also entails questions about the status or background of the writer, the manner in which the text is produced, this recipient, the social purposes attached to it, the writer's intentions, the place and time of production as well as equipment production. A reader who is familiar with the issues discussed here will have the necessary tools for text production and analysis.

## CHAPTER 4

### AN ANALYSIS OF BONA MAGAZINE TEXTS IN ISIXHOSA

#### 4.1 INTRODUCTION

This chapter presents an analysis of five isiXhosa articles, which were abstracted from different publications of the Bona magazine. At the opening stages of this chapter, the reader is introduced to the elements of the **Writes parameter** from Grabe and Kaplan's (1996: 204) *Ethnography of Writing Instruction*. The writes parameter, unlike the other parameters of writing instruction, forms the largest part of article analyses in this chapter. However, attention is also paid to language discourse structures which can be used for analyzing texts. This is confirmed when Grabe and Kaplan (1996: 49) refer to Van de Kopple (1986: 72-3) in arguing that a functional approach to language (which incorporates the writes parameter), is very important in the sense that it helps the language analyst to examine the relationships between the structure and the meaning of a text, whilst addressing its communicative functions. The analysis and discussion of isiXhosa texts in this chapter confirms this, as it explores the questions *Who writes what, to whom and for what purpose*. This question forms the basis for article analyses of the Bona magazine articles in this chapter.

#### 4.2 PROPERTIES OF THE WRITES PARAMETER

##### 4.2.1 The Writes Parameter

The major properties of discussion as regards the writes parameter include the writers' skills in establishing links between sentences and paragraphs in the text. In terms of this parameter, the focal point of investigation is on the action or process of writing, which includes all those conventions which writers subscribe to when writing. These include the sequencing of information, rhetorical arrangement of information, opening statements creatively, lexical choices, and so forth.

#### 4.2.1.1 Functional sentence perspective: Informational structure

The main concern of the discussion in this section is about what language does, and how people use it to achieve various purposes. More importantly, the existing relationship between the structure and the meaning of the text is analyzed. When discussing this property the following elements will be considered: Topic-comment analysis, Topic continuity, Topical structure analysis, Given-new information, Theme-rheme relations, and Focus-presupposition relations.

##### Topic-comment analysis

In terms of this property, focus is on what the sentence is all about. Within a sentence, the reader observes a part which serves as a topic or subject of the sentence, and one part which serves as a comment to the subject. In the sentence: **Imfundo sisitshixo sekamva elingcono** “*Education is the key to a bright future*”, the noun **imfundo** (*education*), is the Topic or subject of the sentence, and the clause which follows it, serves as a comment to it.

##### Topic continuity

Topic continuity is based on the noun phrase which receives continuous mention in the on-going discourse. This continuous mention depends on how far back in the text the last previous mention occurs, the number of potential competing noun phrase referents in the immediate discourse, as well as its occurrence in the oncoming discourse.

##### Topical Structure analysis

Topic structure analysis concerns the analysis of the main topics and sub-topics, and the progression of supporting information in texts. According to Grabe and Kaplan (1996: 54), one of the purposes of Topic structure analysis is “to study differences in high-and-low-quality writing and differences in revision strategies.” What this means is that an appropriate topical structure analysis or writing helps to create a reader friendly text, and to enable the readers to recognize the information structuring patterns in texts.



### Given-new information

Given information is the information already known by the reader, whilst new information refers to the unused or completely new information, and the inferences in the written discourse. In the text, given information normally appears first in the form of a topic or headline in the case of newspapers and magazines. On the other hand, new information is normally realized in the text content, and it serves to explain or clarify the given information, which is mentioned prior to it in the text.

### Theme-rheme relations

Theme is assumed to be the first-mentioned phrase in the main clause unit, and it usually coincides with the subject of the sentence. This theme is also referred to as the point of departure in a written structure, whilst the rheme represents the move away or further explanation to it (the theme). There is some overlap between this property and the one on Given-new information. However, unlike the Given-new information, which deals more with the relationship between the hearer and reader, theme-rheme focuses on the relationship between the speaker and writer. In other words, Given-new relations pay more attention on the recipient of information, whilst the theme-rheme relationship focuses on the producers of information.

### Focus-presupposition relations

In terms of this property, emphasis is on the information which is highlighted or focused, as well as information which is backgrounded, presupposed or assumed. The reader will notice that in most cases, focus is associated with new information, whilst the presupposed one is assimilated to the given information.

## **4.2.2 Text cohesion**

Text cohesion is a device, which signals the relationship that exists between sentences and clausal units in the text. Cohesion is identified through the following aspects: reference, substitution, ellipsis, conjunction, demonstratives, repetition, comparative cohesion, and

collocation. Analysis is concerned with how the **words** relate to create meaning and to establish links and connections across sentences.

### 4.2.3 Text coherence

In terms of text coherence, focus is on the readers' identification of the text structure and its chronology. In terms of this property, attention is paid to the writers' relation to the text, to the readers' assumed knowledge, and to the subject matter. A coherent text is one in which sentences are ordered according to a recognizable chronological sequence. What the reader wants to know in this regard is if there are clear linguistic links between sentences or not. Text coherence will be discussed by investigating the following aspects: Non-linguistic bases of coherence, relevance in texts, elements of subordination and co-ordination, use of inferences, and rhetorical patterns and their role in text coherence.

### 4.2.4 The Lexicon

In terms of lexicon, focus is on how the lexical entries are manifested in text construction to provide basic meaning and inferences signaling the manner in which syntactic structures, semantic senses, and pragmatic interpretations are produced. The lexicon is employed in each of the above elements in a unique way. The lexicon provides the following units in the text: pronouns, demonstratives, ellipsis markers (for example: *does too*), and substitution markers (for example: *the other (one)*).

#### 4.2.4.1 Lexical choice as a reflection of communicative purpose

The language of the text informs the reader about the functions of the texts. This area of text analysis looks at the choice of verbs as well as choice of sentence-initial elements as used by the writer in the text.

#### Choice of sentence-initial elements

Analysis of texts is based on the analysis of elements in the first position of the sentence or clause. This is usually referred to as the theme of the sentence. Through this choice, the

interaction between the reader and the writer can be recognized. This is due to the fact that it is the writer's opening expression in the sentence which allows the reader to think of what is to follow in this sentence, or to make assumptions about what he or she will read. Thus, it could be argued that the writer interacts with the reader through the sentence-initial element in some way.

### Choice of verbs

The main question as regards the choice of verbs is "What perceptual (hear or think), stative, aspectual, public, or suasive verbs does the writer use in his writing?" Focus here is also on verbal processes such as telling and showing, as well as on how verbs of intention, the future verbs, and the infinitive verbs reveal the writer's goals. Lastly, the reader will notice that in almost all the texts analyzed below, writers tend to use the infinitive verbs often. When a writer wishes to express his or her intentions in isiXhosa, infinitive verbs are often used in order to fulfill this purpose.

### **4.2.5 Cognitive move structure**

Most writers use cognitive moves in order to achieve their communicative purposes. The writer's choice of moves depends on the theme and issues addressed in each text. Thus, there are different moves for each text, although some degrees of commonality may exist. Examples of moves, which will occur in some of the texts analyzed below, involve the following: *Appealing to the readers' sense of sympathy, describing the situation of a particular context, advising the reader in the text, implementing measures or strategies against any form of a deadlock, ending politely, and so forth.* All these moves are expressed in the way in which the writer in the text uses language. Lastly, the theoretical aspects introduced above, will be discussed in detail in the analyses of five texts below.

### 4.3 ANALYSIS OF ARTICLE 1: USIZI NENKXWALEKO YABANTU ABANGENAMAKHAYA (SORROW AND SUFFERING FOR THE HOMELESS)

#### 4.3.1 The Who Parameter (for all 5 articles)

The parameters of the ethnography of writing which are discussed in the analysis of texts below were explained in detail in chapter three of this study. In terms of the first parameter, analysis is based on whether the writer is a beginning, skilled, novice or mature writer. When considering the text on **Usizi nenkxwaleko yabantu abahlala ezitratweni** (Sorrow and Suffering for the Homeless), the reader can assume that a skilled and an experienced writer produce this text. This is evidenced by the writer's creative language use, as well as the writing style in which this text is produced. In this text, the writer makes use of plain language, as well as certain idiomatic expressions to give the reader a clear picture about the ways in which homeless people live. In his description of the life in the streets, the writer makes use of the following expressions: **Ungabamb`ongezantsi** (you will be shocked), when referring to the life situation in the squatter camps. He also uses the phrase **ukuqhwaya enkunkumeni** (to search in the rubbish bins) to describe the manner in which the homeless people obtain their food for each day. A very important aspect to note in the discussion of this parameter is that the writer of this text, as well as those of the other four texts which will be analysed in this chapter, is a journalist whose profession it is to write texts which are based on social, political, economic, and human rights issues affecting the South African nation. These writers' journalistic skills are revealed in the use of pictures, headlines, captions, and direct quotations in presenting their texts.

In addition to this, all the texts analyzed in this study share the same theoretical assumptions of the following parameters of the ethnography of writing: the when, where, and how parameters. The context in which these texts are produced, is reflective of the here and now phenomena. These texts are produced by South African journalists in a South African magazine, **Bona**. All the issues discussed in these texts are a true reflection of the contemporary lifestyle in South Africa: homelessness, street dwelling, unemployment and poverty, misuse of funds and corruption in certain government departments, and poor public services are some of the problems faced by the entire South African population today. Lastly, all these texts are produced electronically, by means of a typewriter or a computer, and they

appear in a magazine with a public status. This explains the How parameter of all the articles or texts analyzed in this study.

#### 4.3.2 Functional sentence perspective: Informational structure

##### Topic-comment analysis

The article exemplifies several instances where the sentence-initial expression functions as the topic of the sentence. The topic expression is sometimes complemented by a phrase or a clause that constitutes the comment to it. In one of the captions in the text, an example of a topic-comment relation occurs. In the caption **Kwaba bantu baselusizini nabagad`umsobomvu imini iqala ngokuqhwaya enkukumeni** (For most sorrowful people, the day begins with a desperate search from rubbish bins), the topic of this sentence is **kwaba bantu baselusizini** (for most sorrowful people), and its complement clause serves as a comment on how these sorrowful people survive. The search for food in rubbish bins elaborates on the writer's use of the word **baselusizini** (sorrowful) for these people. The writer describes these people as sorrowful since they depend on rubbish bins and begging for food. In the caption **Kwabanethamsanqa, iJohannesburg iyindawo yolonwabo** (for the privileged, Johannesburg is a place of happiness), a contradictory view to the first caption is expressed. In this sentence, the noun phrase **kwabanethamsanqa** (for the privileged) refers to the privileged people living in comfortable places. Within this sentence, this phrase serves as the topic, while its complement **iJohannesburg iyindawo yolonwobo** (Johannesburg is a place of happiness) serves as the comment. Lastly, towards the end of the text, the writer states that one of the street dwellers says that his life is filled with torture: **Ubomi bam buzaliswe yintuthumbo engapheli**. Through the use of this expression, the writer emphasizes the extent to which the street people have lost hope in their lives, due to their living conditions. In this sentence, the phrase: **ubomi bam** (my life), is the topic of the sentence which is complemented by a verb phrase, **buzaliswe yintuthumbo engapheli** (is filled with torture) as its comment.

### Topic continuity

Topic continuity in the text is accomplished through the noun phrases which receive continuous mention in the text. The writer here uses a noun phrase which refers to homeless people in different ways. Besides the word “homeless”, the writer continues to use certain words in the text, which give a similar meaning to homelessness and suffering. These words are **isibhadubhadu** (a nomad or a scavenger), **abantu abaselusizini** (sorrowful people). The word for suffering is used continually in the text to emphasize the ways in which homeless people live. The topics ‘homelessness, sorrow and suffering’ occur repeatedly in the text. This happens through the writer’s use of potential competing nouns or noun phrases like ‘anguish’, ‘nomad’, and so forth, which emphasize the idea of suffering.

### Topic-structure analysis

The main topic of this article is **Usizi nenkxwaleko yabantu abangenamakhaya** (Sorrow and suffering for the homeless). This main topic is supported by various sub-topics and captions which appear in the text. This is manifested in phrases or sentences in the text such as **inkxwaleko ayipheli** (endless suffering), **bagad`umsobomvu** (desperate search), **bafuna amakhoba ebhiya okanye ukutya okulahliweyo** (looking for empty beer bottles or dumped food), all of which form part of the captions in this text. These phrases build on the main topic of the text, giving a clear picture about how hard life is for the homeless people.

Almost all the paragraphs in the text contain information which reinforces the idea of homelessness. Right at the beginning the writer informs the readers about people carrying their lives in forsaken and visionless world, and towards the end, the writer informs the readers about people scouring chips, fish and bread rolls in rubbish bins: **bagqutha kwimigqomo yenkunkuma, befuna iitships, iroll yesonka nentlanzi**. All this information supports the main topic, which is about homelessness. Sorrow and suffering reflect the lifestyle in the urban streets of South Africa.

### Given-new Information

When one considers the text one understands which information is given, or already known to the reader, and which is brand-new or unused information. Considering the written structure of this article, the headline appears in bold writing, and this helps to attract the reader to the text. This headline therefore represents the information given to the reader. It is this given information: **Usizi nenkwaleko yabantu abangenamakhaya** (Sorrow and suffering for the homeless) which attracts the reader into the text, inviting or challenging him or her to read the brand-new information which justifies the given information in the text. At this stage, what goes on in the mind of the reader is the new information which will back up the given information. All the problems and solutions written in the text give a further explanation to what the reader already knows. Usually, most readers enjoy reading articles that present a problem. Readers are interested in the solutions to this problem. In this text, a problem of 'homelessness' is introduced to the reader through the headline, and solutions presented by the writer, such as **urhulumente angasombulula le ngxaki ngokuvula iindawo zemisebenzi nokufunda** (the government can solve this problem by setting up vocational centers which will motivate people to take care of themselves), function as inferences to the problem of 'homelessness'. It is therefore the new information which brings about a solution to the existing problem, as highlighted in the given information, which is homelessness. When one looks at the above analysis, it could be argued that the writer of the text serves as the deliverer, the provider, or giver of information, and the reader in this regard can be viewed as the recipient of information.

### Theme-rheme relations

Theme-rheme relations are exemplified in a range of sentences in this text. The reader will notice that this factor overlaps closely with the one on Topic-comment analysis, as this is explained in the definitions of these two aspects at the beginning of this chapter. A practical example of theme-rheme is found in the main caption, which has the following sentence: **kwabangenamakhaya, inkwaleko ayipheli** (for the homeless, there is endless suffering). In this sentence, the latter clause: **inkwaleko ayipheli** (there is endless suffering), serves as the rheme of this sentence. On the other hand, the point of departure here is: **kwabangenamakhaya** (for the homeless). In other words, the clause: 'there is endless

suffering' serves as a move away from the writer's starting point, which is: 'for the homeless'. However, very important to note is the fact that the theme sometimes occupies the position of the topical subject. Consider the example: **iintsapho ezithi zahlukane ziphela zihlala kwezi meko** (broken families end up living in dim and bad conditions). The theme, or point of departure here is 'broken families', and the rheme explains the effects of this break up, which is: 'resorting to the dim streets for accommodation'. In the caption where the following sentence appears: **ulutsha olungenamakhaya, luyibona le ndawo ilikhaya lalo** (these homeless youth regard this spot as home), a different view of the street dwellers is presented, where they see the street as their home, and not as a place of misery and suffering. The location referred to here is the pavement or sidewalk next to one of the streets in Johannesburg. Within the sentence quoted above, the phrase **ulutsha olungenamakhaya** serves as the theme, whilst the embedded statement **luyibona le ndawo ilikhaya lalo** is the rheme.

### Focus-presupposition relations

In the text, the reader will notice that there is information that is highlighted, and information which is assumed, foregrounded or presupposed. In the following example from the text, the writer makes use of a pronoun in order to present some foregrounded information: **sibashiye ngoxolo** (we left them in peace). This information serves as the focus of the writer's argument, and it is presupposed or foregrounded by what he or she says about these people in the earlier sentences. First, the writer argues that **uVuyane ebekunye nenekazi, inkwenkwe kunye nengwevu ebisitya itumato ebolileyo** (Vuyani was with a woman, a boy and an elderly man who was seen eating a rotten tomato), and this serve as the information which foregrounds the next argument. This argument is: **sibashiye ngoxolo** (we left them in peace). On the other hand, in one of the sections in the text, the writer uses the infinitive focus **ukubhaqa umsebenzi** (to get a job), and the clause **kunzima** (it is difficult), to presuppose the focus of his argument, which is 'to find permanent employment'. In other words, in this sentence **kunzima ukufumana umsebenzi osisigxina** (it is difficult to find permanent employment), the clause (**kunzima**) 'it is difficult', foregrounds **ukubhaqa umsebenzi** (permanent employment), which in reality is very difficult to find. Lastly, in the caption with the sentence **kubantu abaselusizini, imini iqala ngokuqhwaya enkunkumeni** (for these suffering people, the day starts with a desperate search in rubbish bins), the phrase **kubantu abaselusizini**, serves as the writer's focus, whilst the clause **imini iqala**



**ngokuqhwaya enkunkumeni** is the information which is presupposed or foregrounded by the writer's use of the phrase 'suffering people'. These people are in a hard or suffering situation because poverty leads them to rubbish bins in search for food, so that they can survive.

### 4.3.3 Text Cohesion

The reader will recall that this property will be discussed by examining factors which contribute to the chronological appearance of the text. These factors are: reference, substitution, conjunction, demonstratives, repetition, ellipsis, inclusion, and collocation.

#### Reference

In the text on homelessness, reference is identified in various sections. Firstly, the phrase **le meko** (this situation) is used and it serves as a reference marker. It cohesively refers to the sentence mentioned earlier, which is **uninzi lwabantu abazibhadubhadu ibikade ingabantu abanemizimba, ngoku ngabanciphileyo** (the majority of the homeless used to be the fat ones but now they are slender). The reference marker **le meko** is used here to refer to the way things looked before, and it also presents a new scenario, as outlined in this argument: **ngoku sele iziintsapho ezihlala ezitalatweni** (now it is families who live in the streets). The writer continues to refer to the homeless situation by using the plural form of the reference marker he used earlier. Now he says **kwezi meko** (in these situations), when he refers to the situations he mentioned earlier, which are: **ukuxinana kweendawo zokuhlala, abantu abahlala emathafeni nakwizakhiwo eziwohlokileyo, iintsapho ziphela zisahlukana** (lack of space, people living in deserted areas and buildings which are falling apart, as well as divided families). Since the writer does not want to repeat the issues he mentions earlier about homelessness, he decides to use the phrase **kwezi meko** to refer to all the above-mentioned situations. Later in the text, the writer uses the phrase **ngolo hlobo** (that way), to refer to the manner in which one of the boys became a street child. In the preceding section of the text, this boy relates the manner in which he became a street child, and in the section following this one, the writer uses the phrase **ngolo hlobo** (in this way) to introduce the summary of the boy's story. Towards the end of the text, the writer uses the sentential pronouns **oko** (that) and **oku** (this) to refer to the previously mentioned statement:

**sivuka sikhumbule ezo mini sasibanjwa ngamapolisa kuba besifumana ukutya okumnandi neengubo ezifudumeleyo** (we end up remembering the days we were sent to jail because there we ate nice food and we were given warm blankets). Lastly, the writer uses the sentential pronoun **oku** (this) again when referring to the making of soup for the homeless. Considering how the above reference markers are used, it can be viewed as one of the writer's cohesive devices, which contributes to minimizing the length of his or her content. By doing this, he is actually meeting the magazine requirements, because minimizing the content through stylistic language use, whilst conveying the full meaning is one of the key requirements of print media.

### Comparative cohesion and Substitution

Comparative cohesion and substitution interact closely. Both comparative cohesion and substitution are used simultaneously in the text, where the writer states: **kwelinye icala omnye unokuyibulela imizamo yabantu abenza isuphu** (on the one hand, one can appreciate the hard work of those who make soup). The phrase **kwelinye icala** (on the one hand) presents a comparison between two statements, of which the first is that those who support them with soup need to be thanked and the other saying these people do not need help. At the same time, the expression **omnye** (one) serves as a substitute for the noun **urhulumente** (government), which the writer states to in the preceding section of the text, should be working hard to support these people. Thus, either someone from the government, or from the community can contribute by motivating the soup makers through praises. The writer uses the substitution device again in the text with the word **kwabanye** (for the others) in place of **abantu abadala abahlala esitratweni**, (the aged people living in the street). Another element of comparative cohesion is found where the writer compares the following two words **kwabanethamsanqa** (to the lucky ones) and **kwabangenamakhaya** (to the homeless ones). The supporting statements for these two words emphasize the differences in the living conditions of the two groups of people. The first fortunate group sees Johannesburg as a place of happiness, whilst the second homeless group who lives in the same city, believe that life is an endless suffering.

## Conjunctions

As in the case of substitution above, the writer uses a conjunction in one of the captions in the text. The conjunction **kodwa** (but) is used to emphasize the differences between the two groups of people living in Johannesburg. A number of conjunctions can be identified in the text. These include **okanye** (or) used in another caption in the text, and in one of the sections in the text. This conjunction appears in the following sentence: **lithamsanqa kwabanye ukufumana umdiza okanye iwayini exabiso liphantsi** (those who are fortunate can afford cigarettes or cheap wine). The conjunction **okanye** (or) here functions as a device for listing things which people can get. The writer uses the conjunctions **kodwa** in the text, and **ukanti** (whilst) in the earlier sections of the text to emphasize the differences between people living in the streets and those who are fortunate enough to live in nice and big houses. This expression of differences through the use of conjunctions is elaborated in this sentence (from the text): **abanye bababantu bathanda ukuba yimigewu, ukanti abanye babo bathanda ukuba zizibhadubhadu** (some of these people end up being thugs, whilst the others prefer to live as wanderers).

## Demonstratives

The writer uses demonstratives quite frequently in order to establish sentential links in the text. The following demonstratives (appearing with certain nouns) occur in the text: **olu lutsha** (this youth), to refer to the homeless youth mentioned in the sentence following this demonstrative phrase, that is, **ulutsha olungenamakhaya luyibona le ndawo ilikhaya lalo** (homeless youth see this place as home). Secondly, **le ndawo** (this place) is used in the text to remind the reader about the writer's initial statement of the text that **abantu bafihla iintloko kumanxiwa edolophu** (people live in deserted city areas). In other words, the demonstrative phrase, **le ndawo** (this place), refers to these deserted city areas mentioned earlier in the text. The writer also uses the demonstrative phrases **kwaba bantu** (for these people) and **aba bantu** (these people) to refer to the previously mentioned subject of the text, which is **abantu abangenamakhaya** (homeless people). This subject is mentioned in the headline and the main caption of the text. The writer therefore uses these demonstrative phrases to avoid redundancy or use of the whole clause **abantu abangenamakhaya** (homeless people).

A few other examples of demonstratives like **lo mfo** (this man) and **oko** (that), are used by the writer to point to the previously mentioned clauses or sentences in the text. In this case, **lo mfo** (this man) refers to the sentence mentioned earlier in the text, where the writer talks of a homeless man found napping in the park “**umfo elele obentlombe epakini**”. On the other hand, **oko** (that) is used to refer to police arrest as something positive (from the point of view of the homeless) as it helps the homeless people to eat nice food in prison for a change. The sentence which the demonstrative **oko** (that) represents here is **ndikhumbula ezo ntsuku apho sasibanjwa ngamapolisa** (I remember those days when the police used to arrest us), which precedes the demonstrative **oko** (that) in the text. Instead of restating the entire sentence mentioned above, the speaker substitutes it with the demonstrative **oko** (that), to explain that being apprehended by the police helps them eat nice food for a change, unlike searching in the dirt bins for it, as it is usually the case.

### Repetition

In this text, the writer uses repetition to emphasize the manner in which street people resort to sleeping during the day, with the aim of forgetting about all their suffering. This is reflected in the writer’s repeated use of the idiomatic expression **lala obentlombe** (to be fast asleep). This phrase appears twice in the text, in the later sections. The word **inkxwaleko** (suffering) is repeated a number of times in the text, in order to emphasize the extent of misery and suffering faced by people in the street. This word is used synonymously with the word **usizi** (sorrow) in the headline. It appears again in one of the captions in the text, and the writer here puts it as a stative relative clause **abaxhwalekileyo** (the impoverished ones) in one of the sections of the text. This is done to emphasize the extent to which the street people live under constant suffering. Another instance of repetition appears towards the end of the text when the writer states **iindidi ngeendidi zabantu** (different types of people), to refer to old, young, male, female, ill and injured people living in the street. This repetition serves to reduce the writer’s statement (as reflected in the English translation above). Instead of mentioning all these types of people, he includes them together under the repeated phrase. The word **izibhadubhadu** (wanderers) is also repeated as it appears three times in the text. **Usizi** (sorrow) appears in the headline, in one of the captions as a locative noun phrase **elusizini** (in sorrow), and lastly, this word appears towards the end of the text. The reason for the frequent appearance of the word **usizi** (sorrow) might be because of the writer’s strategy to

remind the reader constantly about the way in which street people live. Lastly, the writer uses repetition alongside synonymy in the phrases **uninzi lwabantu**, and **inkoliso yabantu** in the text, both meaning most people. Here again, the writer employs the device of repetition to inform the reader that the majority in the murky streets of Johannesburg faces sorrow and suffering, hence the use of the phrase 'most people'.

### Ellipsis

In one of the captions the writer uses the device of ellipsis at the end of the bottom caption. Language in texts is sometimes used elliptically when the writer uses a set of three dots indicating an omission from a sentence of words needed to complete the construction or sense. In the case of this text, such an ellipsis is used in three instances, two in the captions, and one in the middle sections of the text after the word **ndandingenamali** (I had no money). In this case, the writer uses it to omit a list of things the speaker does not have, as he starts with: "I have no money". In both captions the writer again uses the 3 dots to shorten the list of the things needed by people in order to survive.

### Collocation

The two idiomatic expressions employed by the writer in the text, **ungabamb`ongezantsi** (you will be shocked), and **ligqats`ubhobhoi** (it is burning), both represent collocation. Collocation is the juxtaposition or association of a particular word with another particular word or words. In this case, the clause **ungabamb`** is followed by the clause **ongezantsi**. The same applies to **ligqats`** plus **ubhobhoi**. Lastly, another commonly used marker of collocation is identified in the following expression: **usityityimbisela umnwe** (he pointed at us in a threatening or cautioning way). In isiXhosa, the ideophonic verb **tyityimbisela** is always followed by the noun **umnwe** (finger). In most cases this finger is pointed when someone has been angered or offended. In the text, a street man who does not want to be photographed points a finger. One can say that the reason for this resistance is due to the fact that a picture of himself would serve as a constant reminder of his miserable situation. To avoid such pain, he decides not to agree to have a photo taken. The above markers of cohesion, form comprehensible lexical links within the text, which could result to the achievement of a link or sequence in the text as a whole.

#### 4.3.4 Text Coherence

In 4.2.3 it was established that the aspect of text coherence contributes to the identification of the structure of the text and its chronology. In discussing coherence in the text on homelessness, the following factors will be explored: the non-linguistic bases of coherence, the discourse theme, elements of subordination and co-ordination, and the use of inferences.

##### Non-linguistic bases of coherence

In this regard, the reader, through his or her known writing conventions, manages to understand and identify the structure of the text and its chronology. The reader of this text can follow what is written in it, due to the fact that it does not deviate from the conventions that are set for the writing of magazine articles. For example, this article begins with a bold headline with capital letters, and it is supported by four captions. Below the headline and its captions, the reader can already see a well-structured text, which appears in paragraphs. Each paragraph discusses a separate aspect related to the previous one. All these paragraphs or sections of the text contribute to the overall meaning of the text by building on what the headline says. This chronological presentation of paragraphs can be seen in this regard: firstly, the writer describes the beautiful metropolitan area of Johannesburg, and below this, he discusses its negative or ugly scene of shacks and squatter camps in a liberated South Africa. The writer's use of the conjunction **kodwa** (but) confirms the link between these sections. This conjunction presents a different view to the one the writer presents in the opening section of the text. Another link is found in the later sections of the text, where the writer tells about the people the Bona crew met in the streets. One of these sections serves as a continuation to this as the writer begins it with the word: **okulandelayo** (next). The word next here justifies the extent to which the writer's sections in the text are linked.

##### Relevance

When the writer succeeds to write a text chronologically, it opens the possibility for the reader to identify some links in the text, which will relate to his or her past experiences. This text is extracted from a South African magazine, Bona, and it serves to reveal the diversity in the lives of the people in South Africa. Some of its readers could possibly be living under the

circumstances highlighted in the text, or perhaps they have been through such hardship. On the other hand, for some readers it is a different case, as life seems enjoyable in the suburbs of Johannesburg and the other metropolitan areas of South Africa. This diverse and rather unequal style of living is manifested in the caption of the text, which states that **kwabanethamsanqa iJohannesburg iyindawo yolonwabo. Kodwa kwabangenamakhaya inkxwaleko ayipheli** (for the privileged, Johannesburg is a place of happiness. But for the homeless, there is endless suffering). A reader who is familiar with such misery and suffering, as highlighted in the text, will read this text with much interest and empathy. Such a reader can also develop a critique from this text after reading it. Critical and rhetorical questions such as **Ingaba indlala okanye ukungabinankathalo kukarhulumente ayingonobangela woku, ingasonjululwa njani le meko** (is poverty and negligence on the part of the government not a source for this, how can this be solved,) and so forth.

#### Elements of subordination and co-ordination

As regards the aspect of subordination and co-ordination, text analysis involves investigation of issues relating to comparison and restatement. The issue of comparison will first be discussed briefly as it overlaps with the aspect of comparative cohesion discussed earlier under the section of text cohesion. One prominent example of comparison is found in the first section of the text, where the writer states that the privileged people enjoy life in **isixeko saseJohannesburg esixananazileyo** (the sprawling and spacious city of Johannesburg), while in a few sections later, the writer states that those who are underprivileged **baziqhusheke kwiindledlana ezimxinwa ezimnyama** (they are scavenging in the dark alley ways). Lastly, the writer states that **abaphangeli bagoduka bafike emakhaya bafumane iti eshushu** (workers go home in the evening to a warm cup of tea). In contrast to this, the writer refers to **abantu abagqutha ukutya kwimigqomo yenkunkuma** (people searching for food in rubbish bins) towards the end of the text. The writer uses this cohesion marker throughout the text in order to emphasize the differences in the lives of the people living in South Africa. This feature therefore contributes to the chronological flow of the text.

The second element of subordination and co-ordination is restatement. This property overlaps with the feature of repetition discussed under text cohesion above. In terms of restatement consideration is given to restated words, phrases, clauses, or elements in the text and why

the writer uses them. This happens to be the similar situation with the property of repetition. For example, the following words, as was indicated under repetition, **usizi** (sorrow), **izibhadubhadu** (wanderers), and **inkxwaleko** (suffering), have been restated in the text. The reason for this restatement could be that the writer wants to emphasize hardship and suffering experienced by the homeless people in South Africa. He tries to put it in detail, through restating some descriptive words for this situation, that these people do not only experience sorrow and suffering, instead they move up and down in search for places where they can sleep. This restatement also functions as a reminder and a challenge to every South African who finds himself or herself in a comfortable life situation, that there are people out who need support. In addition to the above examples of restatement in the text, the writer restates the expression **abangenamakhaya** (the homeless), following the one in the headline in order to emphasize the theme of the text, which is homelessness. On the other hand, the restatement of the word **iJohannesburg** in several places in the text serves to remind the reader about the context of the text. An important function of restatement is that it helps the text to focus on one theme, as most writers use it as a device to link different sections of their texts.

### Use of inferences

Inferencing, which is strongly constrained by the structure of the text, plays a major role as a coherence-creating mechanism. Inferencing is required to connect new information and the information already stored in the mind of the reader. In the text on homelessness there are some identifiable elements of inferences, which contribute to the overall sequence of the text. In the text the writer states that **abantu bafihla iintloko kumanxiwa** (people hide their heads in deserted buildings). He continues to elaborate on the merciless life situation when he states that **bahlala emathafeni nakwizindlu eziwohlokileyo** (they live in crunched accommodation and under open skies). Later in the text the reader is informed that **abantu balala kwindlelana ezimxinwa** (they sleep in cramped streets). In addition to these comments, the reader is also informed about people eating rotten tomatoes and scouring food in rubbish bins, in two sections towards the end of the text. Considering the inferences above, the writer has succeeded in linking paragraphs well, while maintaining the theme of the text throughout. The inferences used in the example sentences above emphasize the theme of



homelessness. These inferences contribute to give the reader a clear picture of the life experienced by people in the street.

### Rhetorical patterns within coherence

The major rhetorical pattern that can be identified in this text is the problem-solution pattern. As the reader has noticed, the text presents the problem of homelessness through the use of phrases such as **inkxwaleko** (suffering), **ukulala kwiindledlana ezimxinwa** (to sleep in cramped roads), and so forth. The writer suggests some solutions to this problem towards the end of the text. He says **urhulumente makaseke iindawo zokufunda apho abantu banokufunda khona ukuze baphangele** (government must establish learning institutions where people can learn in order to get jobs one day). This statement serves as a good solution because once these people get jobs, they can have the means to take care of themselves in a number of ways, including getting accommodation.

In this text, the rhetorical pattern of cause-effect occurs in the following instances: **indlala** (hunger or poverty) as the cause, and **ukuqhwaya ukutya emigqomeni** (searching for food in the rubbish) as an effect. Secondly, **ingqele** (cold) caused an old man to die from severe illness (effect). Thirdly, the phrase **ukwahlukana kweentsapho** (broken families) as mentioned in the text, can result in **ukuhlala ezitratweni** (taking refuge in the streets), (the effect). Lastly, one can also argue that negligence or poor welfare services by the government (cause), contribute in one way or the other to homelessness (effect). The coherent structuring of this text gives the reader a better understanding of the painful life situation of the people in the streets of South Africa.

### 4.3.5 The lexicon

#### Lexical choice as a reflection of communicative purpose

The property of lexical choice is an area of text analysis concerned with the choice of lexical items, for example verbs, nouns and sentence-initial elements, which the writer uses in the text in order to achieve a specific communicative purpose.

### Choice of sentence-initial elements

The choice of sentence initial elements contributes to the interaction between the reader and the writer. Once the reader identifies the initial position of the sentence, he or she automatically builds a mental model about what the writer will talk about in the text. For example, when the writer has a caption with **kwabanethamsanqa** (for the privileged), the reader can already make an assumption that a positive statement reflecting such a privileged life style is about to follow. On the other hand, when he begins the next sentence with **kwabangenamakhaya** (for the homeless), the reader is introduced to the miserable life situation in the streets. The writer opens two of the sections in the text with the phrase **imini nganye** (each day) to express or emphasize the frequent hardship and suffering experienced by the street people. On the other hand, the other section begins with **kodwa** (but), and another one with **ngelixa kwabanye** (whilst the others), and towards the end of the text, the writer begins his sentence with **kwelinye icala** (on the other side). All these elements contribute to giving an opposite view to the statements made earlier in the text. The writer uses these statements with the aim of presenting differences in the lives of people living in the streets and those who have comfortable places to live. Hence, the manner in which the writer begins the sentences contributes to acceptable conventions of text construction and to the reader's understanding of the text.

### Choice of verbs

In the text under analysis, the verb **phangela** (work) is used to express the state of employment, which can be used as one of the solutions to the problem of homelessness. In this text, the writer uses a number of the infinitive verbs in order to reveal his or her goals or intentions in the text. Here are such examples of infinitive verbs: **ukuzingela** (to hunt), to express the street people's hunt for food and shelter, **ukufumana** (to get), and **ukuthomalalisa**, (to soothe away), both are used to express the idea that if these people get something to eat or drink, hunger or thirst is soothed away. The reader also reads phrases like **ukuqhwaya** (to scour), **ukugqutha** (to search desperately), and **ukuzingela** (to hunt), all referring to searching or hunting for food in the rubbish bins or in the dungeons. The last infinitive verb used here is **ukulala** (to sleep), which many people resort to, when trying to forget about all the problems they encounter in their lives. The writer informs the reader that

even street people end up taking a nap so that they can stop thinking about all the difficulties they have to face in the streets.

The writer uses the verb phrase **beziqhusheke** (while they are scavenging) creatively, to give the reader a mental picture of the manner in which homeless people sleep. In simple language, he would have just said, **belele kabuhlungu** (while they were sleeping uncomfortably). The reader learns from this text that hardship in the streets can be a source of anger and hatred to those who experience it. The writer uses specific verbs to express the elderly street man's anger. When a photo of him was taken, **wagragrama watyityimbisa umnwe** (he screamed and pointed at them in a threatening way). These verbs are used to emphasize persistent anger, sparked by his bad living conditions in the street. It could also be stated that he did this for the mere reason that he does not enjoy the kind of life he is living in the street, and that he might have been blaming the world for it. As a solution to all these problems, the writer concludes the text by using the following verb phrases: **bafunde ukuzinceda** (they must learn to help themselves). The writer's intentions are expressed in these two verbs. What the writer is suggesting here is that people should learn to stand up and do things for themselves, take care of their own lives and not wait for somebody else to give them a better life. In this way, the problem of suffering, sorrow, and homelessness can be solved. This does not imply that the powerful forces in society must only watch people developing their lives without helping or giving some motivation when it is necessary to do so.

#### 4.3.6 Cognitive move-structure

The writer uses certain structural moves in order to achieve his or her communicative purposes. In a report genre like the article under discussion, a number of moves can be established by examining the discourse of this text. The first move to be identified in this text is *the description of the circumstances of the homeless*. In this text, the reader is informed about the status and the life style of the people living in the streets. This life style is described through the following expressions: **ukulala ecaleni kwesitrato, ukupheka ngembiza yenkonkxa, ukugqutha kwimigqomo yenkunkuma, ukuzithuzela ngokulala**, (to sleep on the pavements, to cook with tin pots, to search for food in rubbish bins, and console themselves by sleeping). The above expressions describe the manner in which people live in

the streets. The manner in which these expressions are used in the text help the reader to get a clear picture of the conditions faced by the homeless in the streets.

The second move which we can identify in this text is concerned with *exposing the government's negligence as regards the problem of homelessness*. In the text, the writer states that **urhulumente kufuneka aseke iindawo zokufunda nemisebenzi** (the government must establish educational institutions and create job opportunities). In this statement, the writer exposes the manner in which the government fails in creating academic and work opportunities for its people. Most young people in South Africa do not have the means to pursue their academic goals whilst thousands of people in all communities are unemployed. In other words, the writer's opinion here is that the creation of academic and work opportunities can be a solution to the problem of homelessness in this country. Unfortunately, these are two areas (according to the writer) where the South African government seems to be failing; hence there are growing numbers of homelessness in this country.

The third move which can be identified here is *appealing to the reader's sense of sympathy*. The headline of this article, which also serves as its topic, outlines sorrow and suffering experienced by the homeless people of South Africa. When the writer views the street people's living conditions as sorrowful, he is actually appealing to the readers to think of the means and ways of supporting the homeless. The writer informs the reader about the community enrichment programmes performed by the Bona magazine crew so that they can follow this example. In the last sections of the text, the reader is informed about the visits of the Bona crew to different places where people stay in the streets. Firstly, the writer reports that **abeBona bathetha noSine epheka ngembiza yenkonkxa** (the Bona crew spoke to Sine who was cooking with a tin pot). The reader's imagination here is focused on the pot as a cooking device. After reading this a sympathetic reader will think of possible means to help the homeless with cooking utensils like pots, dishes, stoves and so forth. In addition to this, the writer's rhetorical question **uluntu lucinga ntoni ngolu sizi lwabantu abangenathemba ebomini?** (what does the society think about the plight of these tormented souls without hope in life), reveals his appeal for sympathy from the readers for the homeless. What goes on in the mind of the reader after the writer has asked this question are sad thoughts for the homeless. The expected response from the reader will be to understand the way in which

these people can be supported. On the other hand, when the writer tactfully describes the life of the homeless people as the one which reflects sorrow and suffering, he is actually encouraging and persuading the reader to imagine himself or herself in the position of the homeless, which in the end will serve as a motivation for the reader to act upon his or her challenged conscience. In sum, the reader of this text is encouraged or persuaded to think constructively and sympathetically about the lives of the homeless.

The fourth move is *appealing to readers' sense of justice so as to convince them to help the homeless*. Considering the analytic level of the text on homelessness, it can be argued that the writer is tactful enough to persuade the reader to lend a helping hand to the homeless. The two questions discussed in the previous paragraph are a good example of the writer's tactics to appeal for the readers' help. Use of idiomatic expressions such as **ungabamb`ongezantsi** (you will be amazed), **lala obentlombe** (to be fast asleep so as to forget all the suffering), and **ukuqhwaya enkunkumeni** (to search for food in the rubbish), are also his tactics to appeal for the readers' justice by giving them a clear picture of the hardships faced by people in the streets. Lastly, the writer makes use of pictures depicting poverty and hard life faced by the homeless, with the aim of appealing to the readers' sense of justice to help the homeless to put an end to this poverty and misery. After taking a glance at these pictures, the reader is really prompted to think positively about the problem presented by the writer.

The fifth and the last move is *the writer praises people who help the homeless*. Towards the end of this article on homelessness, the writer states that **makunconywe imizamo yabantu abanceda abantu abangenamakhaya** (the efforts of those who voluntarily help the homeless must be praised). Within this statement, the writer's move of praising the supporters of the homeless is fulfilled. The writer's humility is not only reflected in praises, he is also a good motivator for the homeless so that they can regain hope and strength. At the end of the text the writer suggests that **makukhuthazwe aba bantu ukuba bafunde ukuzenzela izinto** (these people must also be motivated to help themselves). The writer's praise and suggestion presented above help to depict the writer as a positive and an objective person to his readers. He does not decide for them, he makes suggestions, praises them and proposes solutions so that readers can think for themselves. By making praises and suggestions, the writer is telling the communities, more especially those with a high rate of

homelessness, to unite and support each other, whilst devising the means to put an end to the problem of homelessness.

#### 4.3.7 The What parameter

In the analysis of the what parameter, focus is on the text content, the genre and register in which it is produced. The content of the text on homelessness is about the difficulties faced by the homeless people in the streets and squatter camps of South Africa. This is confirmed in the following statement from the text: **Ungabafumana beziqhusheke kwiindledlana ezimxinwa ezimnyama, okanye beqokelelene ndawonye ukuze bafudumale** (You will find them scavenging in the dark alley ways or sitting huddled together for warmth). According to content theory, a text should be reflective of a contextual background knowledge and culture. The content of this text fulfills this requirement in the sense that in South Africa today, homelessness and street dwelling have become part of the lifestyle of many poor people, and it is a known subject to almost every citizen of South Africa. As regards genre, the text on homelessness can be described as a narrative genre, as it narrates or explains the life situation of the homeless people. This text is produced through the medium of writing, and it is presented in a formal register, as it is meant for publication in a national magazine.

#### 4.3.8 To whom parameter

The main point of discussion in terms of the to whom parameter is on the audience, and its essential role on the creation and development of a text. In the text on homelessness the writer does not know or recognize the reader as an individual, although the target audience of this text is the South African audience, in the general sense of the word. It is this huge audience as a whole, which shares the same background as the writer of this text. A Bona article, which is written in isiXhosa, is obviously meant for any one who reads, speaks and understands isiXhosa. This applies to all the other languages in which Bona magazine is produced as well. If the reader is a South African, there is shared background knowledge between him or her and the writer. This is due to the fact that everyone who comes from South Africa is aware of homelessness in that country.

### 4.3.9 The for what Purpose parameter

In terms of the for what purpose parameter, analysis is based on the extent to which the writer's purpose of writing attempts to communicate something to the reader. A major question to ask here is: What specific intention does the writer have in the text, or what information does he want to convey. In other words, what motivated the writer to produce the text. The main purpose of the text on homelessness is that of Informing. In this text, the writer is informing the reader about the ways in which homeless people live. This purpose is confirmed in the following sentences from the text: **Inkoliso yaba bantu baphila ubomi obuwohlokileyo** (Most of these people live under frustrating and miserable conditions). Another important aspect to note is the possibility of getting multiple purposes in texts. With regards to this, it could be argued that another purpose of the text on homelessness is to expose the negligent attitudes of some of the people and the government officials in South Africa. In the text, it is stated that some people live in beautiful and cozy houses not far from the squatter camps, but they (and the responsible government departments) are doing nothing to help the homeless. When exposing this negligence or ignorance, the writer makes use of a rhetorical question in the text: "**Uluntu lucinga ntoni ngaba bantu bangenathemba ebomini?**" (What are the communities doing for these people who have lost hope in life).

### 4.3.10 The Why Parameter

The focal point of discussion in terms of the why parameter is the writer's underlying intentions or motives for writing the text. These are intentions which the writer does not want to reveal clearly or openly in the text, unlike in the case of functional purposes discussed above. In terms of the functional purpose of the text, it is stated that the writer informs the reader about homelessness in South Africa. However, in the case of the why parameter, it can be deduced that the writer's underlying intention is that of appealing to the readers' sympathy and to make them think of ways to help the homeless.

#### 4.4 ANALYSIS OF ARTICLE 2: ABANTWANA ABAHLALA EZITRATWENI BAPHILA NGAMACEBO ALUSIZI (STREET CHILDREN LIVE BY SAD PLANS)

##### 4.4.1 Functional sentence perspective: Informational structure: Topic-comment analysis

Topic expressions in a sentence sometimes take a complement phrase or clause that expresses the comment to it. In the headline: **Abantwana abahlala ezitratweni baphila ngamacebo aluzisi** (Street Children Live by sad plans), the aspect of topic-comment is illustrated in two ways. First, it appears in the noun phrase: **Abantwana abahlala ezitratweni** (Street children), which is the topic of the sentence outlined in the headline above, and it takes the complement clause: **Baphila Ngamacebo Aluzisi** (Live by sad plans), which serves as its comment. The function of this comment is to express the extent to which the street children have to face hardship. Secondly, within the noun phrase **Abantwana abahlala ezitratweni** (Street children), a topic-comment structure can be identified. In this case, the noun **Abantwana** (children) is the topic, which is complemented by the comment: **abahlala ezitratweni** (who live in the street).

Topic-comment structure is also demonstrated in some of the captions in the text. The writer uses the topic **Abantwana abahlala ezitratweni** again as the topic in one of the captions. The comment to this noun phrase is **Kudla ngokuba ngamaxhoba okuphathwa gadalala** (they are often victims of child abuse), which serves to express the inhumanity and injustice faced by these children in the street. The writer tries to argue that most of these children resort to living in the streets because of abuse and neglect in their homes. Most of them take refuge in the streets, hoping to get love and support from the fellow street mates and commuters. In this caption the reader is informed that this is not always the case, as the children may encounter some forms of abuse in the street. The writer relates the case of S'khumbuzo Mhlongo who has scars on his face, which were caused by the police. This incident confirms the occurrence of abuse in the streets. It can be argued therefore that the writer has used the device of topic-comment to reveal the kind of torture and inhumanity faced by the street children.



Topic-continuity

In this text, the writer continually uses the noun phrase, **abantwana abahlala ezitratweni**. The repetition of this noun phrase therefore accomplishes the realisation of topic continuity. Through this topic-continuity the writer emphasizes the subject or topic of his or her writing. In this text on street children, this realisation of topic-continuity appears in the headline, in the captions and in several positions in the text. The reader therefore notices that the writer uses this noun phrase repeatedly in the text to emphasise to the reader the subject or topic of the article. In certain instances, the writer uses certain words in the text, which have a similar meaning to street dwelling. This is evidenced in the use of the noun phrase **abantwana abangenamakhaya** (Homeless children) in the text. In this phrase, the writer uses the word **abangenamakhaya** (homeless) to refer to the street dwelling. This illustrates the writer's creativity in the sense that the reader can recognize a semantic similarity between the above two phrases, in that both express the notion of homelessness.

Topic-structure analysis

Consider, next, the linguistic elements, which are used by the writer to support the main topic in the text. The main topic of this article is **Abantwana Abahlala Ezitratweni Baphila Ngamacebo Aluzisi** (Street children live by sad plans). Various sub-topics and captions are used in the article to support the main topic. The main topic expresses the sorrow that is experienced by children in the street. This sorrow is revealed by expressions in different positions in the text. First, in the main caption, the writer describes this sorrow when he states: **ubomi bamawaka-waka abantwana abahlala ezitratweni buzele ngamahla ndinyuka nengomso labo likhangeleka limfiliba** (The lives of thousands of street children are clouded with better and worse times and their hopes for a better future are bleak). These better and worse times explain the traumatic experiences of the street children who have to ask people for food or search for it in rubbish bins: **bacela imali ebantwini** (beg pedestrians for money), **abantu bababona njengezikrelemnqa okanye izaphuli mthetho** (people regard them as murderers and criminals) and lastly, one street child is quoted as saying: **Sifunxa iglu ukuze singeva ukuba silambile** (we sniff glue to stop feeling hungry). All these phrases and sentences reinforce the main topic of the text, giving the reader a clear picture of the torture and sorrow faced by children who live in the streets.

The writer's text is coherent in that it reveals the idea of sorrow in the streets in almost all the paragraphs. If one considers the beginning of the text, the writer opens the text by arguing that most of these children spend each and every day of their lives not knowing what they are going to eat or where they will sleep (**Abazi ukuba ukutya baza kufumana phi, yaye baza kulala phi na**). Half-way through the text, the author writes that children often reveal the kind of torture and abuse, which faces them in the street. The writer argues that **Abantu bayasibetha nabanye basisebenzisa kakubi ngesondo** (People also beat us and molest us sexually). In the last paragraph, the writer provides a solution to the problem of street dwelling in arguing that **sifanele sibancede aba bantwana baphile ubomi obufana nomntu wonke** (we need to help these children lead a normal life again). This use of expressions, which support the main topic, is reflective of topic-structure analysis. Expressions that depict lack of sleeping places, abuse, and use of drugs to fight hunger all reflect sorrow in the streets.

#### Given-new information

As regards the aspect of the given-new information, the author introduces information, which is given, or known to the reader, and information which is completely new information. One of the common strategies for writing a magazine article is to write it in such a way that the readers will be attracted to read it. Headlines are often in bold letters to fulfill this purpose. These headlines therefore represent the information given to the reader. The first thing the reader does before reading a text is to look at the headline. If the headline confuses him or her, or is complex or not clear, then the reader will read the text with the aim of wanting to know exactly what is said about the issue outlined in the headline. In this text, it is the given information, **Abantwana Abahlala Ezitratweni Baphila Ngamacebo Aluzisi** (Street children live by sad plans), which invites the reader to read the text, inviting or challenging him or her to read the brand-new information which justifies the given information in the text. In other words, the reader would want to read more so as to get access to the new information in the text, which elaborates on the given information in the headline.

One of the requirements of public writing is that the writer must present a problem and its solution in accessing social issues in his or her writing. In this text, the problems faced by street children, such as **ukubethwa ngamapolisa** (being beaten by the police),

**Ukukhangela ukutya emigqomeni** (search for food in rubbish bins), **Ukusebenzisa iziyobisi** (drug use or abuse) are revealed by the writer in the text. This is representative of the given information to some extent. It represents given information because it is illustrative of the argument put forward in the headline **Abantwana Abahlala Ezitratweni Baphila Ngamacebo Aluzisi** (Street children live by sad plans). What the reader wants to know is new information, in the form of solutions and new developments to the problem of the desolate and harsh life of the children in the streets. In the last paragraph, the writer suggests a solution to the problem of the sorrow faced by the children in the streets. He argues that **masibancede aba bantwana baphile ubomi obufana nomntu wonke** (we need to help these children to lead a normal life again). Throughout, the writer has been presenting a problem of street children, and now he introduces something new – a solution to the problem. He even argues that if we do not act soon, an increase in the numbers of street children is inevitable. It is in this instance that the reader learns something new about the problem (sorrowful life faced by children in the streets). Considering the above analysis, it could be argued that the writer of the text serves as the deliverer, the provider, or giver of information, and the reader in this regard can be viewed as the recipient of information (both given and new).

### Theme-rheme relations

Theme-rheme relations are exemplified in a range of sentences in the text on street children. However, it is worth noting that there is an overlap between this property and topic-comment analysis. This overlap is evident from the definitions of these two aspects at the beginning of this chapter. A clear example of theme-relations is demonstrated in the headline **Abantwana Abahlala Ezitratweni Baphila Ngamacebo Aluzisi** (Street children live by sad plans). In this headline, the clause **baphila ngamacebo aluzisi** (they live by sad plans) serves as the rheme of this sentence. The reader will notice that the clause **abantwana abahlala ezitratweni** is the main point or theme of this sentence. This clause serves as the subject or theme of the article as a whole. This means that the clause “live by sad plans” (rheme) is a move away from the writer’s starting point (theme) which is: “street children”.

In most cases, the theme occupies the position of the topical subject. For example, in the sentence: **Abantwana abahlala ezitratweni baba ngamaxhoba okuphathwa gadalala**

(street children are often victims of abuse), the phrase “street children” is the theme, while the clause “are victims of child abuse” is the rheme. This rheme is embedded in the theme, or topical subject, and it exposes the kind of torture and suffering faced by the street children.

A third example of theme-rheme is found in the main caption of the text, where the writer continues to expose hardships faced by the street children. This is evident in the example **ubomi baba bantwana buzele ngamahla ndinyuka** (their lives are clouded by ups and downs). In this example the rheme “are clouded by better and worse times” serves to explain the kind of suffering and drama faced by the street children in their lives (theme). In other words, the rheme here is used to give a clear picture of the lives of the children on the streets. As in the case of the following aspect of this discussion, it can be argued that the rheme serves to highlight or give a further explanation of the theme.

#### Focus-presupposition relations

In the text readers can get information, which is highlighted, and information, which is assumed, foregrounded or presupposed. In most cases, writers will make use of pronouns, and subject and object agreements to express the property of focus-presupposition relations. In the following sentence, the writer states that **abanye babo basoloko bengekho zingqondweni ngenxa yokufunxa iglu** (some of them are often dizzy from sniffing glue). The phrase which contains the pronoun **babo** (of them) is foregrounded or presupposed by the focus of the text, which is **Abantwana abahlala ezitratweni** (street children). The phrase **abanye babo** (some of them) refers to the street children, hence the argument that it is foregrounded by it.

One of the street children is quoted in the text as saying that **sifunxa iglu ukuze singeva ukuba silambile** (we sniff glue to stop feeling hungry). This sentence serves as the information which foregrounds the next argument. This argument referred to here is **ayisihluthisi yona, kodwa siyayithanda**. The main point or focus of the writer here is that street children use glue, regardless of its side effects or bad consequences. This point is foregrounded in his argument that these children use glue to fight hunger.

Lastly, in one of the captions in the text, an example of focus presupposition occurs within a sentence. The second half of this sentence, **ukubona abantwana abahlala ezitratweni bengamaqela** (to see street children forming themselves into gangs), is the focus of the writer in this caption, and this is foregrounded by the word **kuqhelekile** (it is common). In other words, the initial part of this sentence "it is common" foregrounds, presupposes or introduces the common practice which is the writer's main point, namely of street children affiliating in different gangs for safety.

#### 4.4.2 Text cohesion

It was stated that the aspect of text cohesion is explored by considering factors which contribute to the chronological structure of a text. These factors are: reference, substitution, conjunction, demonstratives, repetition, ellipsis, inclusion, and collocation.

##### Reference

In the text on street children, reference is identified in various sections of the text. Firstly, the phrase **uninzi lwabo** (most of them) serves as reference. It refers to the theme or topic of the sentence mentioned earlier in the text and in the headline, which is **Abantwana abahlala ezitratweni** (street children). In the earlier sections of the text, the writer states that **abantwana abahlala ezitratweni bahlala bengazi ukuba ukutya baza kukufumana phi** (street kids always wonder about where they will get food). The reference marker **uninzi lwabo** is associated with a sentence that reveals how these street children beg for money. Hence, the reference marker here also establishes a cohesive link between these two sentences. Most of them (reference marker) beg for money so that they can buy food, which seems to be one of their major needs.

The reference marker is again evident in the text in the phrase **nto leyo** (the thing). This reference marker serves to represent the sentence which precedes it. In this sentence, the writer states that **Amakhwenkwe aziva ethandwa ngoogxa bamaqela abo** (the boys feel loved by friends from their groups). The writer uses the phrase **nto leyo** (the thing) to refer to the manner in which these children have been deprived love and care in their families. The comment which follows this reference marker confirms this **ebengayifumani kwiintsapho**

**nezalamane zabo** (which they never enjoyed from their sorry lies and relatives). In other words, **nto leyo** refers to the clause expressing the good relations or attachment amongst street children.

The absolute pronoun **yona** (it), in the text refers to the noun **iglu** (glue) which is also stated in the text. Lastly the writer creatively makes use of the reference marker **oko** (that) in two instances of the text. In both instances, the reference marker is a sentential pronoun **oko** (that) which refers to preceding sentences in the text. In one of the sections in the text, **oko** refers to the clause expressing abuse and torture faced by all of the street children, whilst at home. It is this abuse which forced him to take refuge into the streets. In the later parts of the text, **oko** is used again and it refers to clause denoting the plea that people should not give the street children money, as this will encourage them to stay permanently in the street. Considering how the above reference markers are used, one can argue that this is one of the most effective strategies in writing, by which the writer can avoid redundancy of content. This is done in line with one of the magazine requirements that content can be minimized without losing the full meaning of the text. One of the ways in which repetition can be reduced is through comparative writing and publication. These form the basis for the next section.

#### Comparative cohesion and substitution

Comparative cohesion and substitution interact closely. Both comparative cohesion and substitution are used simultaneously in this sentence: **Abanye babo basoloko bengekho zingqondweni ngenxa yokufunxa iglu** (some of them are often dizzy because of sniffing glue). The phrase **abanye babo** (some of them) presents a comparison between different groups of street children. This comparison is reflected in the argument that while some of them have scars all over their bodies, the others are endangering their lives by sniffing glue. On the other hand, the expression **abanye babo** (some of them) used here serves as a substitute for the clause **Abantwana abahlala ezitratweni** (street children) which appears earlier in the text.

The writer uses the same expression **abanye** (the others) again in the later sections, illustrating the properties of comparative cohesion and substitution. Comparative cohesion here is highlighted by the fact that the negative behaviors or ill treatment of the street children

by the public is revealed. The word **abanye** (some) here serves to denote how the street children differ. First the writer tells about people beating the street children, and then he reveals the torture or abuse of the street children by the public by employing a comparative device **abanye** (others). At the same time, it can be argued that the expression **abanye** (others) here is used as a substitute for **abantu** (people) which appears in the first clause of this sentence. The expression **abanye** (others) is used in two ways. First, it is used as a comparative element between two groups of children or actions by different groups. Secondly, as a substitute for the subjects who perform these actions. This kind of linguistic device is also addressed in the discussion of conjunctions below.

### Conjunction

The first conjunction in this text appears when the writer uses **okanye** (or) to indicate different people who are approached by the street children when they beg for food and money. This is illustrated in the sentence **Uninzi lwabo luya kubaqhubi zimoto okanye umntu ozihambela ngeenyawo bacele imali** (they beg for money from the car drivers or pedestrians). The same conjunction **okanye** (or) is used again by the writer later in the text. It appears in the following sentence: **Abantwana mabathethe nabazali babo okanye oonontlalontle phambi kokuya esitratweni** (children must first consult with their parents or social workers before going to the streets). In this context, **okanye** is used to distinguish between groups of people who can be consulted, should the children want to go and stay in the streets. In the text, the writer uses the conjunction **yaye** (and) in the similar way to **okanye**, but this **yaye** is used in the sentence to present a sequence of events. For example, in this sentence: **uSnoopy uneminyaka elishumi yaye wahamba kokwabo eneminyaka emine** (Snoopy is 10 years old and he left home when he was 4). The writer explains the duration of his growing up from 4 years to 10 years by putting **yaye** (and) between these years.

Another conjunction which is prominent in this text is **kodwa** (but). It appears several times in the text and serves to denote differences in the arguments presented by the writer in the text. For example, in certain sections of the text, the writer argues that some of these children were neglected by their families, he uses the conjunction **kodwa** (but) to highlight that these children receive attention and love from their street friends, which is a kind of friendship that

most people are scared of. This is illustrated in the sentences **Uthando bebengalufumani kwiintsapho nezalamane** (they did not get love from family and relatives) and **Kodwa imvano yabo esitratweni ixhalabisa abantu** (but their closeness or support for one another in the street scares more people). Lastly, the writer quotes one of the children who says that **abantu bayasibetha** (people beat us). He then begins the next sentence with **kodwa** (but) to present a different argument to this. This is illustrated in the following sentence **kodwa ifaqafaqa isenza siqhubekeke nobomi bethu** (but because of glue, we do not lose hope, we proceed with our lives). In the next part of the text, the writer does not only link his linguistic elements with conjunctions, instead, he points to them, or he modifies them with demonstratives.

### Demonstratives

Demonstratives are used in texts in order to establish deixis, discourse emphasis, nominal links, or to link clauses in the text. There is a link between this aspect and reference discussed above. The demonstratives which will be discussed here are those which refer to the previously mentioned phrase, clause, or sentence in the text. As in the case of reference, **oko** (that) is a demonstrative, which is used in the text to refer to a sentence which is stated earlier in the text. A street child first comments that **utata wayendibetha yonke imihla** (my father beat me daily). The next expression begins with **oko** (that) which refers to the statement mentioned earlier, that is, regular hiding from a parent. The demonstrative **oko** here functions as a subject of the sentence which explains that it is the beating, mentioned earlier, which led this child to the street. Towards the end of the text, **oko** (that) is used again, and in this instance it points to the requesting statement mentioned earlier, that people should not give street children money, as it can encourage them to continue staying in the street.

On the other hand, the demonstrative noun phrase **aba bantwana** (these children) is used in the last part of the text, and it points to the street children who have been discussed intensively in the text. When the writer uses this phrase, the reader can already make up who **aba bantwana** (these children) refers to. In the case of this text **aba bantwana** (these children) refers to **abantwana abahlala ezitratweni** (street children).



Lastly, **kweli lizwe** (in this country) is used by the writer repeatedly to emphasize the reality of street dwelling and its negative implications in South Africa. This is illustrated in the sentence: **Abantwana abahlala ezitratweni namaqela emigulukudu zizinto ezikhoyo kweli lizwe** (street children and gangsters are common in this country). This demonstrative noun phrase stands for **Umzantsi Afrika** (South Africa) and is used to emphasize (to the reader) the idea that street dwelling is one of the problems faced by the government of South Africa. It is a real problem and it is not something that happens in other countries only. The reader will notice that there are also some other mechanisms besides demonstratives, which the writer uses to emphasize certain phenomena in the text. The aspect of repetition discussed immediately below is a true demonstration of such emphasis.

### Repetition

In this text, the writer uses repetitions to emphasize sorrowful life, which is faced by the street children. This is justified and supported by various expressions which he uses in the text. His frequent use of the clause **abantwana abahlala ezitratweni** (street children) also reminds the reader constantly of the theme or topical subject of the text. This theme appears in the headline and is repeated in the main caption of the text, in the two supporting captions, and in several places of the text. This repeated use of the topical subject helps the writer to organize the text in terms of one theme, whilst helping the reader to follow the subject of the text in detail. The writer uses the phrase **ngamacebo alusizi** (sorrowful or sad plans) repeatedly to support his main theme. This phrase is always used complementary to the expression: *street children* in order to know the extent in which they have to struggle for survival. The writer uses this phrase in the heading, and repeats it in one of the captions. He quotes one of the street children as saying: **siphila ngamacebo alusizi** (we live by sad plans). The writer quotes the street children here to justify his argument that these boys go through thick and thin in order to make the means for a living. The last aspect, which the writer repeats several times, is the torture faced or encountered by these street children. In one section of the text he writes that **imizimba yabo izele ziziva** (their bodies are full of scars, and he repeats the words **iziva** (scars) and **ukubetha** (to beat) several times in the text. It is obvious that the scars mentioned here result from the beating and torture these children get from the police and members of the public. This is confirmed further when one of the street children is quoted as saying that: **Ndiyawacaphukela amapolisa, kuba asoloko**

**esibetha** (I hate the police, because they always beat us). This torture, the scars and other problems such as search for food forms part of the problems encountered by the children in the streets. **Ukuphathwa gadalala** is also used in one of the captions and in a few places in the text to explain the extent of abuse faced by the street children.

### Ellipsis

Writers sometimes use the language elliptically in texts to indicate a continuation to a certain aspect, an issue or an ideology. In this case, a set of three dots or “etc.” (and so forth) are used to indicate an omission from the sentence, of words needed to complete the construction or sense. Instead of mentioning the endless list of things which relate to hardship faced by the street children, the writer uses a set of three dots in the early sections of the text, as an indication that there are other problems faced by these children, in addition to **ukungazi ukuba ukutya kuza kuvela phi** (not knowing where they will get a plate of food), **baza kulala phi na** (where they will sleep). Although the pointer is not semantically explanatory, it is used by the writers not only to omit a pointing expression such as **kulo mfanekiso** (in this picture) or **apha** (here), but also to fulfill one of the requirements of print media, that is, to limit a report by employing short cut linguistic devices such as the ones indicated above. The writer uses this device in two of the bottom captions in the text.

### Collocation

This element refers to a juxtaposition or association of a particular word with another particular word(s). In clear terms, collocation is defined as a tendency of certain words to blend together. When a people are known to be struggling or suffering in Xhosa culture, they will always be known to be surviving by God’s help or by sorrowful plans. The expression **amacebo alusizi** (sorrowful plans) is suitable for this kind of a text, as the street children are known to be surviving in difficult circumstances through God’s fortune and blessings. In a situation like this, the word **amacebo** (plans) is always used with **alusizi** (sorrowful or painful) in the case of isiXhosa. In addition to this, in the case of treatment, be it good or bad treatment, the infinitive verb **ukuphatha** (to treat) is always used in isiXhosa. If care or good treatment is reported, it is used collocatively with **kakuhle** (good or well), but if a case of ill-treatment in the form of abuse or neglect is reported, it is used collocatively with the adverbs

**kakubi or gadalala** (bad or roughly). In the text, **ukuphatha** is used with **kakubi or gadalala** several times and, as well as one of the bottom captions in the text. It is through this conjoined use of **ukuphatha and gadalala** (to treat and abusively) that the abusive lifestyle faced by the street children is revealed to the reader.

#### 4.4.3 Text coherence

It was stated that the aspect of text coherence contributes to the identification of the structure of the text and its chronology. In discussing coherence in the text on street children, the following factors will be analyzed: the non-linguistic bases of coherence, the discourse theme, elements of subordination and co-ordination, and the use of inferences.

##### Non-linguistic bases of coherence

In this regard, the reader, through his or her known writing conventions, manages to understand and identify the structure of the text and its chronology. The reader of this text can follow what is written, due to the fact that it does not deviate from the conventions that are set for the writing of magazine articles. One of these structural conventions is that the text appears with bold headlines, with capital letters, and it is supported by four captions. The reader is introduced to the content of this text through this headline and captions. One can predict the theme about which are read from the headline and captions.

On the other hand, a well-structured and chronological text occurs below this headline and alongside the captions. This text is structured in paragraphs and each paragraph addresses a separate aspect related to the one discussed in the previous paragraph. It has to be noted that although separate issues are discussed in paragraphs, all the paragraphs contribute to the overall meaning of the text. This chronological presentation of paragraphs occurs as follows: Paragraph 1 introduces the suffering of street children, 2 reveals how this situation is nowadays and the ways in which they survive, paragraphs 3 to 14 discuss how the street children group themselves for support, and the torture from the public and the police, paragraphs 15 to 18 discuss possible solutions to the problem of street dwelling.

The writer succeeds in creating links and chronology between paragraphs, and this is evident in certain sections of the text. In one section he begins with **kusenjalo** (however), to present an opposing view to the argument presented in an earlier section. In this earlier or preceding section, he reveals the ill-treatment by street children of the police, while in the next section a police superintendent disagrees with this, saying **akukho polisa linelungelo lokohlwaya nabani na eluntwini, ingakumbi abantwana** (no policeman has a right to beat anyone in the community, especially children). This statement presents an opposing view to the earlier one, hence the argument that the writer has succeeded in maintaining the link between paragraphs, which is one of the major elements of non-linguistic coherence in text.

### Relevance

As in the case of textual links discussed above, the property of relevance has a contribution in establishing relations in text. When a writer succeeds to write a text chronologically, it opens the possibility for the reader to identify some links in the text, which will relate to his or her past experiences. Like the text on homelessness analysed in the previous section, this text is extracted from a South African magazine, Bona, and it serves to reveal suffering and hardship faced by street children in this country. One can argue that some of the readers of this text have experienced such problems in the past, as they would be living in such condition, even now. In addition to this, the reason why the Bona magazine team investigated the life in the street is because they see that it is one of the major problems faced by the government of this country, especially the welfare department. The fact that everyone knows about street dwelling is revealed in the text when the writer states: **aba bantwana bayabula kwizitrato zezixeko ezikhulu, becela imali kubaqhubi beemoto nakubahambi ngeenyawo** (they roam the streets in all big cities of South Africa, begging for money from the motorists and pedestrians). Everyone in such big cities, irrespective of cultural background knows about street children. It has to be noted though that even in small, rural towns, the numbers of street children are growing. In other words, this situation is now becoming a national problem.

A reader who is familiar with this problem will read the text with much interest and concern. Such a reader's concern can result in him or her criticizing the government for doing nothing for the street children, or he or she can think of possible solutions to the problem at hand.

The reader's concern and willingness to help these children with regards to the problem is encouraged in the last paragraph, where a Childline representative is quoted as saying: **Sifanele sibancede aba bantwana baphile ubomi obufana nobomntu wonke** (we must help these children so that they can live like everybody else). After reading this proposal, a concerned reader will think of the ways in which the street children can be helped. Organizations like Childline, Childcare Unit, and so forth, have already started taking care of the children in the streets of South Africa.

### Elements of subordination and co-ordination

Concerning the property of subordination and co-ordination, text analysis involves the issues of comparison and restatement. Note that the issue of comparison will be discussed briefly here as it overlaps with the aspects of comparative cohesion discussed earlier in the section on text cohesion. The writer's use of the word **abanye** (the others) serves to create a comparison in the text. For example, he uses this expression to reveal and to compare hardships between different groups of street children. He says: **imizimba yabo izele ziziva** (their bodies are full of scars), **Abanye abekho zingqondweni ngenxa yokufunxa iglu** (some of them are always dizzy from sniffing glue). From this, it is evident that whilst one group is suffering from scars caused by torture from the police, the others resort to drugs so as to forget about all the suffering. The modifier **abanye** is used again further to show different treatments encountered by these street children from the public. This is illustrated in this sentence: **Abantu bayasibetha abanye basisebenzisa kakubi ngesondo** (people beat us whilst the others abuse us sexually). The writer uses this comparison marker not only to compare street children to people who have houses, but to reveal different kinds of treatment given to these street children by the people. In this way, the sentences complement each other, thereby contributing to the chronological flow of the text.

The second element of subordination and co-ordination is restatement. A close link occurs between this feature and the one of repetition discussed under cohesion above. In terms of restatement, consideration is given to restated words, phrases, clauses or other elements in the text and why the writer uses them. This is achieved with the aspect of repetition as well. The following words, as mentioned in the case of repetition, are restated in the text on street children: **Abantwana abahlala ezitratweni** (street children), **Ngamacebo alusizi** (with

sorrowful or bleak plans) and **ukuphathwa gadalala** (to be abused). The reason why these words or expressions are restated in the text is that the writer wants to emphasize the extent to which the street children live under hardships in the streets. The theme **Abantwana abahlala ezitratweni** is repeated so that the readers can be reminded constantly about what the text is about. Besides approaching each day through sorrowful plans, the writer restates expressions such as **ukuphathwa gadalala** (to be abused) to inform the reader about frequent practices of abuse encountered by the street children. These repeated expressions also serve as a challenge to the reader, especially a South African, to think of possible solutions to the problem of street dwelling in this country. Such readers are also urged to change negative attitudes and abusive approaches towards the street children, and start thinking about ways to enrich or improve their lives. Another important aspect of restatement is that it helps the text to stick into one theme, as most writers use it as a device to link different sections of their texts.

### Use of inferences

Inferencing, which is strongly constrained by the structure of the text, plays a major role as a coherence-creating mechanism. Inferencing is required to connect new information and the information already stored in the mind of the reader. In this text on street children, there are some identifiable elements of inferences, which contribute to the overall sequence of the text. The reader will notice that the inferences quoted below emphasize or explain the theme of street dwelling further. In the text, the sorrowful life situation of the street children is described in the following sentences: **bayaphana ukutya abathe bakufumana** (they share the food they get), **iimpahla abazinxibayo zinuka okweqaqa** (their clothes smell like a skunk). These two examples serve as inferences to the sorrowful and merciless life style of the street children. In addition to this, the writer reveals torture and abuse as the other issues which threaten children in the streets. He shows the extent to which these children are abused by the public, which causes most of them to resort to drugs in order to forget about the mayhem they live in. The following sentences from the text explain this situation: **Abantu bayasibetha** (people beat us), **kodwa ifaqafaqa isenza siqhubeke nobomi bethu** (but glue enables us to continue well with our lives.) Considering these inferences above, the writer has succeeded in linking the paragraphs well whilst maintaining the theme of the text throughout. These inferences do not only emphasize the theme of street dwelling, instead,

they also give the reader a clear picture of the merciless and hard life experienced by the street children.

### Rhetorical patterns within coherence

The following rhetorical patterns which appear in the text can be identified: Problem-solution, cause-effect, argument-exemplification, and comparison-contrast patterns. In this text on street children, the most identifiable rhetorical pattern is problem-solution. **Abantwana abahlala ezitratweni** (street children), **ukufunxa iglu** (sniffing of glue), **ukuphathwa gadalala** (to be abused), and so forth all represent problems highlighted by the writer in this text. The solution to these problems appears in the last paragraph, where one of the social activists argues that **Sifanele sibancede aba bantwana baphile ubomi obufana nomntu wonke** (we must help these children so that they can live like everyone else).

On the other hand, the pattern of comparison-contrast occurs in one of the sections in the text. First the writer says that **bacela imali kubaqhubi zimoto nakubahambi ngeenyawo** (they beg for money from the motorists and pedestrians). Secondly, he states that **uluntu lubabona bezizaphuli mthetho okanye izikrelemnqa** (people see them as criminals and hooligans). These children are compared to criminals in this context. This represents a paradox or a contrast in the fact that they do not steal or rob people for money, instead they beg for it. It is better to ask or beg for something, than to steal it, like criminals. In terms of the aspect of argument-exemplification, it could be argued that the main argument of this text is the hard life or abuse of the street children. This is justified by example sentences used by the writer in the text such as **imizimba izele ziziva** (bodies are full of scars), **Abazi ukuba baza kulala phi na** (they do not know where they will sleep), **abantu basisebenzisa kakubi ngokwesondo** (people abuse us sexually) and **amapolisa asigrogrisa ngokusibulala** (police threaten to kill us). All these sentences exemplify the hardship and torture faced by the street children.

The last rhetorical pattern of cause-effect is also identifiable in the text. This occurs in analysing the reasons and causes for some of the children to resort to staying in the streets. In the text, it is stated that **uThulani wayephathwa gadalala nguyise womtshato wesibini**

(was abused by his step father) [cause], **wabalekela esitratweni** (he ran into the streets) [effect].

The leader of a street gang argues that **Silambile** (we are hungry) [cause], **yiyo le nto sifunxa ifaqafaqa** (that is why we sniff glue) [effect]. Lastly, Sandile (one of the street children) is quoted as saying that **ndiyacaphukela amapolisa** (effect), **kuba asoloko esibetha** (because they always beat us) (cause). These examples, as well as those of the other rhetorical patterns, contribute well to the coherence of the arguments and paragraphs in this text. It is also this coherent structuring of the text, which gives the reader a clear picture of the merciless life situation in which the street children live.

#### 4.4.4 The lexicon

##### Lexical choice as a reflection of communicative purpose

The property of lexical choice in text analysis is concerned with the choice of particular lexical items, for example, verbs, nouns and sentence-initial elements which the writer uses in the text in order to achieve a specific communicative or social purpose.

##### Choice of sentence-initial elements

The property of sentence-initial elements contributes well to the interaction between the reader and the writer. It is assumed that once the reader reads the initial position of the sentence, he or she can build a mental model about what the writer will write about in the text. For example, when the writer of this text begins the headline with the clause **Abantwana abahlala ezitratweni** (Street children), the reader can assume that this clause is the topical subject of the text, and that everything that is discussed in the text relates to the circumstances of street dwelling. One of the captions confirms the existing situation of street dwelling when the writer begins this caption with the expression, it is common (**kuqhelekile**). This confirms his view that street dwelling has become a wide-spread problem in South Africa. In this text the writer also reveals the merciless life situation, which confronts the street children on a daily basis. He begins most sentences with expressions that confirm the ill-treatment or torture against them. For example, the first sentence of the text content begins



with **linkxwaleko zobomi** (hardships of life) and the entire part of the text reveals these hardships through sentences like: **Abazi ukuba baza kufumana phi ukutya** (they have no idea where they will get food)) and **abazi ukuba baza kulala phi** (and where they will sleep). The sentence-initial expressions: **Nabantu bayasibetha** (people beat us), and **wayendibetha phantse yonke imihla** (he beat me almost every day) are used by the writer to describe the hardships and mayhem faced by the street children in South Africa. All the above expressions are used by the writer to guide the reader and to depict a clear view about life in the streets of South Africa. The use of sentence-initial statements is one of the most acceptable conventions of text construction, relating to acceptable sentence structure and writer-reader interaction in the text. This aspect contributes to the reader's understanding of the text.

#### Choice of verbs

In this text on street children, the verb phrase **baphila** (they live) is used in the headline and in one of the captions in the text to express the manner in which street children live under hardships. This hard life is confirmed by a complement phrase, of this verb, which is **ngamacebo alusizi** (sorrowful plans or means), which denotes the manner in which street children live. The verb phrase **abantwana abahlala** (children who live) is used frequently in the text, and its purpose is to emphasize the conditions in which street children live. This verb phrase is always followed by negative comments regarding their lifestyle. For example, in one of the captions in the text, it is followed by a comment on the manner in which they are abused: **Ngamaxhoba okuphathwa gadalala** (victims of abuse). The verb **betha** is also used very often in the text, to justify this torture and abuse against the street children. In addition to this, the writer is creative enough to use reciprocal verbs: **bayakhuselana** (they protect each other) and **bayaphana** (they share with one another) to reveal the extent to which these children resort to one another for comfort, which they hardly get from their parents and the general public. The writer uses an idiomatic verb phrase to explain the street children's hunger and need for food. This phrase is '**ukubethwa linxele likakhetshekile**'. (to be hungry). Lastly, the writer uses verbs in the subjunctive mood in the last paragraph, with the aim of providing a solution to the problem of homelessness. These verbs are **sifanele sibancede** (we need to support them) and they are used in the text to encourage the reader to think of possible means to help the street children.

#### 4.4.5 Cognitive move structure

The writer uses certain structural moves to achieve his or her communicative purposes. Such moves can be identified when the discourse structure of the text is examined. The first identifiable move in the text is: *Describing the life situation of the street children*. In this move, the writer informs the reader about the lifestyle of the children staying in the streets of South Africa. This hard life is first revealed in the headline and in its supporting captions: **Abantwana abahlala ezitratweni baphila ngamacebo alusizi** (Street children live by sad plans). The phrase **ngamacebo alusizi** (sorrowful means) is descriptive of the manner in which they live. This is described further in the text in the following sentences: **Abazi ukuba baza kufumana phi ukutya** (they do not know where they will get food), **Abazi ukuba baza kulala phi** (they do not know where they will sleep) and **Sifunxa iglu ukuze siqhubeke nobomi bethu** (we sniff glue so that we can forget about all our problems and proceed with our lives). All these sentences confirm the hard, sorrowful lifestyle of the street children.

The second move, which one can identify in the text, is the writer's ability to *Reveal the police or public abuse against the street children*. In this move, the reader learns that some members of the public and the police ill-treat or abuse the street children. This is explained in the text when one street child comments that **Ndiyawacaphukela Amapolisa kuba ayasibetha** (I hate police because they beat us). In addition to this, one child reveals torture and abuse by the people when she argues that **nabantu bayasibetha okanye basisebenzisa kakubi ngokwesondo** (people beat us and abuse us sexually). Measures to put an end to this abuse are reflected when a police superintendent argues **akukho polisa linelungelo lokohlwaya abantwana** (no policeman has a right to beat children).

Thirdly, the writer is seen engaging himself to the move of *Giving an overview of the circumstances which lead to street dwelling*. The writer reveals that Thulani left home because of frequent abuse from his stepfather. This is justified in his comment (which follows from the above argument) that **wayendibetha phantse yonke imihla** (he used to beat me on a daily basis). The circumstances, which led them to the streets, are illustrated again when Julia Zungu, a social worker argues that **abantwana abahlala ezitratweni babhenela apho kuba bengamaxhoba okupathwa gadalala** (street children seek refuge to the street trying to escape abuse from their homes). When the writer reveals these circumstances, he is

actually appealing to the readers to sympathize with street children, whilst discussing ways of helping them.

The fourth structural move, which can be identified in the text, is the one of *advising the readers* about how they can help the street children. This element is identified in the text when one of the children is quoted as saying: **Ndifuna ukulumkisa abanye abantwana ngelokuba baqale bathethe nabazali okanye nonoontlalontle phambi kokuya esitratweni** (I want to advise and caution the other children that they must consult with their parents or social workers before they go to the streets). This is said in line with all the hardships and torture faced by the children in the streets. This young boy was speaking from experience. So, the advice here is directed to the young readers of this text. Secondly, a social worker advises the old people when she says that **abantu bafanele bagabaphi imali abantwana abahlala esitratweni kuba oko kuyabakhuthaza ukuba bahlale esitratweni** (people must not give these children money because this motivates them to continue living in the streets). It is this move of advising the reader, which gives the readers a clear picture about the way in which the street children live. The next cognitive move is to appeal to these readers to think of ways to help the street children.

The last structural move of the writer is *appealing to the reader's sense of sympathy*. In this move the writer's language use in the text, which appeals to the readers in some way, is analyzed. What the writer does here is put himself or herself in the readers' shoes and he motivates them to do something positive for the society. In the text, a reader's sense of sympathy is challenged when the writer says that **sifanele singababoni beyingxaki abantwana abahlala esitratweni** (we must not look at the street children and think that they are a problem). Here the writer appeals for sympathy to the readers so that they can look at street children as human beings who need a helping hand so that they can be like some of the fortunate readers who have places to live. If readers can do away with beliefs that these children are hooligans and start looking at them as normal human beings who are victims of unforeseen circumstances, they can reach out to them. A reader's sense of sympathy is again challenged in the text where the writer quotes one of the social workers pleading for help from the readers. He or she requested that **Sifanele sibancede aba bantwana baphile ubomi obufana nomntu wonke** (we must help these children so that they can live like all human beings). After reading these appeals, a sensitive and reasonable reader will be

moved, and will definitely think of means and ways to help the street children. In addition to this, the writer's creative use of pictures depicting an abused street child with scars, and a group of young boys sharing bread and drinks, serves as another strategy from the writer to appeal to the readers for sympathy. After taking a glance at these pictures, the reader is really prompted to think positively about the problem presented by the writer in this text.

#### 4.4.6 The What parameter

The content of the text on **Abantwana abahlala ezitratweni baphila ngamacebo alusizi** (Street children live by sad plans) concerns the merciless life conditions faced by the children who live in the streets. The following sentence from the text: **basoloko bengekho zingqondweni ngenxa yokufunxa iglu ukuze bathibaze inxele likakhetsekile** (they constantly sniff glue to try and avoid hunger), confirms the hard and merciless street life. This text can be categorized as an information genre, as it informs the reader about the hardships faced by the street children. Lastly, when looking at the register of this text, it can be concluded that this text is produced in the written medium in a public magazine, hence the register used is a formal one.

#### 4.4.7 The To Whom Parameter

The question may be posed of what essential role the audience of this text has on its creation and development. In the text on Street children, there is no individually recognized reader that the writer has in mind. The target audience of this text is assumed to be the general public of South Africa, or anyone who is in South Africa at the moment of its censorship, as Bona is a South African based magazine. An important aspect to note here is that there is a diverse readership or audience for this text. This is due to the fact the magazine in which it appears is produced in different languages such as English, isiZulu, isiXhosa, and seSotho, to cater for the multilingual people of South Africa. In other words, this text manages to attract readers from diverse linguistic backgrounds. On a more abstract level, one can say that the text is also directed to those who have to take the responsibility to help the street children. In this case, the Welfare Department and the police officials of South Africa.

#### 4.4.8 The For What Purpose parameter

In the text on street children, the following questions are explored. Are the writer's intentions clear? What does the writer of this text intend to communicate to the reader? The main communicative purpose of this text is that of informing the reader about the hardships faced by children in the murky streets of urban South Africa. When the writer informs the reader about street dwelling, he describes it as a common scene in the urban areas of South Africa. This is revealed in the following statement from the text: **Kule mihla kungumboniso oqhelekileyo ukubona abantwana abangenamakhaya beyabula ezitratweni zezixeko ezikhulu** (Nowadays it is a common sight to see street children roaming in the streets of the big cities in South Africa). However, the writer continues to inform the reader further in the text, by stating more sentences which describe the merciless life situation in the street. This includes **ukusetyenziswa kakubi ngokwesondo kwabantwana abangenamakhaya** (sexual abuse of the street children), and **ukubethwa ngamapolisa** (to be beaten by the police).

#### 4.4.9 The Why Parameter

When considering the text on street children, the question can be posed as to whether there are any underlying intentions proposed by the writer. The underlying intentions are not revealed openly as those highlighted under functional purposes discussed above. When the writer quotes one of the street children when saying "**ndiyawacaphukela amapolisa kuba ayasibetha**" (I hate the police because they abuse us physically), he is exposing the police violence against the street children. Unlike bringing the plight of the street children to the forefront, as it is done under functional purposes, under this parameter, the writer is exposing violent acts by the police, which are contributing factors to the torture and hardship faced by the children in the street.

## 4.5 ANALYSIS OF ARTICLE 3: ITSHONE PHI IMALI YENKAM-NKAM EMPUMA KOLONI? (WHAT HAPPENED TO THE PENSION GRANTS IN THE EASTERN CAPE?)

### 4.5.1 Functional sentence perspective: Informational structure

#### Topic-comment analysis

Topic-comment analysis is commonly evidenced in a sentence, which has a phrase or a clause, which expresses a comment to a topic. In other words, within a sentence, a part occurs which functions as a topic, and another part, which complements the topic, known as the comment. The property of topic-comment analysis is illustrated in several sentences within the text on pension grants. For example, in the first sentence **Abantu abamkela inkam-nkam kwiphondo leMpuma Koloni bafune ukwazi esona sizathu esibangele ukuba bangayifumani imali yabo** (Pensioners in the Eastern Cape Province demanded to know why they did not receive grants), topic-comment analysis appears in two forms. Firstly, the clause **Abantu abamkela inkam-nkam kwiphondo leMpuma Koloni** (Pensioners in the Eastern Cape) is the topic, and it takes the complement clause **bafune ukwazi esona sizathu sibangele ukuba bangayifumani imali yabo** (demanded to know why they did not get their grants). This latter clause serves as a comment to the topic noun phrase.

Secondly, topic-comment expressions are illustrated within the first clause of this sentence. In this clause **Abantu abamkela inkam-nkam** (people who get pension), **Abantu** (people) serves as the topical subject, while **abamkela inkam-nkam** (who get pension) is its comment. Another example of topic-comment expression in the text is evidenced in the following example: **Aba bantu baxhomekeke kule mali yenkam-nkam** (these people depend on this pension grant). In this sentence, the phrase **Aba bantu** (these people) is the topic, whilst **baxhomekeke kule mali yenkam-nkam** (depend on this pension grant) is a comment to it. There are other sentences in the text, which illustrate the property of topic-comment. However, for the purpose of this analysis, only the above three examples will be identified.

Topic continuity

In this text, the phrase **Abantu benkam-nkam okanye abantu abamkela inkam-nkam** (pensioners or people who receive pension grants) is used repeatedly. It is the repetition of this phrase which accomplishes the realization of topic-continuity in the text. Topic-continuity gives the writer the opportunity to emphasize the topic or subject of his or her writing. In this text on pension grants, realization of topic-continuity appears in several captions in the text, and is also illustrated in some of the paragraphs within the text. When reading the text, the reader can identify the topic, because of its repeated use by the writer. Another function of topic-continuity is to emphasize the topic to the reader, and to remind the reader of the topic or subject of writing. In the text, the writer presents the word **yenkam-nkam** (of pension) as a complement to **imali** (money). His or her purpose for doing this is to emphasize to the reader that the pension grant discussed here is in the form of money, which is always a source or cause for corruption to some people. The reader will notice that the phrase **imali yenkam-nkam** (pension money) is also used repeatedly in the text. The writer uses this phrase to support the topic of his or her writing. As a result of this, the reader of this text is constantly aware of the topic of discussion.

Topic-structure analysis

The writer uses linguistic elements to support the main topic in the text. The main topic of this text is **Itshone Phi Imali Yenkam-nkam eMpuma Koloni?** (What happened to the pension grants in the Eastern Cape?). There are various sub-topics, linguistic elements and captions, which are used to support the main topic in the article. The main topic of the text expresses the cry for help from elderly people and some of the concerned people in the Eastern Cape. This out-cry results from the disappearance of pension grants, which left thousands of elderly people sick, suffering and starving. This concern is revealed in different positions in the text. Firstly, in the main caption the writer reveals the conflicts which resulted from the disappearance of pension grants. This is reflected in his argument that **Bekukho ukutyabekana ngezityholo phakathi kwamagosa eSebe leNtlalo-ntle eMpuma Koloni kunye nabantu abamkela inkam-nkam ngethuba bengayifumani** (There were counter-allegations slung back and forth between the Eastern Cape Government Welfare Department officials and the pensioners when they did not receive the grants they were entitled to). This

statement reveals the extent to which corruption from the government officials is disliked by many people. It even results in conflicts and counter-arguments when people do not accept misconduct from the government's side.

Secondly, the writer supports the main topic of the text when he explains the unjust manner in which the elderly people wait for their grants. In one of the captions in the text, the writer argues that **bahlala balinde imali yenkam-nkam ngezisu ezixuxuzela umoya** (they sit and wait with empty stomachs for their pension grants). From this, the reader learns that the pensioners' stomachs are empty because they do not have the money to buy food and other immediate needs. In other words, one can say that the disappearance of pension funds, due to corrupt government officials, has brought suffering and poverty to the people.

The missing pension grants have affected people's lives so heavily that one of the pensioners is quoted as saying **Khangela, sele ndiza kufa. Ndiyabaqalekisa abantu ababe imali yam** (Look at me, I am on the verge of death. I curse the people who stole my money). It is suffering, poverty, frustration resulting from bankruptcy and sickness, which causes this elderly man to feel that he is on the verge of death. This statement also shows the extent to which the stolen pension grants have affected people's lives. The expressions discussed in this aspect serve as a further explanation or an extension to the main topic of the text **Itshone Phi Imali Yenkam-nkam eMpuma Koloni?** (What happened to the Pension Grants in the Eastern Cape?)

#### Given-new information

As regards the property of given-new information, the author introduces the information, which is given, or known to the reader, and later the completely new information is introduced. It is one of the strategies for writing a magazine text to attract readers to read it. Most writers make use of the headline to attract the reader. Headlines appear in bold letters and therefore represent the given information to the reader. Before reading a text, the reader will normally look at the headline to see if it is an interesting, complex, confusing or challenging topic. The reader will then read the body of the text to learn more about what is highlighted in its headline. In this text, it is given information **Itshone Phi Imali Yenkam-nkam eMpuma Koloni?** (What happened to the Pension Grants in the Eastern Cape?) which invites the



reader into the text, challenging him or her to read the brand-new information which supports the given information in the text. In this text, the reader will read with the aim of finding out about the reasons which led to the disappearance of pension grants. One can also say that the reader will read the text in order to find out where the pension grants went.

Experienced writers usually present a problem and a solution in their texts on human rights. In this text, social problems and violation of human rights encountered by the elderly, such as **ukubiwa kwemali yenkam-nkam** (the stolen pension grants), **Ukuthwaxwa yindlala** (becoming a victim of poverty), **ukubhaliswa kwabantu kabini ukuze bafumane intlawulo ephindiweyo** (others are registered as dual benefit recipients), and **Abanye bafakwe kuluhlu lwabangasekhoyo bephila** (others are classified as dead while in fact are alive), are revealed by the writer in the text. All these problems represent given information because they are illustrative of the argument put forward in the headline **Itshone phi imali yenkam-nkam** (What happened to the pension grants). The problems highlighted above reveal the effects of the missing grants to the people, as well as the reasons which led to the disappearance of these funds. It is clear that if some people received dual benefits, the government ran out of funds, which actually forced the officials to steal the pension grants in order to cover the lost funds due to corruption. In other words, they are solving a problem of corruption by implementing corruption.

Towards the end of this text, solutions are suggested to this problem. One official states that **iziganeko ezilolu hlobo azisayi kuphinda zenzeke** (incidents of this nature will never happen.) Apparently the official who makes such a promise is the same one who is believed to have contributed to the problem of missing pension funds. The bottom caption at the end of the text highlights that this MEC (who has just promised to rectify her misdeed) **urhoxisiwe esikhundleni sakhe yinkulumbuso** (was fired from her position by the minister). However, it is hoped that harsh punishment for corrupt government officials can help put an end to corruption in the government, which affects people's lives heavily. In the analysis above, it could be argued that the writer of the text serves as the deliverer, the giver or provider of information and the reader in this regard, can be viewed as the recipient of information (both given and new).

### Theme-rheme relations

The property of theme-rheme relations is exemplified in a range of sentences in the text on pension grants. Notice that there is an overlap between this property and topic-comment analysis. This overlap is highlighted in the definitions of these two text-linguistic aspects in the beginning of this chapter. An example of theme-rheme relations is demonstrated in the caption which reads **bahlala balinde imali yenkam-nkam ngezisu ezixuxuzela umoya** (they sit and wait for pension grants with empty stomachs). In this case, the clause **bahlala balinde imali yenkam-nkam** (they sit and wait for pension grants) is the theme of the sentence, which expresses the main point of the text (missing pension grants), hence people sit and wait endlessly for them. Notice also, that the supporting clause **ngezisu ezixuxuzela umoya** (with empty stomachs) is the rheme of that sentence. It is the rheme in the sense that it explains the manner in which these people wait for their grants. They are hungry because they have no money to buy food, since the corrupt government officials have denied them the right to receive grants to buy food and other needs.

In the second instance, the property of theme-rheme is again used to illustrate the endurance and patience of the elderly people whilst waiting for their money. It is outlined in one of the captions that **Abagulayo, abadala nabolupheleyo balinde ngenyameko imali yabo eBisho** (the sick, the old and the aged wait patiently for their grants in Bisho.) In this statement, the clause: **balinde ngenyameko imali yabo eBisho** (wait patiently for their grants in Bisho) serves as the rheme or move away from the writer's starting point or theme: **Abagulayo, abadala nabolupheleyo** (the sick, the old and the aged). In other words, the property of theme-rheme here is used to give a clear picture of the manner in which the corruption or misuse of pension grants by the government officials has affected people's lives in the Eastern Cape Province. These people are prepared to wait patiently for their grants, regardless of their suffering, poverty and sickness. As in the case of the following aspect of this analysis, it can be argued that the rheme serves to highlight or give a further explanation of the theme.

### Focus-presupposition relations

In the text, readers can get information which is highlighted, and information which is assumed, foregrounded and presupposed. In most cases, writers will make use of pronouns, and subject and object agreement morphemes to express the property of focus presupposition relations. In the text, a good example of focus-presupposition is found in this sentence: **mali leyo ibe kukuza kukaNxele** (money which they never received). In this example, the nominal phrase, which contains a pronoun **leyo** (that) is foregrounded or presupposed by the focus of the text, which is **imali yenkam-nkam** (pension grants). In other words, the money which the elderly have not received, is the pension grant, which is highlighted in the headline of the text. On the other hand, the idiomatic clause **ukuza kuka Nxele** (the return of Nxele) used in the above sentence is a linguistic expression used when people wait for something, which they are not sure to receive. This linguistic expression is foregrounded by a historical event among the Xhosa, which took place a long time ago. Nxele was a war traditional healer who promised to return and inspire the warriors. He never came back. This idiom is used in this text to explain that the elderly are patiently waiting for the money, which they will never receive, as it has disappeared in the hands of corrupt government officials.

Lastly, another example of focus presupposition occurs in the text in the following sentence: **ukuba wayesazi ukuba ngenye imini iya kubangela abantu abadala nabahluphekileyo bangayifumani imali yabo** (if he knew that one day it will deprive the old and the sick of their monies). This statement serves as the writer's focus and is foregrounded by **siyamqalekisa umntu owenza icomputer** (we curse the person who invented the computer). This latter expression highlights or foregrounds the former argument that the computer has caused damage in people's lives in a way. This argument results from the view of one of the officials that some people did not receive grants because their names did not appear on the computer.

#### 4.5.2 Text cohesion

The aspect text cohesion will be discussed by considering factors, which contribute to the chronological appearance of a text. These factors are: reference, substitution, ellipsis, conjunction, repetition, and collocation.

##### Reference

In the text on pension grants, reference is identified in various sections. In this text, the writer discusses and makes reference to the problem of missing funds by making use of reference markers, which explain the theme of the text. These reference markers are **unobangela wale ntlungu** (the reason for this bitterness), **isizekabani sale ngxubakaxaka** (reason for this gross discrepancy), **isizathu sale ntlekele** (reason for this disaster), and **le ngxaki** (this problem). The above reference markers, which are complemented by demonstratives, refer to the theme of the text, that is, the missing pension grants. Failure to pay old people their money has caused bitterness amongst the elderly. It is a disaster as most of them are suffering and dying of hunger, it is a discrepancy on the part of the government, which fails to serve its people properly without corruption, this is a problem for the nation and it needs an immediate solution in order to rescue large numbers of people from becoming victims of a corrupt government.

In the earlier sections of the text, the demonstrative **eli** (this) is used with **ihlazo** (shame) to refer to the statement made by the government earlier, namely that there is no money. In other words, the phrase **lihlazo eli** (this is shame) serves as a reference marker to the above argument made by the government. It is viewed as a shame in the sense that it presents a paradox because pensioners have not been paid, meaning there is still money available from the government.

In addition to this, the phrase **mali leyo** (money which) is used in the text as a reference marker. It refers to the opening statement of this text that **Abantu abamkela inkam-nkam bafune ukwazi isizathu sokuba bangayifumani imali yabo** (pensioners demanded to know why they did not receive their grants). This statement is mentioned earlier in the text, and in the later sections of the text, it is represented by the reference marker **Mali leyo** (money

which). The embedded clause to this reference marker is **kukuza kukaNxele** (something which they will never receive). The writer expresses the message that although the elderly are entitled to this money, it is highly possible that they will not receive it, as it has already been used by the corrupt government officials.

Lastly, the phrase **zolu phondo** (of this investigation) is a reference marker, which is used in the last sentence of this text. Instead of repeating the statement **iqela likaRhulumente lesikhawu liza kuphanda ukuba kanye kanye umonakalo wenzeke phi na** (a special government team is elected to investigate what exactly went wrong) made earlier in the text, the writer uses the phrase **zolu phando** (of this investigation) to refer to it. This phrase is also used as an informing device to the readers that Bona will update them about the outcome of this investigation.

#### Comparative cohesion and substitution

A close interaction exists between comparative cohesion and substitution. In the following sentence, **Abanye abantu bafakwe kuluhlu lwabangasekhoyo nangona besaphila** (some pensioners are classified as dead whilst in fact they are alive). The comparison marker **abanye** (some) here is used to distinguish between groups of pensioners according to the ways in which they are categorized by the government. One group is registered under different names, the other is deprived of its grant and another is classified dead whilst alive. Below this comparison marker, an example of substitution occurs in the sentence **Bambi babhaliswe kabini ukuze bafumane intlawulo ephindiweyo** (others are registered twice so as to receive double benefits). In this example **bambi** (others) is a substitution marker for the clause **abantu abamkela inkam-nkam** (people who receive pension grants). The writer uses this substitution marker to minimize the length of his or her writing, which is one of the requirements for writing a public magazine.

In one of the captions in the text another element of substitution is identified in the following expression: **Abagulayo, abadala nabolupheleyo** (the sick, old and the aged). These expressions represent the subject of the text: **Abantu abamkela inkam-nkam**. It is actually the sick and the aged who receive such benefits or grants in South Africa. However, the reader learns from this text that this scenario has changed as a result of corruption in the

Department of Welfare. Even those who are not entitled to these grants, receive them. In the discussion of conjunctions below, the aspect of substitution is further addressed.

### Conjunction

In the main caption of this text, the conjunction **kunye** (together with) is used. This conjunction is used to explain who was involved in a conflict over missing pension grants. The conjunction **kunye** (and) is used in the following sentence **Bekukho ukutyabekana ngezityholo phakathi kwamagosa eSebe leNtlalo-ntle kunye nabantu abamkela inkam-nkam** (There were allegations slung back and forth between the Welfare Department officials and the pensioners). The reason for these two groups to be involved in a feud is the dishonesty and corruption by the Department of Welfare officials who misused the pensioners' funds. This corruption among government officials is also illustrated when the writer uses **kanti** (while) to explain the way things are supposed to be done, in contrast to what he mentions earlier. In the following sentence, the conjunction **kanti** (while) is used to give a negative or an opposing view to the way things are done by the government officials: **Abanye bazuza intlawulo ephindiweyo ukanti kufuneka bafumane enye** (others receive dual benefits while they are only entitled to receive single payments.) In this case, one can also say that the expression after **kanti** (while) substitutes the original one, which represents a fraud or some wrongdoing on the part of the government.

Lastly, towards the end of the text, the writer makes use of the conjunction **okanye** (or) to give a list of all the reasons which might have contributed to the problem of missing pension funds in the Eastern Cape. This conjunction is used in the following sentence: **Nokuba lurhwaphilizo, ukungafaneleki, ukuhla ngomkhono webhulukhwe kwemali esengxoweni okanye nasiphi na isizathu, abantu abazange bayifumene imali yabo yenkam-nkam** (call it corruption, impropriety, embezzlement of funds or whatever, the fact is that the pensioners did not get their money). The conjunction **okanye** (or) in this example is used to explain a variety of causes, which contributed to missing or disappearance of pension funds to the reader. In the next part of this discussion, the writer's text linguistic elements extend from nominal or verbal links through conjunctions, to the modification of these linguistic elements by demonstratives.

## Demonstratives

Demonstratives are used in texts in order to establish deixis, discourse emphasis, nominal links, or to link clauses in the text. Notice that there is an overlap between this aspect and the property of reference discussed above. For the purpose of this discussion, only those demonstratives which refer to the previously mentioned phrase, clause or sentence in the text, will be analyzed. As in the case of reference, the following words are demonstratives: **le** (this), **eli** (this), **leyo** (that) and **kule** (in this), and are used with words such as **intlungu** (bitterness), **ihlazo** (disgrace), **imali** (money), **intlekele** (disaster) and **ingxaki** (problem). Notice that these demonstratives are used to denote reference to the painful situation, which the problem of stolen pension money has caused to the elderly people of the Eastern Cape Province. All these demonstrative phrases point to or are representative of the textual theme as mentioned in the headline and in some of the captions **ukusetyenziswa kakubi kwemali yenkam-nkam** (the misuse of pension funds).

Another example of a demonstrative is illustrated in the following expression **mali leyo** (money that), used by the writer in the text. The money referred to here is not explained, but the reader who has been following the text will know that the demonstrative **leyo** (that), refers to **inkam-nkam** (pension grant), which is mentioned in the sentence preceding the one with the demonstrative **leyo** (that).

Lastly, the writer repeatedly uses the demonstrative **eli** (this) with nouns **isebe** (department) in the text. In this demonstrative phrase **eli sebe** (this department), the writer does not tell which department he or she is referring to. As in the case of **leyo** (that) above, the reader who has been reading the text carefully and critically will know that this demonstrative construction refers to **isebe leNtlalo-ntle laseMpuma koloni** (the Eastern Cape Welfare Department). The repeated mention of words, phrases, clauses continuously in the text, is discussed in detail with respect to the aspect of repetition below.

## Repetition

In this text, the writer uses repetition to emphasize not only the theme of the text, which is the misuse of pension grants, but also the impact which corruption of funds in the government

has on people. This is evidenced by various words and expressions, which he uses in the text. The writer's frequent use of the clause **Abantu abamkela inkam-nkam** (people who receive pension grants), serves as an important strategy to remind the reader constantly about the subject of his or her text. This clause is used differently in the text, but the meaning is still the same. In some instances it is expressed as **Abantu abamkela inkam-nkam** (people who receive pension grants) and sometimes it is expressed as **Abantu benkam-nkam** (pension grants people). The latter term is expressed as a possessive noun phrase while the former one is a relative clause. The writer does this to emphasize to the reader that these people are entitled to receiving their grants, whether the Welfare officials like it or not, the money is still theirs.

In addition to this, the phrase **imali yenkam-nkam** (pension funds) is repeated frequently in the text in order to remind the reader about the theme or topical subject of the text. This theme appears in the headline and is repeated in several places in the text, including one of the captions. This repeated use of the topical subject helps the writer to organize the text under one theme, whilst helping the reader to get a clear picture or good understanding of the subject of the text.

On the other hand, the word **uphando** (investigation) appears twice in the text. First the verb **-phanda** appears as a verb and secondly, **uphando** as a noun. The reader's question here would be: What is to be investigated here? The writer repeats the word **uphando** (investigation) to emphasize to the reader that the missing pension funds, discussed above, are to be investigated so that the perpetrators can be apprehended and punished. Lastly, in the additional notes of this text at the end, the word **uphando** (investigation) is repeated again, and below it the writer uses a sentence, which explains that the main perpetrator has been dismissed. In other words, the writer continually mentions the necessity for the investigation of corruption in the Welfare Department, and in the end, the reader learns that such investigation resulted to something positive, that is, apprehension and punishment of the major suspect.



## Ellipsis

Writers sometimes use language elliptically in texts to indicate a continuation to a certain aspect, or an explanation, as well as a description to an issue or an ideology. In the English and Xhosa versions of this text, the writer uses a dash mark to indicate a link or a continuation between his or her sentences. This ellipsis marker is indicated in the following example: **Abantu balindele imali yabo ngenyameko ukuze balungiselele iziyunguma seKrisimesi – mali leyo ibe ikukuza kukaNxele** (People wait patiently for grants to prepare for the festive season – grants which they never received). In this example the dash mark is used to illustrate the link between the two sentences above. The second sentence after the ellipsis marker continues with a discussion on grants, although it presents a negative view to the first clause. Although these people were waiting patiently for their grants, they never received them. When the above clauses are put together, the former one, would be the result. For example, it would appear like this, *People did not receive their pension grants, hence they wait patiently for it.*

Secondly, the dash mark is used again to link the following sentences: “the person who invented the computer would have not invented it – especially not for the Eastern Cape Welfare Department”. One can argue that this ellipsis marker here is put in place of a clause, which would read thus: “if he knew that it will be used for corruption.” The dash here is used as a device to avoid unnecessary redundancy. The argument that the computer would be a wrong invention for the Eastern Cape Welfare Department is because this department blames their corruption on the computer, instead of acknowledging their mistakes or misdeeds. The noun corruption is mentioned throughout the text, hence the ellipsis marker is used to elaborate on it.

Another ellipsis device, which is used frequently in this text, is the picture or caption pointer. This aspect is not semantically explanatory, but it is used by the writers not only to omit pointing expressions such as **Kulo mfanekiso** (in this picture), **apha ngentla** (here above), but also to fulfill one of the requirements of print media, that is, to limit a report by employing short cut linguistic devices such as the ones discussed in this aspect. The writer uses the pointer ellipsis marker in four of his or her captions in the text. Lastly the writer makes use of

dots to list items, and to avoid using the words “firstly” and “secondly” at the end of the text.

These dots precede the following sentences:

- **URhulumente useke iqela elilodwa eliza kuphanda ngalo mba** (a government task team has been set up to investigate this matter).
- **UMandisa Marasha obeyiMEC yeli Sebe urhoxisiwe esikhundleni sakhe yiNkulumbuso, uMfu. Stofile** (MEC Mandisa Marasha was axed by Premier Stofile).

These dots here are used to list issues or arguments.

### Collocation

Collocation refers to a juxtaposition or association of a particular word with another particular word(s). This property is defined as a tendency of certain words to blend together. In Xhosa, collocation is frequently used in proverbs and idiomatic expressions. In the text, the first idiomatic expression is **kukuza kukaNxele** (literally the return of Nxele, that is, something they will never receive). In this case, this idiom follows from the statement that **Abantu balinde imali yabo ngenyameko** (people wait patiently for their money). In the expression **ukuza kukaNxele** is always used with the verb **linda** (wait) to express or explain that one will wait endlessly, and never get anything. In the text, this idiom is used after the reader is told that people are waiting for their money. This idiom therefore is used to denote the fact that they will wait for something they will never receive, as the government officials misused it.

Lastly, the verb **ukuthabatha** (to take) and the noun **amanyathelo** (step or measure) are normally used together in Xhosa to indicate steps which must be taken when a problematic situation takes place in the society. In this text these words occur collocatively in a passive verb clause **amanyathelo athatyathwe** (measures which have been taken), towards the end of the text. In this instance, this collocative use of **amanyathelo** and **athatyathwe** helps to explain steps which have been followed by the government task team to investigate the discrepancy in the pension funds. It is indeed through this conjoined use of **amanyathelo** and **athatyathwe** that the reader learns, towards the end of the text, that such measures have resulted in one of the culprits being axed from her position. This element also shows some chronology in the way issues are discussed in the text. For example, first, there is an

investigation, and then the perpetrators are identified and punished accordingly. However, a chronological presentation of the text is discussed further in the aspect of coherence below.

### 4.5.3 Text coherence

Recall that the aspect of text coherence contributes to the identification of the structure of the text and its chronology. In discussing coherence in the text on pension grants, the following factors will be analyzed: the non-linguistic bases of coherence, the discourse theme, elements of subordination and co-ordination, and the use of inferences.

#### Non-linguistic bases of coherence

In this regard, the reader, through his or her writing conventions manages to understand and identify the texture of the text and its chronological appearance. It is beyond doubt that the reader of this text can follow what is written, due to the fact that it does not deviate from the conventions that are set for the writing of magazine articles. One of these structural conventions is that this text has a bold headline, with capital letters, and is supported by six captions. It is through this headline and captions that the reader is introduced to the contents of the text, whilst such a reader can also predict the topical subject or theme of the text from its headline and caption.

Next to this headline and captions is a well-structured and chronological text, which appears in paragraphs. Each of these paragraphs contains a discussion of a separate issue, and all these issues contribute to the overall meaning of the text. Another important aspect to note is that these issues are linked to one another in some way. For example, the first few paragraphs of the text discuss the deprivation of the elderly of their pension grants by the Welfare Department of the Eastern Cape, in the middle paragraphs of the text, the reader is told of the reasons which resulted to the above disaster, and the last paragraphs outline the investigation measures and the outcomes of such an investigation, which showed the culprits or perpetrators being punished. When the writer begins one of the paragraphs with the sentence **uphinde watyhola ngelithi amogosa eli Sebe eba imali** (he again alleged that the department officials steal the money), he or she is actually linking this paragraph to the previous one with an allegation that **iSebe lenze ubuqhetseba kuhlengahlengiso lwalo**

**kwikhompyutha** (the department bungled the re-organization of its computerized pension listing). The use of **uphinde** (he again) confirms the writer's skill in linking the paragraphs in the text.

The last aspect, which gives a clear view of the non-linguistic presentation of the text, is the use of pictures. In two of these pictures, pensioners are photographed waiting patiently for their grants. In one picture, their representatives are seen displaying the list of those who were deprived of their pension. The last two pictures depict the sick people who were also deprived of their grants. All these pictures are touching since they show the negative impact which corruption has on people's lives. The journalist's use of pictures is appropriate in the sense that these pictures serve to portray the content of the text, for example, in these pictures, the reader learns that "pensioners wait patiently for their money, some of them are sick and are dying because of starvation, and that there are committees set up to investigate this problem.

### Relevance

The focal point of analysis as regards the property of relevance is that when a writer succeeds to write a text chronologically, it opens the possibility for the reader to identify some links in the text, which will relate to his or her past experiences. This text is extracted from a South African magazine, *Bona*, and it serves to reveal corruption and misconduct in the government of this country. Another reader can argue that corruption and misconduct from the government officials is something known in South Africa. Most people or readers of this magazine might have been victims of such corruption as it is illustrated in the text. In South Africa today it has become an every day issue to report about corrupt government officials both in print and electronic media. The incident of the misuse of pension grants, on which the *Bona* magazine reports here, is part of this corruption in some of the departments of the South African government. In the text, corruption is revealed in the following statement **uMandisa Marasha ophethe iSebe leNtlalo-ntle kwiMpuma Koloni uvumile ukuba ukho umanakalo kweli Sebe** (Mandisa Marasha who is in control of the Eastern Cape Welfare Department agreed that something went wrong within the department).

On the other hand, lack of care or negligence for the pensioners is one of the common problems in South Africa. Pensioners often stand in long queues for many hours in all weather conditions, waiting for their money, which is their sole means of survival. Some of them even resort to sleeping at the municipality yards on the eve of payday so that they can get their money as early as possible. In other words, the long and patient wait mentioned in the text in the expression **balinde imali yenkam-nkam ngenyameko nangezisu ezixuxuzela umoya** (they wait for their grants with patience and empty stomachs) is something which these people are familiar with. Both examples which are discussed under this aspect, are reflective of the contemporary life situation in South Africa. That is, some government officials benefit or prosper by being corrupt, whilst people on the ground suffer as a result of such corruption.

#### Elements of subordination and co-ordination

Under the aspects of subordination and co-ordination, focus is on the analysis of the issues of comparison and restatement in texts. The aspect of comparison will be discussed briefly here as it overlaps with comparative cohesion discussed earlier in this study. The writer's use of the words **Abanye** (others) and **bambi** (some) serve to create a comparison in the text, for example: the writer uses **abanye** (others) to compare the manner in which the corrupt government officials misplaced or dislocated people so as to benefit from the pension grants. First, the writer states: **Abanye abantu bafakwe kuluhlu lwabangasekhoyo nangoma bephila** (other people are classified as dead, whilst alive) and **bambi babhaliswe kabini ukuze bazuze intlawulo ephindiweyo** (others are registered twice so as to receive dual grants). The main comparison here is on the fact that whereas pensioners are entitled to receiving one grant, others receive nothing because they do not appear on the computer list, and others receive double grants, so as to enable them to benefit more than the others from the system.

The second element of subordination and co-ordination is restatement. There is an overlap between this property and the one of repetition discussed under cohesion. In restatement, consideration is given to restated words, phrases, clauses or elements in the text and why the writer uses them. The following words, as mentioned under repetition, are restated in the text **abantu benkam-nkam** (pensioners), **iSebe leNtlalo-ntle laseMpuma Koloni** (Eastern Cape

Welfare department), **imali yenkam-nkam** (pension funds) and **uphando** (investigation). The writer has repeated these words or expressions in order to emphasize the theme of the text to the reader. All these words contribute to the theme of the text, which is “the missing pension grants”. The first restated expression **abantu benkam-nkam** (pensioners), are the victims of this situation (missing funds). Secondly, it is the Eastern Cape Welfare Department, which is involved in this scandal. Thirdly, this scandal has to do with this department’s involvement in the misuse of pension grants, and lastly, an investigating team has been set up to identify those responsible for this disaster. Notice that the most important aspect of restatement here is to ensure that the text sticks to one theme, as the writer has used it to link different sections of his text. The restated clauses appear in almost all the parts of the text.

### Use of inferences

Inferences are elements which are constrained by the structure of the text, and they play a significant role as coherence creating mechanisms. This property has the function to connect new information and the information already stored in the mind of the reader. The reader will notice that the inference quoted below emphasizes or gives a further explanation of the theme. In the text, the reason for the disappearance of pension grants and the impact this had on the pensioners are described in the following sentences: **Nangona le ndoda inemisimelelo ibingakwazi ukuzihambela ngenxa yokuthwaxwa yindlala** (even with crutches this man could not walk on his own because of hunger), **Andazi ukuba ndiza kuwahlawula njani amatyala am** (I don’t know how am I going to pay for my debts), **iSebe lityholiwe ngobuqhetseba balo** (the Department has been accused of bungling) and lastly, **isizathu sale ntlekele ibe kukuqhwa kweli Sebe** (the reason for this disaster was the lack of capacity in this department).

In the examples above, the first two explain the extent to which the discrepancy on pension funds has affected the lives of pensioners in the Eastern Cape. Pensioners are dying because of hunger, whilst others are constantly ill and have lost any hope for survival. These examples emphasize the negative impact that the discrepancy on pension funds has had on the elderly people. The last two examples give the reader a clear understanding of the causes and reasons which contributed to the problem of lost funds discussed in the text. The

misconduct and lack of organization in the Welfare Department of the Eastern Cape is the cause for this problem.

### Rhetorical pattern within coherence

In texts it is sometimes possible for the reader to identify the following rhetorical problems: problem-solution, cause-effect, argument-exemplification, and comparison-contrast patterns. In the text on pension grants the most identifiable rhetorical pattern is problem-solution. The following sentences are all representative of the problems outlined in the text **Abantu balinde inkam-nkam ngezisu ezixuxuzela umoya** (people wait for pensions with empty stomachs), **le mali ikukuza kukaNxele** (this is the money which they will never receive), **Abantu abazi ukuba baza kuwahlawula njani amatyala abo** (people have no idea as to how they can pay for their debts), **amagosa eSebe lezeNtlalo-ntle athathe imali phambi kokuba ifike kubantu bayo** (the Welfare Department officials took the money before it was paid to the people). Possible solutions to these problems are illustrated in the following examples: **Kukho iqela likaRhulumente lesikhawu eliza kuphanda ukuba kanye kwenzeke ntoni na** (an interim Government team will investigate the causes of this problem), **Umpathiswa uthembise ukuba iziganeko ezilolu hlobo azisayi kuphinda zenzeke** (the minister promised that incidents of this nature will never happen again), **uMphathiswa weli Sebe linorhwaphilizo urhoxisiwe esikhundleni sakhe** (the minister of the corrupt Department has been axed from her position), all these sentences confirm or give a guarantee that the government is prepared to act responsibly to ensure that incidents of this nature are not repeated.

On the other hand, the pattern of comparison-contrast occurs in one of the sections in the text. First the writer says **abanye abantu bafakwe kuluhlu lwabangasekhoyo nangona bephila** (some people are classified dead whilst alive). Dead and alive are representative of the pattern of comparison-contrast here. The sentence which follows the above one, presents a comparison in the sense that it reveals a different perspective of corruption, implemented by the government officials. Unlike in the first instance where people were classified dead, in the second statement it is stated that **bambi babhaliswe kabini khon`ukuze bazuze intlawulo ephindiweyo** (others are registered twice to receive dual grants). Comparison-contrast

pattern here is illustrated in the fact that whilst some receive nothing (because they are registered as dead people), others get double payment because they are registered twice.

In terms of the rhetorical pattern of argument-exemplification, it could be argued that the main argument is on the disappearance of pension grants and the reasons for this disappearance. In line with the main argument of the text **Itshone phi imali yenkam-nkam?** (What happened to pension grants?), the following reasons are cited in the text as the examples of corruption which led to the problem at hand: **ukungabonakali kwamagama kwikhompyutha** (pensioners' names did not appear on the computer), **urhwaphilizo, ukungafaneleki ukuhla ngomkhono webhulukhwe kwemali** (corruption, impropriety, embezzlement of funds), **amagosa eSebe eba imali** (and the department officials steal the money).

The last type of rhetorical patterns is also identifiable in the text. In analyzing the reasons and causes of the lost funds, one can identify this aspect of cause-effect. In the following statements from the text, the reasons which are highlighted are the cause of the problem of missing funds: **Amagosa weSebe leNtlalo-ntle eba imali** (the Welfare department officials steal the money), **Kukho ukuqhwaleta kweli Sebe** (there is a lack of capacity in this department) and **ikhompyutha aziwavezi amagama abanye abantu** (the computer does not show or accept some of the people's names). All these sentences denote the causes, and the effect expressed is that **Abantu abayifumenanga imali yabo yenkam-nkam** (pensioners did not get their grants).

Secondly the pattern of cause-effect is illustrated through the impact, which the problem of the lost funds has on the sick and the elderly. In this case, **Abantu abayifumenanga imali yabo yenkam-nkam** (people are deprived of their pension grants) is the cause in this case, and the following sentences are representative of its effect: **ukuthwaxwa yindlala** (to be weak from hunger), **ukungazi ukuba amatyala baza kuwahlawula njani na** (not knowing how to settle their debts) and **abantu abahlanu baswelekile ngenxa yendlala** (five people died because of hunger). Within this last sentence, both the cause (**indlala** – hunger) and the effect (**ukufa** – to die) can also be found. However, in these case, the five people died (EFFECT), simply because they did not get their pension grants (indirect cause of their deaths).



#### 4.5.4 The lexicon

##### Lexical choice as a reflection of communicative purpose

The property of lexical choice in text analysis is concerned with the choice of particular lexical items, for example verbs, nouns and certain sentence-initial elements, which the writer uses in the text in order to achieve a specific communicative or social purpose.

##### Choice of sentence-initial elements

The interaction between the reader and the writer is illustrated in terms of the property of sentence-initial elements. It is assumed that once the reader reads the initial position of the sentence, he or she can figure out what the writer will talk about in the text, for example: when the writer begins the headline with the clause **Itshone phi imali?** (What happened to the money?), the reader can assume that this question or interrogatory clause is the topical subject of the text and that the text will be discussing the ways in which such money disappeared. One of the captions begins with a verb phrase, which confirms this disappearance of pension grants. This caption is as follows: **bahlala belinde** (they sit and wait) **imali yenkam-nkam** (for their pension grants). The writer here begins with **bahlala belinde** (sit and wait) because no one is sure if these people will get these funds, because as the headline illustrates, nobody knows what happened to them.

The first sentence of the first paragraph begins with **Abantu abamkela inkam-nkam** (pensioners). The writer begins with this clause to inform the reader about the subject of this text. The above clause is repeated frequently in the text in order to remind the reader about its thematic role in the text. Two of the captions in this text begins with the following words: **Abagulayo, abadala, abolupheleyo, andazi ukuba...** (the sick, old, aged, I do not know if...). Firstly, the three initial words are used to indicate the condition of the pensioners to the reader, to prove to him or her that they are fully entitled to this money, and the last word **andazi** (I do not know...) is used by the writer to reveal confusion among the sick, old and elderly, which resulted from the fact that they were deprived of their pension grants. All the above expressions are used by the writer to guide the reader and to depict a clear picture about how cruel the government officials can be, as they can even go to the extent of

depriving the old people of their money. This aspect contributes well to the reader's understanding of the text. The question with which the writer begins the text, invites the reader to the text, who wants to read it with the aim of finding out about what really happened to the grants. It is through the writer's effective language use, and the implementation of expressions in sentence-initial positions that the reader follows the writer successfully in the text.

### Choice of verbs

In this text on pension grants, the verb phrase **Itshone phi?** (Where did it disappear) is used in the headline in order to enquire about what happened to the pension funds. This disappearance of pension funds is confirmed by a number of verbs which the writer uses in the text to define the involvement of government officials in this scandal. The first verb is **eba** (they stole) to explain to the reader that government officials in the Welfare department stole the money. The second verb appears as an infinitive and as an idiom **ukuhla ngomkhono webhulukhwe** (to embezzle the money) to show how the corrupt government officials handle the money. Another infinitive verb which the writer uses is **ukuphanda** (to investigate) which ensures the reader that the government is doing all it can to apprehend all the involved parties in this merciless treatment of the old people of South Africa. Lastly, the writer uses verbs of state to express the conditions in which the elderly were put when their pension grants disappeared in the hands of the corrupt government officials. Some of these verbs are **abagulayo** (the sick), **abolupheleyo** (the aged), **balinde ngenyameko** (wait patiently), and **ithwaxwa yindlala** (is hungry). The writer uses these verbs to evoke the reader's sympathy, so as to think of possible ways to help the sick and the old when similar situations occur in future. Challenging the reader in some way is reflective of the next discussion on cognitive-move structure.

#### **4.5.5 Cognitive-move structure**

Within the text, writers employ certain structural rhetorical moves in order to achieve their communicative purposes. The first identifiable move in this text is revealing corruption in the Welfare Department of the Eastern Cape Government. In this move the reader is made aware of the involvement of the officials from the Welfare Department of the Eastern Cape in

the disappearance of pension funds. This is revealed in the text when MEC Marasha agrees that something went wrong in her department “**uvumile ukuba ukho umonakalo kwiSebe leNtlalo-ntle**”. Another sentence, which reveals the corruption in this Department, is **ISebe leNtlalo-ntle lenze ubuqhetseba kuhlengahlengiso lwamagama kwikhompyutha** (the Welfare department bungled its re-organization of pension lists on the computer).

The second move which one can identify in the text is describing the effects of corruption on the pensioners of the Eastern Cape province. Even before one can read the text, the damage which this corruption of funds has caused to the people is revealed in the pictures of this text. These pictures show elderly people sitting and waiting in the sun, with frustration written on their faces, two elderly men are paralyzed with one of them being carried on someone's back as he can barely walk. In the text, in one of the captions, the writer states that a man cannot walk **kuba uthwaxwa yindlala** (because he is hungry). In the two other captions the writer describes the state of the elderly when he or she writes **balinde ngezisu ezixuxuzela umoya** (they wait with empty stomachs), and lastly, the writer quotes Joseph Ngxathu (a pensioner) when saying that **andazi ukuba ndiza kuwahlawula njani amatyala am sele ndiza kufa, yaye ndiyabaqalekisa abantu ababe imali yam** (I do not know how I will pay for my debts, I am dying, and I curse people who stole my money). All the above sentences confirm the negative impact, which the stealing of pension funds has had on the people of the Eastern Cape.

Thirdly, the writer employs the structural move of implementing drastic measures to solve this problem. This move is identified in the text when the writer says that **kusekwe iqela likaRhulumente lesikhawu eliza kuphanda lo monakalo** (a government task team has been established to investigate this discrepancy). It is indeed expected by the reader that after this investigation the truth as to what really happened to the pension grants will be revealed. Secondly, the prime suspect of this corruption, the minister herself, is quoted as saying that **iziganeko ezilolu hlobo aziyi kuphinda zenzeke** (incidents of this nature will never happen). This is a promise (from the suspect) which contributes towards the solution to the problem, as it instills a sense of hope in the victims (the pensioners) that such a crime is experienced for the last time. However, towards the end of the text, the reader is introduced to the real implementation of the measures against the perpetrators. This is illustrated when the premier Mr Stofile dismisses the MEC of the Welfare Department from her position. The

reader can argue here that when the government suggests the implementation of drastic measures against corruption, it takes practical steps to show the public that it wants to root out corruption amongst its officials.

The last structural move of the writer is appealing to the reader's sense of sympathy. In this move analysis is based on the writer's language use, which appeals to the reader in some way. In this situation the writer would normally put himself in the shoes of the reader, and motivate the reader to do something positive in the society.

In the text a reader's sense of sympathy is challenged when the writer states **Abagulayo abadala nabolupheleyo balinde ngenyameko imali yabo eBisho** (the sick, the old and the aged wait patiently for their money in Bisho). After reading this segment, a sensitive reader will be moved and think of ways for assisting either the government task teams in rooting out the causes for the disappearance of pension grants, or such a reader can help the pensioners directly by donating something to support them. It can also be argued that this appeal is not only directed to an ordinary public reader, but to some of the parliamentarians who are regular readers of Bona magazine as well. After reading expressions from the text such as **indoda enemisimelelo ayisakwazi nokuzihambela** (a man with crutches cannot even walk), **ubuncinane bahlanu abantu abaswelekileyo** (at least five people are reported to be dead) and **abantu balambile, izisu zabantwana babo zithe nca emqolo namatyala abo anyukile** (people are hungry, their children are starving too, and their debts are high), the reader will be moved, and can develop a sense of sympathy for the pensioners. In addition to this, the writer's creative use of pictures depicting elderly people sitting in the sun, waiting for their money, and the other two pictures depicting two men with walking difficulties, serves as another strategy to appeal to the readers for sympathy. After taking a glance at these pictures, the reader is prompted to think positively about the problem presented by the writer in this text.

#### 4.5.6 The What Parameter

The content of this text relates to the pain which the Welfare Department of the Eastern Cape province caused after it misused the pension funds, a situation which resulted in poverty, involvement in debts, and sickness amongst the pensioners in the Eastern Cape. The content

of this text is summarized in one of its captions, which states that **Abantu abagulayo, abadala nabolupheleyo bahlala balinde imali yabo etyiwe kakubi ngamalungu karhulumente ngezisu ezixuxuzela umoya** (The sick, the old, and the aged sit and wait tirelessly for their money, which disappeared in the hands of the corrupt government officials). When looking at the text type or genre in which this text is produced, it is clear from its structure that it is a report. What the writer does in this text is to report on the corrupt actions of the Welfare department officials, who misused the pension funds. The writer's report also includes the establishment and progress of a special task team against this gross violation of human rights. The following statement from the text serves as evidence for this genre type of report: **uMandisa Marasha obeyiMEC yeSebe leNtlalo-ntle urhoxisiwe esikhundleni sakhe** (Mandisa Marasha who was the MEC in the Welfare Department, has been axed). Lastly, the reader will note that the register in which this text is produced entail a written mode, and formal language use. It is a formal register in the sense that it has to meet the requirements for public censorship.

#### 4.5.7 To Whom Parameter

The question here is to what extent is the audience of this text essential to the creation of its meaning. In this text, the intended readers are the people of South Africa at large, especially those of the Eastern Cape who have experienced this cruelty against the sick and the elderly people of that province. There is an element of shared background knowledge between the readers and the writer in this text. This text is written by a journalist of the Bona magazine, a magazine which originates from South Africa. The fact that this magazine is read mostly by the South African readers, serves as a confirmation of shared background knowledge between the reader and the writer. After all, most readers of public print media are aware of corruption in most departments of the South African government. This is one aspect of knowledge, which is shared both by the writer and the reader in this text. The writer interacts so well with his or her readers in this text that even after the text has been concluded, the writer adds additional information, just to keep his or her readers up to date, pertaining to the measures taken by the government to rectify this situation. In this regard the reader is informed about the task teams which are formed for the purpose of rooting out corruption in government departments. In addition to this, the writer informs the reader about the progress of this team, which made sure that the guilty parties account for their misconduct.

#### 4.5.8 The for What Purpose parameter

In terms of this parameter, the writer's intention is analyzed. In other words, what is discussed are his intentions in the text, or the information which he wishes to convey to the reader. The main purpose of this text is to inform the reader about how the pensioners of the Eastern Cape suffered as a result of the corrupt government officials. There are a few expressions used by the writer in the text to explain how the elderly suffered when their pension grants disappeared in the corridors of the Welfare Department. One example of such expressions is **Ubuncinane ngabantu abahlanu abasweleke ngenxa yendlala eBisho** (At least five people died because of hunger in Bisho).

In addition to this, it is possible for the reader to identify multiple purposes in texts. In the case of this text, the reader also gets another functional purpose, when the writer exposes corruption and mismanagement amongst the government officials in the Welfare Department. This is evidenced by the MEC's argument that the failure to pay the pensioners' money was due to **ukuqhwelela kweli Sebe leNtlalo-ntle** (the lack of capacity in the Welfare Department).

#### 4.5.9 The Why Parameter

In terms of the Why parameter, the underlying intentions and motives of the writer are discussed. These intentions differ from those of the main purpose of the text, as the writer does not state them openly in the text. It is after careful manipulation of the linguistic discourse in the text, as well as thorough reading of its content, that the reader is expected to be moved by the senseless and cruel actions of the Welfare Department officials. In other words, besides informing the readers about the plight of the pensioners who suffered as a result of corruption amongst certain individuals in the government, the writer also appeals for the readers' sense of sympathy for the impoverished masses of the Eastern Cape. After reading the text, some readers are prompted to think of ways to help the victims of corruption referred to in this text. Donations in the form of food, money, clothes, and providing transport for these people can help. A direct quotation from one of the pensioners serves as the writer's tool to persuade the reader to think of ways to help the pensioners. Joseph Ngxathu is quoted

as saying that “**Khangela, ndiza kufa. Ndiyabaqalekisa abantu ababe imali yam**” (Look, I will die any moment, I curse the people who stole my money).

#### 4.6 ANALYSIS OF ARTICLE FOUR: **ABASEBENZA EMGODINI BAFA MIHLA LE (MINERS FACE DEATH EVERY DAY)**

##### 4.6.1 Functional sentence Perspective: Informational Structure:

###### Topic-comment analysis

In this article there are several instances where the sentence-initial expression functions as the topic of the sentence. The topic expression is sometimes complemented by a phrase or a clause that constitutes a comment to the topic. In the headline **Abasebenza emgodini bafa mihla le** (miners face death every day), the topic is **Abasebenza emgodini** (Miners), and its complement clause serves as a comment on how the miners live on a daily basis. The comment is **bafa mihla le** (they face death every day) and it serves to elaborate the workers' eagerness and persistence to work in the mines despite the dangers they have to face every day. In one of the captions in the text the writer's use of topic-comment expression is highlighted again. In this caption the writer reveals the hardships and difficulties faced by the miners who work hard in pursuit of something valuable from the mine. This caption expresses the fact that **abasebenzi emgodini baxobula elityeni besebenzisa amagaba nemihlakulo** (the miners chip away at the rock face using hoes and spades). In this sentence **abasebenzi emgodini** (miners) is used again as a topic, and **baxobula elityeni besebenzisa amagaba nemihlakulo** (chip away at the rock face using hoes and spades) serves as a comment to it. The writer of the text uses topic-comment expression to emphasize the extent to which the miners (topic) suffer or work tirelessly and fearlessly under difficult circumstances for survival. These dangerous working conditions are also revealed in the sentence **ngokungafani nemigodi yanamhlanje, akukho zilumkiso zokhuseleko** (unlike modern mines, there are no safety precautions). The sentence-initial element, **ngokungafani nemigodi yanamhlanje** (unlike modern mines), is the topical subject of this sentence, and its comment is **akukho zilumkiso zokhuseleko** (there are no safety precautions), which serves to illustrate the dangers faced by the miners in kwaZulu-Natal.

### Topic-continuity

Topic-continuity in the text is accomplished through the noun phrase, which receives repeated mention in the text. In this text the phrase **Abasebenzi emgodini** (Mine workers) is mentioned repeatedly in the text. This phrase is also the topic or subject of the text, and the writer repeats it to emphasize its topical role to the reader. This topic appears in the headline, in one of the captions and in several places in the text. Besides the word **abasebenzi** (workers), the writer uses a different word in the text, which gives a similar meaning to 'workers'. These words also represent the repeated use of the text topic, in order to fulfill the purpose of keeping the reader in touch with it. For example, in the first sentence of the content section, below the headline, the writer states **akukho bembu bemigodi abaqeqeshiweyo kulo mgodi wekalika** (there are no formally trained miners digging at the lime mine). In this sentence the writer explains why some of the miners (topical subject) are dying in this lime mine. It is not only because of the lack of safety precautions, but also the miners' lack of training and experience in mine digging is another contributing factor.

### Topic-structure analysis

The main topic of this text is **Abasebenzi emgodini bafa mihla le** (Miners face death every day). There are various sub-topics and captions, which support this main topic in the text. This is manifested in the phrases and sentences in the text such as: **kumgodi omncinane kufutshane naseNdwedwe, KwaZulu-Natal kufe abembu-mgodi** (Miners have died in cave-ins at a small lime mine near Ndwedwe, KwaZulu-Natal), **babeka ubomi babo ebungozini** (they risk their lives daily), **inkosikazi yam yangcwatyelwa apho iphila** (my wife was buried there alive), all of which build up on the aspect of death or danger in the lime mine. These phrases also serve as an extension to the main topic of the text (or contribute to the topic-structure of the text), giving a clear picture about how difficult and risky it is to work in the lime mine in kwaZulu-Natal.

In almost all the sections of this text certain information is included, and it is aimed at reinforcing the idea of danger in the lime mine. At the beginning of the text the writer informs the reader about the miners who are not skilled in mining, which could also be contributing factor to the high death rate in the mine. In the middle sections of the text the writer quotes



one of the miners in arguing that **wakuphosa kwelokulibala ukuba lo mgodi uyingozi** (pretends to forget that the mine is dangerous), and towards the end it is stated that **abantu mabaqhubeke besomba, kuba le kuphela kwendlela abanokuphila ngayo** (people should carry on digging as this is their only source of income). This latter statement justifies one of the miners' arguments, which is referred to above, namely that she pretends to forget that the mine is dangerous. It is clear from the latter statement that this pretence results from the fact that this mine is regarded as these people's only source of income. In other words, putting these dangers into consideration, or thinking about them, will mean suffering and lack of resources to maintain themselves and their families. The two statements presented above justify the miners' persistence to dig lime, despite the dangerous situation of the mine.

### Given-New Information

This property of informational structure is analyzed by examining the information which is given or already known to the reader, and that which is brand-new or unused information. In this text the writer has presented his headline in bold writing, and this helps to attract the reader or invite him or her into the text. It could be postulated therefore that this headline represents information which is given to the reader. It is this given information: **Abasebenzi emgodini bafa mihla le** (Miners face death every day), which invites or challenges the reader to read the brand-new information, which explains and justifies the given information in the text. At this stage the readers' thoughts are about the new information, which will back up the given one. The conditions of the mine, the problems encountered by the miners and the solutions to these problems all account for the new information in the text, and they also give further information to what the reader already knows. This text outlines a problem in the lime mine of KwaZulu-Natal. This problem is highlighted in the headline and its supporting captions, where the risky or hazardous conditions of the mine are explained. This problem, in the case of this text given information to the reader, is extended in the following sentences in the text: **umama wabantwana abasibhozo wadilikelwa yitafile** (a mother of eight was a victim of a rock fall), **lo mgodi unekalika esetyenziswa ekunyangeni isisu** (this mine has lime, which is used to cure stomach aches), and **umhlaba walo mgodi uthengiswa kwizitalato zaseThekwini** (soil from this mine is sold in the streets of Durban). Of these three sentences from the text, the first one can be classified as new information, serving as an extension to the given information, as it explains how one woman became a victim of this

dangerous lime mine. On the other hand, the latter two example sentences from the text are also representative of the new information, adding a completely new perspective to the condition or state of the mine. That is, besides its dangers, this mine is also helpful to the masses of Ndwedwe who benefit from it for survival.

### Theme-rheme relations

The element of theme-rheme relations appears in a range of sentences in the text. Notice that this aspect overlaps with the one on topic-comment analysis. This overlap was noted in the definitions of these two aspects at the beginning of this chapter. A practical example of theme-rheme is found in the headline or topic of the text, as in the case of topic-comment analysis. In the sentence: **Abasebenza emgodini bafa mihla le**, the phrase **abasebenza emgodini** (mine workers), represents the theme of both this sentence, and the text as a whole. The clause: **bafa mihla le** (face death every day) is a complement to the above phrase, and serves as its rheme. In other words, the clause **bafa mihla le** (face death every day) is a move away (rheme) from the writer's starting point **Abasebenza emgodini** (mine workers) (theme). Another element of theme-rheme in the text is illustrated in the sentence, which explains the disadvantages of the lime mine compared to the other mines. This sentence is: **Ngokungafani neminye imigodi yanamhlanje akukho zilumkiso** (Unlike modern mines, there are no safety precautions). In this sentence the clause **ngokungafani nemigodi yanamhlanje** (unlike modern mines), represents the sentential theme, and its complement clause **akukho zilumkiso** (there are no safety precautions) is its rheme. A different perspective of this mine (as opposed to the above two example sentences), is expressed in the following sentence: **Lo mhlaba uthengiswa kwizitrato zaseThekwini** (this soil is sold in the streets of Durban). In the example, **Lo mhlaba** (This soil), is the theme or topical subject, whilst **ukuthengiswa kwizitalato zaseThekwini** (is sold in the streets of Durban) is the rheme, explaining the usefulness of the soil dug from the lime mine.

### Focus-presupposition relations

In the text readers can get information which is highlighted, and information which is assumed, foregrounded or presupposed. In most cases writers will make use of pronouns and subject and object agreement affixes to express the aspect of focus-presupposition relations.

In the following expression, which appears in the main caption: **Abanye abembi emgodini baqhubeka bebubeka ubomi babo engozini** (fellow miners continue to risk their lives), serves as the focus in this statement. The adjectival phrase: **abanye abembi** (some miners), is foregrounded or presupposed by the following statement in the text: **kufe abembi-mgodi kumgodi wekalika kufutshane naseNdwedwe** (Miners have died in the lime mine near Ndwedwe). This sentence denotes a presupposition, which foregrounds **abembi-mgodi babeka ubomi babo engozini** (miners risk their lives), which is the focus in this case. **Abanye** (some), as well as the pronoun **babo** (their) here refers to the miners, hence the argument that these words are foregrounded.

Another aspect of focus-presupposition is illustrated in the following sentence: **wona akwazi ukubaleka, kodwa inkosikazi yam yangcwatyelwa apho** (they managed to escape, but my wife was buried in there). This statement represents the writer's focus, and it is presupposed by what the writer says earlier in the text. Initially the writer quotes Mthethwa in arguing that **inkosikazi yakhe yayikunye namanye amakhosikazi amabini phakathi xa itonela lidilika** (when the tunnel collapsed, his wife was deep inside with two other women). The pronoun **wona** (them), in the former statement, represents the two women, who managed to escape, as illustrated in the latter sentence. All in all, this latter sentence, **inkosikazi yam yayikunye namakhosikazi amabini** (my wife was with two other women), presupposes the next sentence in the text, which begins with the emphatic pronoun **wona** (them).

#### 4.6.2 Text Cohesion

Text cohesion entails the analyses of the factors which contribute to the chronological appearance of a text. These factors are: reference, substitution, ellipsis, conjunction, repetition, inclusion, and collocation.

##### Reference

In the text on the dangerous lime mine of KwaZulu-Natal, reference is revealed in various sections. The reference marker **oku** (this) is used in the text to refer to the previously mentioned statement. The statement which is referenced by **oku** (this) is the following: **Uqalise ukomba ikalika ngo-1989** (she started digging lime in 1989). The reference marker

**oku** (this) is used after this statement, in order to avoid redundancy. In the text **oku** (this) precedes the following sentence: **Kungumsebenzi wakhe wokuziphilisa mini indoda yakhe yadendwa emsebenzini** (is her means of survival ever since her husband was retrenched from his work). **Oku** (this) in this sentence is representative of the sentence: **uqalise ukomba ikalika** (she started digging lime).

In the text the writer constantly uses certain phrases to refer to the small lime mine (**umgodi omncinane wekalika**), which is mentioned in the main caption of the text. These phrases are **lo mgodi** (this mine), **lo mhlaba** (this soil), and **le kalika** (this lime). When all this is combined, they automatically confirm the clause mentioned above (to which they refer), **umgodi wekalika** (lime mine). Since lime is a type of soil, the noun phrase **lo mhlaba** (this soil), is used to refer to it.

In the headline of the text, as well as in its captions, the reader is introduced to the dangers occurring in the lime mine of KwaZulu-Natal. When the government officials think of possible solutions to these dangers, they use new words to refer to the word **ingozi** (danger) which is discussed throughout this text. These words are **le nyewe** (this problem) and **lo mbandela** (this matter). Both of these noun phrases appear with verbs such as **isonjululwe** (must be solved) and (must be attended), in order to show the government officials' determination to solve this problem.

The reference marker is again revealed in the text in the following phrase: **Nto leyo** (the thing). This reference marker serves to represent the sentence which precedes it in the text. In this sentence, the writer states that **Uluntu kunye neenkosi abafikelelenga kwiziphumo ezinika umdla malunga nalo mgodi** (the community and the kings did not propose any proper solutions to the problem of the lime mine). In this case the writer uses the reference marker **nto leyo** (the thing) to refer to the difficulties faced by the community officials and leaders in solving the problem of a dangerous lime mine. The reason why this problem is presented as difficult is because of the fact that many people use it as their means of survival, hence it is hard for the officials to close it down. In this case **nto leyo** represents the failure to close the mine, a shortcoming which resulted to the death of many people. This is expressed in the statement preceded by **nto leyo** (the thing), which is **ebangele abantu abaninzi baphulukane nobomi babo** (caused many people to lose their lives). In other words, **nto**

**leyo** is used in this text to refer to the cause for a high death rate in the lime mine, which is the failure of the community leaders to provide precautionary measures to the use of the lime mine in KwaZulu-Natal.

### Comparative cohesion and substitution

The above two properties, comparative cohesion and substitution, interact closely. In the main caption of the text, these properties are simultaneously manifested in the following expression: **Phofu ke abanye abembi baqhubeka bebubeka ubomi babo engozini** (However, other mines continue to risk their lives). The phrase **abanye abembi** (the other miners) presents a comparison between different groups of miners. Notice that this comparison is reflected in the argument that, whilst some miners have died in this mine, the others continue to put their lives in danger by digging lime so that they can survive. On the other hand, the expression **abanye abembi** (the other miners) used here serves as a substitute for the double barrel noun **abembi-mgodi** (miners) or the noun phrase **abasebenzi emgodini** (lime workers), used earlier in the main caption and the headline in the text.

In this text the writer uses the noun phrase **lo mhlaba** (this soil) constantly in the text, to illustrate the property of substitution. In the main caption, as well as in the initial stages of the text, the writer explains that the mine he discusses is a lime mine. Throughout the text the word **ikalika** (lime) or the noun phrase **umgodi wekalika** (lime mine) is substituted by the phrase **lo mhlaba** (this soil). The writer decides to use the phrase **lo mhlaba** (this soil) due to the fact that lime is a type of soil, and that the word **umhlaba** (soil) is a commonly used word in isiXhosa communities, compared to **ikalika** (lime), which is a loan word from Afrikaans. As soil is one of the main pillars for survival, the writer uses it in the text to outline the positive element of lime mining, despite the dangers associated with it. Firstly, in the caption, **lo mhlaba** (this soil) is described as the poor people's sole means of survival. This is confirmed in the following expression: **lo mhlaba kuphela kwendlela yabo yokuphila** (it is their only survival strategy). In the second case **lo mhlaba** is used with an expression which describes it as a mechanism **yokuxhasa usapho lwendoda ethile** (for supporting a certain man's family). Lastly this phrase is used when illustrating its important function of creating a verb called "**isiwasho**" when mixed with **amanzi angcwele** (holy water). All in all, the substitution marker **lo mhlaba** (this soil) is used by the writer to depict a different view of death or danger

in the lime mine. This substitution marker explains the importance and value of the lime mine to the poor miners of KwaZulu-Natal. On an abstract level, it can be argued that **lo mhlaba** is used by the writer to substitute not only the phrase **umgodi wekalika** (lime mine), but to present the usefulness of lime in place of its dangerous or hazardous effects.

### Conjunction

In the text on a dangerous lime mine, the writer uses the conjunction **kodwa** (but) frequently. First he uses it to describe the death of one woman in the lime mine, whilst others escaped narrowly. In this example, **kodwa** (but) is used in this statement: **amakhosikazi amabini akwazi ukubaleka kodwa inkosikazi yam yangcwatyelwa apho iphila** (two women escaped successfully but my wife was buried there alive). In this example **kodwa** (but) is a conjunction used by the writer to present a different view from the clause preceding it. This is reflected in the fact that whilst the others managed to escape, one woman failed and she was buried alive in the mine after it collapsed.

In the second instance **kodwa** (but) is used to present the sentence expressing the community leaders' dedication to solve the problem in the mine, although their discussions come to no avail. In the expression **kukho iindibono phakathi kweenkosi noluntu malunga nalo mgodi kodwa azifikelelanga kwiziphumo ezinika umdla** (there are negotiations between kings and the community about this mine, but those negotiations did not give any hope as to how the mine problem can be solved) the writer uses **kodwa** to explain that measures to solve death in the mine are in vain, because large numbers of people continue to dig in the mine despite its hazards. This is expressed in the sentence which follows this one with the conjunction **kodwa**. This sentence is **nto leyo ebangele abantu abaninzi baphulukane nobomi bobo** (something which results to the death of many people). In other words, the failure to solve the lime mine problem is one of the causes for the loss of life in the mine.

In one of the sections in the text the writer uses the conjunction **endaweni** (instead of) creatively to explain people's unavoidable urge to dig in the lime mine. In one of his sentences the writer highlights that the miners in Ndwedwe are inexperienced and unskilled and that they have no training for mining. However, he also explains (after the conjunction **endaweni**)

that these people will be stopped by nothing in their pursuit for digging lime in the mine. This conjunction appears in the following expression: **Akukho bembu bemigodi baqeqeshiweyo kulo mgodi, endaweni yoko abantu bangena kuwo babeke ubomi babo engozini** (there are no formally trained miners digging in the lime mine, instead people risk their lives in it daily). These people resort to putting their lives in danger so that they can survive, as this mine is their means of survival.

### Demonstratives

In the text on a dangerous lime mine the writer uses the demonstratives frequently in order to establish sentential links or clausal or phrasal relations in his text. The following demonstratives (which appear with certain nouns) occur in the text: **kulo mgodi, lo mhlaba, le kalika, le ntlama, le ntlekele**, and **olu phando** (this mine, this soil, this lime, this paste, this disaster, and this investigation). The first four demonstrative elements in the phrases **kulo mgodi** (in this mine), **lo mhlaba** (this soil), **le kalika** (this lime), and **le ntlama** (this paste) are used synonymously by the writer to refer to the mine and the lime found in it, which he mentioned previously in the text headline and main caption. When he uses these four demonstrative elements, the reader already knows that he is referring to the lime mine (**umgodi wekalika**).

The fifth demonstrative noun phrase, **le ntlekele** (this disaster), which is also mentioned above, refers to the accidents taking place in the dangerous lime mine. This demonstrative is used in the sentence **le ntlekele ayizange inqande uNtshangase ukuba angasebenzi kulo mgodi** (this accident never discouraged Ntshangase from working in this mine). **Le ntlekele** (this accident) here refers to the statement mentioned earlier in the text, that **inkosikazi yakhe yadilikelwa lilitye lomgodi** (a mine rock fell over his wife and killed her). One can also argue that the phrase **le ntlekele** refers to the dangers and accidents mentioned in the entire text.

Lastly, the writer uses the demonstrative phrase **olu phando** (this investigation) towards the end of the text. This demonstrative phrase refers to the one mentioned earlier in the text where the writer tells the reader that **iinkosi zenza uphando ngalo mmandla zize zibe nokusebenzisa iindlela zokhuseleko** (leaders initiated a proper survey of the area and

investigated safety mechanisms). The writer uses this demonstrative to point out the commitment of the community leaders in dealing with the problem of a dangerous lime mine in Ndwedwe, KwaZulu-Natal. In this discussion the reader will notice that the writer makes use of repetition. He repeats some of the words mentioned earlier in the text, and couples them with demonstratives to form a link to the expressions mentioned earlier, and to avoid redundancy. The writer does this specifically for the purpose of emphasizing certain expressions in the text. The aspect of repetition is the next element to be discussed in this work, and it demonstrates how certain words or expressions are emphasized by the writer.

### Repetition

The writer's use of repetition in this text aims at emphasizing the dangerous situation of the lime mine in KwaZulu-Natal. The words and expressions which the writer uses in the text justify this emphasis. The writer's frequent use of the phrase **abasebenzi mgodini** (mine workers), as well as its synonym, **abembi-mgodi** (miners) has a major purpose in the text, which is to remind the reader constantly about the theme or topical subject of the text. This phrase appears in the headline of the text, in the main caption, in one of the supporting captions, and in various places in the text. Besides constantly reminding the reader about the subject of the text, the recurrent appearance of the topical subject also helps the writer to organize the text under one theme, whilst helping the reader to follow the subject of the text in detail.

In the text the writer constantly repeats the phrases **lo mhlaba** (this soil) and **le kalika** (this lime) to emphasize the major reason behind mining indicated above in the topical subjects. The reason why miners risk their lives is to dig the soil or lime which is their sole means of survival. No matter how dangerous the mine is, that does not prohibit the miners to search constantly for the valuable lime soil. This is reflected in the expression that **uHloniphile wayesomba lo mhlaba ukuze akwazi ukuxhasa usapho lwakhe** (Hloniphile dug lime so that she could sell it to support her family).

Lastly, the writer repeats the verb **-fa** (die) constantly in the text, to explain the cases of death or the number of people who died in the mine. This verb appears in three verb phrases, which are: **bafa** (the die) in the headline, referring to the mines, **kufe** (died) in the main caption, and



**ukufa** (death), all referring to the death of the miners in the lime mine. In all instances the verb **fa** (died) is used alongside the subject **abembi-mgodi** (miners) in the following example: **kufe abembi-mgodi** (miners died). The repeated use of the word **kufa** (death) in the text emphasize frequent incidents of death in the lime mine of KwaZulu-Natal.

### Ellipsis

In texts, writers use the language elliptically to indicate continuation or an omission to a certain aspect, an issue or an ideology. In this case a set of three dots, "etc" (and so forth), pointers, square blocks at the end of articles, and dashes are used in texts to portray the element of ellipsis. Instead of using the following expression: **kulo mfanekiso** (in this picture), the writer makes use of pointers to link the captions and the pictures they refer to in the text.

On the other hand, a dash is used in the following example: **bephethe nje imihlakulo namagaba - masithi nantoni na ebukhali ukuze bakhuhle la matye** (carrying spades, hoes - just about anything sharp that would break up the porous rock). In this instance, a dash mark helps to minimize the list of things which the miners use when digging the lime. This list would have been a continuation to spades and hoes. This discontinuation of utensils (by means of a dash mark) is confirmed in the statement which follows from it, that is: **masithi nantoni na ebukhali** (let us say any sharp instrument). Lastly, the writer here also makes use of the rectangular dot to indicate an end or closure to his or her text. This dot is used to avoid the use of the expression **isiphelo setekisi** (end of text). In the above examples, it is clear that the writer has managed to limit his text by implying short act linguistic devices such as the ones indicated above.

### Collocation

Collocation relates to the juxtaposition or association of a particular word with another particular word(s). A clear definition of this text linguistic property is given in the analysis of article 4.1 and 4.2 above. Practical examples of this aspect would be "fish and chips", "Black and White", "cheese and wine", and so forth in English. In the text on the dangerous lime mine, there are few instances where the writer makes use of the element of collocation. This

aspect only appears in two cases where the writer makes use of idioms to describe the situation in the lime mine. These idioms are **ukubopha amabande** (to tie strings, that is, to make ends meet) and **ukusa iliso** (to take the eye, that is, to attend closely). In isiXhosa both the initial words of these idioms are always followed by their complement expressions. Without these complements, they lose meaning instantly. In other words, **ukusa** and **ukubopha**, will result to totally different meanings on their own, but when expressed with **iliso** and **amabande**, an overall meaning of each idiom will be recognized.

#### 4.6.3 Text coherence

Recall that the property of text coherence deals with the identification of the structure of the text and its chronology. As it is indicated in the previous analyses, this aspect will analyze the non-linguistic bases of coherence, the discourse theme, elements of subordination and coordination, use of inferences, and rhetorical patterns in the text on the dangerous lime mine.

##### Non-linguistic bases of coherence

In terms of non-linguistic properties of coherence, the reader's known writing conventions helps him or her to understand and identify the structure of the text and its chronological properties. The manners in which the text on the lime mine is written, is such that it does not deviate from the conventions followed or adhered to in the writing of magazine articles. This is one of the reasons why the reader of this text can follow its theme successfully. The first structural convention which is clear in the eyes of the reader is that of a bold headline with capital letters, and which is supported by five captions. The headline and its supporting captions serve to introduce the reader to the text. The reader of this text can also notice that the overall theme of this text is explained in the headline and captions. When the reader reads the content, he or she will already know what the text is about.

On the other hand, as in the case of the three analyses above, this text also appears in paragraphs, which form the overall structure of the text. It has to be realized that each of these paragraphs addresses a separate issue, which in fact links to the issue discussed earlier in the text. In this text, paragraphs are linked in this order: the initial paragraphs explain the lack of training and skill for the miners, the middle paragraphs discuss the dangerous or

hazardous situation of the lime mine. The first of these paragraphs even explains the death of one woman in the mine who was reported to be mining in order to support her children. Towards the end of the text community leaders investigate the problems in the mine, whilst discussing possible solution to its hazards.

This chronological relationship of paragraphs is also reflected in the way the writer begins or opens some of his paragraphs. For example, in one of the paragraphs, the writer begins with **Inkosi yalapho** (chief of this place). The phrase "this place" here serves as a link between this paragraph and the word "**eNdwedwe**" which is mentioned in the earlier paragraphs. Finally, the last paragraph of the text begins with **akubuzwa** (when he was asked), actually referring to Ngcobo, whose major role is leading the task team around the mine issue, is mentioned in the earlier paragraphs in the text. Through these links, the writer has succeeded in creating coherence in the text.

### Relevance

In terms of the property of relevance, focus is on the establishment of relations in the text. A chronological and coherent text can help the reader to identify some links in the text which will relate to his or her past experiences. This text also appeared in a South African based magazine, Bona, which addresses the issues faced by most of its readers in South Africa. At the moment, Bona is published in English and in African languages of South Africa, hence obtaining a good readership in South Africa. Its texts are relevant to the backgrounds of its readers, which also helps to keep readers attracted to the text. The text's relevance to the South African urban situation is reflected on one of the pictures which show women sitting in stalls selling lime and other goods in the streets. The caption underneath the picture **umhlaba uthengiswa kwizitalato zaseThekwini** (soil is sold in the streets of Durban), confirms this. Street hawking is one of the most common practices in urban South Africa, hence the argument that the text is relevant to the current South African situation in some way.

In addition to this, when the writer states, **abantu bomba lo mhlaba ukuze bakwazi ukuxhasa iintsapho zabo** (people dig this soil so that they can support their families). This reflects the backgrounds of many readers in South Africa in the sense that in the older days, and still today, most men and women could leave their families and go to mines and diamond

industries to work for money which they could use to support their families. Some of these people died in these mines due to lack of safety in them, which is similar to the case at the lime mine. Lastly, the text reveals that many people are unemployed in South Africa, hence they resort to mining for themselves. In reality, South Africa, like most SADC countries, has a high rate of unemployment. Considering the above arguments, it is clear that the writer of this text succeeded in portraying the backgrounds of his readers through excellent language use in the text.

### Elements of subordination and co-ordination

The main areas of analysis in terms of the property of subordination and co-ordination involve the analysis of the comparison and restatement in the text. The issue of comparison will be discussed briefly as it overlaps with the element of comparative cohesion discussed earlier in this analysis. In the main caption of the text, the writer makes use of the word "**abanye**" (the others) to express comparison in the text. This word **abanye** (the others) reveals that there are two groups of people, those who believe that the mine is dangerous, and have stopped digging lime as a result, and on the other hand, there are those who are determined to continue digging lime despite the dangers identified in the mine. This comparison appears in the following statement: **Kufe abembi-mgodi kumgodi wekalika, phofu ke abanye abembi emgodini baqhubeka bebubeka ubomi babo engozini** (Miners have died in the lime mine, but the others still continue to put their lives in danger). This explains that whilst one group is scared to dig for lime, because of dangers in the mine, the other is determined to continue digging, as this is their sole means of survival.

The second element of subordination and co-ordination is restatement. This element is linked to the property of repetition discussed above in 4.3.2.5. In this aspect, consideration is on restated words, phrases, clauses or elements in the text and why the writer uses them. In this text the writer restates the following noun phrase **abasebenzi emgodini** (mine workers) and **abembi-mgodini** (miners) with the purpose of emphasizing the topical subject of the text. The writer here also repeats the following demonstrative noun phrases **lo mhlaba** (this soil), **le kalika** (this lime), **le ntlama** (this dough) in order to explain the reason behind mining. It is because of lime that these people work in the mine. Lastly the writer restates the noun phrase **le ntlekele** (this accident) to reveal recurrent mishaps or dangers in the mine. This text ends

with the noun phrase **olu phando** (this investigation), which is aimed at identifying the causes for recurrent accidents, as well as trying to minimize them. Notice that this element of restatement helps the text to adhere to one theme, whilst linking different sections of the text at the same time.

### Use of inferences

The use of inferences contributes a great deal to the coherent structuring of a text. In this aspect new information is connected to the information already stored in the mind of the reader. A number of inferences are also identified in the text on the dangerous lime mine. The examples presented below explain and emphasize the theme of street dwelling further. In the text the problems and dangers associated with the mine are described in the following sentences or expressions: **Akukho bembi bemigodi baqaqeshiweyo** (none of the miners are trained or equipped with mining skills), **akukho zilumkiso zokhuseleko kulo mgodi** (there are no safety precautions in this mine), **xa udilika umgodi abantu bangwatyelwa apho bephila** (when the mine collapses, people are buried in there alive).

The above examples manifest inferences whilst they describe the hazardous situation of the lime mine in KwaZulu-Natal. These inferences occur in different sections of the text, thereby helping the reader to follow the gist or theme of the text. It can be argued therefore that these inferences have succeeded in linking different sections of the text, whilst maintaining the theme of the text throughout. However, besides putting more emphasis on the dangers in the mine, the inferences mentioned above also explain the risks taken by the unskilled miners of KwaZulu-Natal.

### Rhetorical patterns within coherence

In terms of the aspect of rhetorical patterns, analysis is done of rhetorical patterns such as problem-solution, argument-exemplification, comparison-contrast, and cause-effect. These patterns have been dealt with thoroughly in the first three analyses. In the case of this analysis, only the prominent rhetorical patterns in the text on lime mine will be highlighted. In this text it is easy for the reader to identify the problem-solution pattern. The writer discusses the problem of death in the lime mine, and sentences such as **abembi-mgodi mabombe**

**ngokukhuselekileyo** (miners must dig safely) contribute towards suggesting solutions to the problem. Once they dig safely, more lives can be safe.

In this text, the pattern of comparison-contrast occurs in the main caption, where the writer states that **kufe abembi-mgodi, phofu abanye baqhubeka bebubeka ubomi babo engozini** (miners died, whilst others continue to put their lives in danger). What the reader can identify in this sentence is a contrast or paradox. This results from the fact that if the mine situation is dangerous, people are expected to distance themselves from it, but in this case, they do the opposite, because most of them continue with mining just to make sure that they support their families from the money they generate when selling lime.

On the other hand, the pattern of cause-effect is identified in two instances. First, the writer states **bafuna ukulala bedlile** (they want something to eat) - cause, **baphela bebeka abomi babo engozini** (they end up putting their lives in danger). In other words, it is because of poverty that these people resort to risking their lives in the dangerous lime mine. Secondly, cause-effect appears in the following expression from the text: **Ukufa kwabembi-mgodi ababini kubangele iinkosi zibe nokwenza uphando** (the death of two miners persuaded the local leaders to conduct an investigation). In other words, it is the death of miners [Cause], which prompted the local leaders to think of safety measures for the mine [Effect].

Lastly, the pattern of argument-exemplification is also evidenced in the text. In this text the counter-argument to the death in the lime mine (main argument) is that this mine is also helpful to the citizens of the remote and destitute village of Ndwedwe. The example sentences which demonstrate the positive perspective of this mine are the following: **Ndondla ndikwafundisa abantwana bam ngemali endiyifumana ngokomba lo mhlaba** (I support my children and finance their education with the money earned from digging the lime), **ikalika inyanga iintlungu zesisu** (lime heals stomach pains), and **ikalika isetyenziswa ekuthetheni nezinyanya nasekwenzeni iyeza elisiwasho** (lime helps when communicating with ancestors and it also forms holy water to produce 'isiwasho' (herb for cleansing the body from evil)). The rhetorical patterns discussed above contribute to the coherent structuring of the text, which gives the reader a clear picture of the dangerous situation faced by the mines in the lime mine of KwaZulu-Natal.

#### 4.6.4 The lexicon

##### Lexical choice as a reflection of communicative purpose

In terms of the property of lexical choice, the choice of particular lexical items such as verbs, nouns, and sentence-initial elements which are used by the writer in the text are considered. The main reason behind the use of these lexical items is to achieve a specific communicative or social purpose.

##### Choice of sentence-initial elements

The aspect of sentence-initial elements plays a major role towards establishing some form of interaction between the reader and the writer. After reading the initial position of the sentence, the reader can figure out what the writer will write about in the text. The text which is analysed here begins with **Abasebenza emgodini** (mine workers), and this enables the reader to assume that whatever is discussed in the text, has got something to do with mine workers. This is true in the sense that everything that is discussed in this text relates to the dangers faced by mine workers in the lime mine of Ndwedwe, KwaZulu-Natal. This topical subject or sentence-initial element is used again in one of the captions. In this caption it is used to highlight the reason behind the occurrence of dangers or accidents in the lime mine. The use of improper or wrong equipment like spades and hoes seem to be the cause for accidents in this mine. This is reflected in the following expression: **Abasebenzi emgodini baxobula elityeni besebenzisa amagaba nemihlakulo** (The mines chip away at the rock face using hoes and spades.)

In this text the writer reveals the dangers and accidents which face miners in the lime mine. Most of his sentences begin with expressions which confirm the occurrence of such accidents. For example, the writer begins one of the sentences with the phrase **Le ntle kele** (This tragedy), when referring to the collapse of a rock face which killed a woman in the mine. In one of the opening sections of the text the writer begins his sentence with the clause **ngokungafani neminye imigodi** (unlike other mines), to emphasize the fact that the conditions in the lime mine are completely different to those of the other mines in Johannesburg, which are taken care of. Unlike the other mines, this mine is not safe, it is in

the outskirts of KwaZulu-Natal, its workers are not trained, and it does not have the required digging equipment. Lastly, the dangerous mine situation is confirmed in the sentence which begins with **ngesithonga nje esinye** (with one blow). The writer uses this to explain that the mine is so insecure or unsafe that its rock plates will collapse from a single blow. Sentence-initial elements relate to acceptable sentence structure and writer-reader interaction in the text. This property can contribute well to the readers' understanding of the text.

### Choice of verbs

In the text on the lime mine, the verb **-fa** (die) is used frequently to outline recurrent incidents of death in the lime mine of Ndwedwe, KwaZulu-Natal. This verb appears in different linguistic forms in the text. First, it is used in the headline, in the present tense or continuous mood as **bafa** (they die), followed by **mihla le** (on a daily basis). The clause "on a daily basis" confirms continuity in the cases of death in the mine, hence the use of a verb in the present continuous tense or mood. Secondly it is used in the past tense form **kufe** (there died), in the main caption, when the writer explains that miners have died in the lime mine of Ndwedwe. Thirdly, this verb appears in the infinitive **ukufa** (to die) to indicate frequency in the death incidents in the lime mine. Lastly, the writer uses the synonym of **ukufa** (to die), which is **ukusweleka** (to die), to emphasize sorrow and pain faced by the miners and their families who depend on the lime mine for survival. This verb is followed by the adverb **kabuhlungu** (painfully), to explain the painful way in which people die in the mine. Some of them are smashed to death by rocks when the mine collapses. The writer confirms the collapse of the mine when he uses the verb **ukudilika** (do collapse) or **ladilika** (it collapsed) in one of the captions and in the text body. He uses this verb to explain the way in which people die in the mine. It can be argued therefore that there is a link between the verb **ukudilika** (to collapse) and **ukufa** (to die) in this text. Deaths in this mine result from its **ukudilika** (collapse). Lastly, the writer makes use of a couple of verbs to indicate the usefulness of lime from the mine. These verbs appear in different sections of the text and are in the infinitive mood. The first one is **ukuphila** (to survive), to express the idea that lime is the means of survival for the unemployed masses of Ndwedwe. The second verb used in the text is **ukondla** (to feed), followed by **ukuxhasa** (to support) and **ukuthengisa** (to sell). These verbs are used to express the idea that lime is sold by the miners, so that they can use the money to feed their families and to support their children in everything they need.



#### 4.6.5 Cognitive move structure

In order for writers to achieve communicative purposes in their texts, they make use of certain structural rhetorical moves. When the reader examines the discourse structure of the text, such moves can be identified. In the text on the lime mine, there are a few moves which can be identified. The first identifiable move here is giving an overview of the circumstances which lead to deaths or accidents in the lime mine. These circumstances are revealed in the following statements from the text: **Akukho bembu bemigodi abaqeqeshiweyo** (there are no trained miners), **Akukho mithi yokuxhasa uphahla lomgodi** (there are no trees to support the roof of the mine), **bomba ngemihlakulo namagaba endaweni yoomatshini bokomba** (they dig with spades and hoes) instead of digging with machines, and lastly, **lo mgodi awunakhuseleko** (the mine is not safe).

The second move follows on the first one, as it suggests some improvement on the conditions of the mine, based on its hazardous situations. The improvement of the mine situation is reflected in the following expressions in the text: **ukusetyenziswa kweendlela zokhuseleka** (implementation of safety measures), **ukubandakanyeka kukaMasipala kukhuseleko lwemayini** (the involvement of the municipality in creating safety in the mine), **ukufuduswa kwemizi emazantsi komgodi** (relocating or removing the houses below the mine), and **kuziswe oomatshini bokwemba** (bring machines which are suitable for digging in the mine).

Thirdly there is an appeal for the readers' sympathy in several sections of the text. In his arguments the writer justifies the digging of lime irrespective of dangers in the mine. In these arguments he makes it clear that people cannot stop the mining, as this is their only means of survival. The reader also learns from the text that most of these mines sell the lime balls to the tourists and the public in the streets of Durban. The money which they generate from this is used for supporting their families. In the following expressions from the text: **uHloniphile wayesomba lo mhlaba ukuze akwazi ukuxhasa usapho lwakhe** (Hloniphile dug lime so that she could support her family), **ikalika ithengiselwa oosokhemisti** (lime is sold to the chemists), **kuNtshangase, ukuthengisa ikalika kuphela kwendlela yakhe yokuphila** (for Ntshangase, selling lime is his only means of survival), the readers' conscience is touched in

order to sympathize with the miners. What the writer is putting forward here is the idea that if these miners are stopped from mining, it will mean taking away their daily bread.

The last move here appears towards the end of the text, and encompasses questioning the authorities. The questions raised and the concerns forwarded in the text are directed to the authorities of Ndwedwe (KwaZulu-Natal), based on their plans to save people's lives in the unsafe lime mine. One of these concerns is raised when one of the rural kings confirms the terrible loss of life in the mine (**uvakalise ukufa kabuhlungu kwabantu kulo mgodi**). The writer also highlights that the leaders have been discussing the mine situation for quite some time, but surprising enough, **abade bafikelele kwiziphumo ezinika umdla** (their meetings are still fruitless). According to the writer, it is this failure or delay to arrive at fruitful solutions pertaining to the problems in the mine **ebangela ukuba abantu abaninzi baphulukane nobomi babo** (which results to more lives being lost). The failure of the authorities to provide safe and conducive measures for the miners is even depicted in the main picture, which shows two women digging with hoes and standing barefoot in the mine. In this picture the writer has succeeded in depicting the manner in which the miners risk their lives.

#### 4.6.6 The What Parameter

In terms of this aspect, the focus is on the text's content, genre, and register. The content of the text on the lime mine near Ndwedwe in KwaZulu-Natal revolves around the dangers and hazards encountered by the people in this mine. There are sentences from the text which are explanatory of the content of this text. For example, **kulo mgodi akukho zilumkiso zokhuseleko yaye ngesithonga nje esinye uyadilika umgodi ungcwabele abembi apho** (there are no safety precautions at the mine, and just with one blow, the mine collapses and buries all the miners inside). As regards the type of genre, this text is an informative text in the sense that it informs the reader about the poor conditions under which the people of Ndwedwe work in the lime mine. In terms of register, the text is written formally, as a result of its public status. A contributing factor to this is that it has to meet the requirements and standards set for the publishing of public magazines.

#### 4.6.7 The To Whom Parameter

In terms of this parameter, the main issue is the role of the audience in the generation and innovation of meaning in the text. When a writer produces a text, he has a certain target audience in mind. It is this audience which shapes the manner in which the writer writes the text. With regards to the text on the lime mine, the writer produced this text for the South African audience, in order to inform them about the dangers encountered by the people in the mine. However, it could be argued that the writer's primary target audience are the officials in the Department of Public-works, or the royal leaders in KwaZulu-Natal. He has targeted them with the aim of convincing them to act soon and do something to protect the poor mine workers of Ndwedwe. This is revealed in the statement made by the minister of Labour, that **le meko kufuneka isiwe iso** (this situation must be attended to seriously). The writer also targets the miners in this text, as he quotes the minister of Public-works when advising the workers **ukuba basebenze ngokukhuselekileyo** (to dig safely and cautiously). After reading this text, miners are expected to respect the minister's advice and to start working cautiously in the mine. The writer of the text also succeeds to transfer his or her information to his audience, as he has written his text in a language which is understood by most of the miners. In KwaZulu-Natal, Bona is published in isiZulu, which is the majority language in that province.

#### 4.6.8 The For What Purpose parameter

In the text on the lime mine there is some information which the writer wants to convey to his readers. However, after careful reading of this text, it is clear that the writer brings to the readers' attention the poor conditions under which the unskilled workers dig in the lime mine of Ndwedwe. In other words, the writer informs the reader about the dangerous situation of the lime mine. In this text we also get another purpose which contributes to the content of the text. In this text some of the readers, especially those who dig in the mines, are advised and cautioned about the safety measures in the mines. This is confirmed in the following statement from the text: **Makubekho imithi exhasa uphahla lomgodi yaye kufuneka abembi-mgodi bombe ngokukhuselekileyo** (the mine needs wooden support to minimize danger, and that people must dig cautiously). All in all, the writer of this text informs the reader about the mine, whilst advising and cautioning a specific audience at the same time.

#### 4.6.9 The Why Parameter

What the reader looks for here are the writer's underlying intentions in the text. In other words, when reading the text, a reader identify the writer's aim hidden between the lines in the text. One of the writer's underlying intentions in this text is that he aims at exposing the KwaZulu-Natal authorities for their failure in doing something about this mine which has resulted in the death of many people. Some of these leaders are so ignorant that they even deny the knowledge or awareness of the conditions in the mine. One of these leaders is quoted as saying that "**andazi nto ngemeko yomgodi**" (I am not aware about the conditions in the mine). Another underlying intention by the writer in this text is on the manner in which it reveals the effects of unemployment to the reader. It is stated clearly in the text that most miners are prepared to risk their lives in the mine, as it is their only means of survival.

#### 4.7 ANALYSIS OF ARTICLE FIVE: "MAKUBEKHO INTO EYENZIWAYO NGESI SIBHEDLELE!" BATSHO ABAHLALI. ("INVESTIGATE THIS HOSPITAL!" SAY RESIDENTS.)

##### 4.7.1 Functional Sentence Perspective: Informational Structure

###### Topic-comment analysis

As was pointed out in the above four analyses, when a topic expression within a sentence is complemented by a phrase or a clause, which expresses a comment to it, this phenomenon is referred to as topic-comment analysis. The topic subject of this text is **Isibhedlele iSt Margaret** (St Margaret Hospital). In the headline the element of topic-comment is revealed, although in this case, the comment **makubekho into eyenziwayo** (must be investigated) occupies the subject position. However, this does not change its role as a complement clause to the topical subject: **Isibhedlele iSt Margaret** (St Margaret Hospital). In one of the captions in the text, the word **abaguli** (patients), serves as the topical subject of the sentence, and its complementing clause **balinde ukunyangwa ngugqirha omnye qwaba** (wait for the only doctor to attend to them) is its comment.

In addition to this, there are a few sentences in the text content which demonstrate the element of topic-comment relations. For example, in the following opening statement of the content of the text **Ist. Margaret Hospital sisibhedlelana esincinane sasemaphandleni** (St. Margaret Hospital is a small rural hospital), the reader can easily identify the element of topic-comment analysis. In the above sentence, **Ist. Margaret Hospital** serves as a Topic, while **sisibhedlelana esincinane sasemaphandleni** (is a small rural hospital), is a comment to it. In this case, this comment serves to explain the structure of the hospital (which is the subject of this text). It is its size (i.e. small) and location (i.e. rural), which disadvantages it from adequate resources such as labour and medical facilities to assist the population of Mzimkulu. The manner in which the writer has used topic-comment construction gives the reader a clear picture of the reality of the situation in the neglected and deserted hospital of Mzimkulu.

### Topic-continuity

In this text the noun phrase **Ngesi sibhedlele** or **Kwesi sibhedlele** (about this hospital) or (in this hospital) respectively, is mentioned repeatedly by the writer. The repeated mention of this noun phrase accomplishes the realization of topic continuity. The subject or topic of the text, which is **isibhedlele iSt. Margaret** (St. Margaret hospital), is therefore emphasized in this continued use in the text. In this text topic continuity is realized in the headline, in the main caption (where the above phrase is repeated thrice), in the supporting captions and in several sections in the text. Once more, the writer uses the phrase **kwesi/ngesi sibhedlele** (in this hospital) repeatedly, in order to emphasize the subject or topic of the text to the reader. However, notice that the writer uses certain words or expressions in the text which have a similar meaning to **isibhedlele** (hospital). Recall that this is a common feature in topic continuity, as was indicated in the analysis of the first text on street children or homelessness. The words that are used here to refer to the same hospital are **isibhedlalana** (a small hospital), **esibhedlele** (in the hospital) and **iSt. Margaret** or **eSt. Margaret** (St. Margaret or at St. Margaret). This latter word reflects the way African languages, isiXhosa in particular, are used in urban settings, where African language speakers will pronounce English words as if they are African language words. This is usually done by attaching a nominal prefix (i), in front of an English word. Another purpose of the continued mention of **esi sibhedlele** (this hospital), as well as **iSt. Margaret** (St Margaret) is to inform and remind the reader about the actual name of the hospital dealt with in this text. However, to emphasize the name of this

hospital, the writer even makes use of two pictures in the text, which display the reference or name of this hospital. All in all, the writer's creativity can be acknowledged in this regard, as he does not only emphasize his topic through synonymous language use, instead, he clarifies his topic by displaying it further in the pictures appearing in the text.

### Topic-structure analysis

In terms of the aspect of topic-structure analysis, consideration is given to those linguistic elements used by the writer to support the main topic of the text. The main topic of this text is **Makubekho into eyenziwayo ngesi sibhedlele** (This hospital must be investigated), as it is reflected in the headline of the text. In this text there are various sections, sub-topics and captions, which are used by the writer to support this main topic. Negligence, which seems to be occurring at St. Margaret hospital, is revealed in different positions in the text. First, in the main caption the negligent situation of St. Margaret hospital is revealed in this statement: **Sishicilele inqaku ebelingokungakhathali kwabongikazi eSt. Margaret hospital** (we exposed the lack of care by certain nurses in St. Margaret hospital). In the same caption the reader is informed about the fact that **ibhinqa ebesele liza kubeleka lisweleke nomntwana walo kuba lingancedwanga kwesi sibhedlele** (a pregnant woman in advanced stages of pregnancy died after she was turned back by this hospital). This latter statement confirms the kind of injustice and negligence taking place in St. Margaret hospital.

In addition to this, the writer presents information which describes the appearance of the hospital. The manner in which this hospital is structured could be a contributing factor to its lack of competence with regards to serving its community. This information about the hospital therefore builds on the main topic of the text, which relates to the bad and negligent conditions of St. Margaret Hospital. When describing this hospital, the writer says **azikho izinto ezichaza ukuba sisibhedlele esi, njengoko sinezindlu ezimbalwa ezingooronta** (St. Margaret has no features of being a hospital, just a few thatch-roofed rondavels). In the main topic we learn that the hospital situation needs to be investigated. However, it is obvious that its poor conditions and lack of adequate facilities is the main point of concern for the investigating team. The major question which could result from this is: How on earth, does a hospital with conditions such as those mentioned above, serve its clients in a just, respectful, conducive, and healthy way. The use of all the above expressions such as 'negligence',

'unnecessary death', and 'poor facilities or resources' are reflective of the main topic, which is, investigating the way in which St. Margaret hospital operates. In other words, all the above problems need to be investigated thoroughly, a move which could result in the embetterment of St. Margaret hospital.

#### Given-new information

As regards the aspect of given-new information, the author usually introduces the information which is given, or known to the reader, and which is completely new information. This aspect will be discussed briefly as most theoretical issues have been dealt with in the preceding analyses. In most texts, given information is always presented in the headline. Likewise, the headline of this text appears in bold letters in order to fulfill the purpose of informing the reader, and actually attracting the reader to read the text. In this text, when the reader reads this given information "**Makubekho into eyenziwayo ngesi sibhedlele**" **Batsho abahlali** ("Investigate this hospital," Say residents), he or she feels invited into the text. Some readers will be challenged by such a statement to read the brand-new information which justifies the given information in the text. A reader of this text would want to read more so that he or she can discover the reasons as to why this hospital has to be investigated.

The following sentences, appearing in different sections of the text, serve as new information to the given information mentioned above: **ukwaliwa kwabantu esibhedlele kuba bengenamakhadi** (rejection of patients who are not in possession of cards in the hospital), **ukungakhathali kwabongikazi** (negligent nurses), and **ukwala kwabongikazi ukunceda izigulane** (reluctance of the nurses to help patients). When one reads these sentences, it becomes clear that this hospital and its patients is completely neglected, and something fruitful must come out of its investigation, so that those communities which depend upon it for health care services, can be served effectively. Considering the elements of analysis above, it could be argued that the writer of the text serves as the deliverer, the provider, or the giver of information, and the reader in this regard, can be viewed as the recipient of information (both given and new).

### Theme-rheme relations

Recall that the property of the aspect of theme-rheme relations relate to topic-comment analysis. In this text, a clear example of theme-rheme is demonstrated in the headline **Makubekho into eyenziwayo ngesi sibhedlele** (This hospital must be investigated). In this headline the clause **Makubekho into eyenziwayo** (must be investigated) is the rheme of the sentence. In other words, it is the move away from the writer's starting point, which is **Esi sibhedlele** (this hospital). The phrase **Esi sibhedlele** (This hospital) is not only the main point or theme of the sentence mentioned above, but it also serves as the subject or theme of the entire text. The rheme, which is 'investigate' the hospital (theme) will be conducted as a result of the lack of proper services in the hospital.

In most cases, the theme is placed in the topical subject position. For example, in the sentence: **ISt. Margaret Hospital sisibhedlelana esincinane sasemaphandleni** (St. Margaret hospital is a small rural hospital), the theme is "St Margaret hospital" (as in the case of the headline mentioned above), and the clause: "is a small rural hospital" is the rheme. This clause is embedded in the topical subject (St. Margaret hospital), as it explains the appearance and the location of this hospital.

On the other hand, a public hospital without patients is not a real hospital. It is because of this reason that patients who are ill-treated by the authorities or workers of this hospital are another subject of discussion in this text. In one of the captions in the text, the element of theme-rheme is reflected in the following sentence: **Abaguli balindele ukunyangwa ngugqirha omnye qwaba** (patients wait to be attended by the only doctor). In this sentence, **abaguli** (patients) is the theme, and **balindele ukunyangwa ngugqirha omnye qwaba** (wait to be attended by the only doctor) is the rheme, or further information to clarify the position of the clients in the hospital. In most cases, as it is indicated above, the reader will find out that the rheme serves to highlight or give a further explanation to the theme.

### Focus-presupposition relations

This aspect means that in a text, readers can get information which is highlighted, and information which is assumed, foregrounded or presupposed. Writers normally use pronouns



and subject or object agreements to express the aspect of focus-presupposition relations. In the following sentence: **Omnye ugqirha ngowamazinyo** (the other doctor is a dentist), the adjective **omnye** (the other one) is foregrounded or presupposed by the statement mentioned earlier in this section of the text. This statement is **kuphela kwam ugqirha kwesi sibhedlele** (I am the only doctor at this hospital), which serves as the focus of this section. Its role as the focus is realized through the knowledge that this lonesome doctor is explaining the reasons why most patients are not attended to.

The second example of focus-presupposition relation appears in the sentence where the Bona journalist relates the manner in which the nurses treated the deceased female patient. In the following sentence **Abongikazi bayinika intsimbi encinane ukuze iyikhalise xa umntwana sele eza kuphuma** (the nurses gave her a bell to ring when she feels the baby coming), the objectival agreement **yi** (it or her) in the verbs **iyikhalise** (to ring it) and **bayinika** (they gave her) are presuppositions of the nouns: **intsimbi** (a bell) and **intombi** (a girl) mentioned earlier in the sentence. Also, in this sentence, the subjectival agreement **ba** (they) in **bayinika** (they gave her) and **balala** (they slept) is foregrounded by **abongikazi** (the nurses), which are the focus of discussion in this sentence.

Lastly, focus-presupposition relations occur towards the end of the text in the following example: **bebuya ngenye imoto emva kweeyure ezimbalwa** (returning with another car after a couple of hours). The focus of discussion here is Dlomo's effort to hire a car which will take a patient to St. Margaret hospital. This statement appears in one of the sections in the text. Towards the middle of this section, the writer states **bebuya ngenye imoto emva kweeyure ezimbalwa** (returning with another car after a couple of hours). The phrase **ngenye imoto** (with another car) is the focus of the sentence and is foregrounded by the information given to the reader earlier in the text, and that is, **imoto eqeshiweyo** (a car has been hired). In other words, the adjectival phrase used as the focus in the expression **ngenye imoto** (with another car) is foregrounded or presupposed by **ndaqesha imoto** (I hired a car). Through this element of focus-presupposition relations, referential links between words, phrases, clauses or sentences can be created in the text.

#### 4.7.2 Text Cohesion

In this aspect, discussion and analysis is based on all those factors which contribute to the chronological appearance of a text. These factors are: reference, substitution, conjunction, repetition, ellipsis, inclusion and collocation.

##### Reference

In the text on St. Margaret hospital the textlinguistic property of reference is evidenced in a number of sections. In this aspect the writer uses words or parts of speech which refer to previously mentioned sentences, sections or expressions in the text. In this analysis three examples of reference will be deduced from the text on St. Margaret hospital. Firstly, the absolute pronoun **bona** (them) in the following sentence, **baza bona baya kulala** (and they went to sleep), serves as a reference marker. It cohesively refers to the subject of the sentence: **abongikazi** (nurses), mentioned in the initial position of this sentence. In this case, the reference marker **bona** (them), is used with a clause, which reveals the misconduct and lack of work ethics and discipline displayed by the nurses of St. Margaret hospital. In this clause the writer describes how the nurses neglected a pregnant woman, who ended up giving birth on her own, without any help from them.

Secondly, the writer uses the locative (adverb of place) **apho** (there) as a reference marker. This reference marker is used twice in the following sentence: **Safika apho abongikazi basixelela ukuba abanakusinceda kuba ubengahlukuhli apho** (we were told that there was nothing the nurses could do because she did not go there for preliminary treatment). In both instances the reference marker **apho** (there) refers to the topical subject of the text: St. Margaret hospital. In the sentence which precedes the one with the reference marker **apho** (there), the topical subject St. Margaret is used. It is used in the expression: **imoto imbalekisele kwesona sibhedlele sifutshane, iSt. Margaret** (the car rushed her to the nearest hospital, St. Margaret). Despite the fact that St. Margaret was the nearest hospital for a woman with birth pains, the nurses refused to help her only because she was not in possession of the card from that hospital.

Lastly, the writer makes use of the reference marker **oko** (that), to refer to the preceding sentence or expression in the text. Initially, the only doctor in the hospital states that **asinazo iifowuni emizini yethu, nezo ziphathwayo** (we do not have home or mobile phones). As a continuation to this sentence, the speaker introduces his next sentence with a sentential pronoun **oko** (that) to make reference to the same sentence. In other words, the lack of proper services in the hospital is reflected in the use of **oko** (that), as this reference marker serves as the subject of a sentence which is descriptive of the fact that even doctors are not reached easily in this hospital. It is clear in the above example that the writer employs reference to avoid redundancy in the text.

### Comparative cohesion and substitution

Both these aspects also play a role in minimizing repetition of words or sentences in the text. Comparative cohesion and substitution are sometimes manifested simultaneously in sentences. For example, comparative cohesion is reflected in the duties of two doctors in this sentence: **Kuphela kwam ugqirha kwesi sibhedlele, omnye ngowamazinyo** (I am the only doctor in this hospital, the other one is a dentist). Comparison here is evident in the duties which are performed by each of the two doctors. Whilst Alphonso treats and does check ups on patients, the other doctor is a dentist. Substitution also appears in the above sentence, because the word **omnye** (the other one), is a substitution marker which occupies the position of the noun phrase **ugqirha wesibini** (the second doctor). The same situation applies to the use of **enye** (the other) as a substitute for **imoto yesibini** (the second car) in the text. This **enye** (the other) also serves as an element of comparison for the functions performed by the two cars. Firstly, the writer states **uDlomo uqeshe imoto eza kumbalekisa esibhedlele** (Dlomo hired a car to rush her to the hospital), and later, after this woman was rejected by the hospital officials, it is revealed that **saqesha enye eza kumgodusa** (we hired another one to take her home). In this sentence, **enye** (the other) is a substitute for **imoto yesibini** (the second car), and it serves to elaborate the contrasting purposes of the two hired cars, where one is hired to take her to the hospital, and the other one takes her home.

The writer also makes use of the conjunctive **kanti** (but) and the emphatic pronoun **bona** (them) to create comparative cohesion and substitution in the text. In the following expression from the text: **Oogqirha basRietvlei hospital bazamile ukunceda ubomi bakhe, kanti,**

**abongikazi baseSt. Margaret bona abazange bavume ukumnceda** (Doctors of Rietvlei hospital tried to save her life, but the nurses from St. Margaret hospital refused to help her), comparison and substitution can be found. The emphatic pronoun **bona** (them) in this sentence, is a substitute for **abongikazi** (nurses), and the conjunction **kanti** (but) is a comparison marker, which reveals the different ways in which the deceased pregnant woman was handled by the officials from Rietvlei hospital, as opposed to the unjust treatment she received from the dirty blood dripping hands of the St. Margaret hospital nurses. A further analysis on conjunctions is addressed in the linguistic aspect discussed below.

### Conjunction

This textlinguistic property of conjunction will be discussed by considering three prominent conjunctions, which the writer has used in this text. These conjunctions are **kodwa** (but), **kanti** (but), and **okanye** (or). The first conjunction, **kanti** (but), appears in the early sections of the text, and its purpose is to present varying or contrasting views as presented by the writer in the text. The reader will recall that the role of this conjunction has been discussed intensively in the text, where the elements of comparison and substitution were also highlighted. The contrasting statements which are revealed in the use of **kanti** (but) are **oogqirha baseRietvlei bazamile ukusindisa ubomi bakhe kanti abongikazi baseSt. Margaret abazange bavume ukumnceda** (Rietvlei doctors tried to save her, but the nurses from St. Margaret refused to help her). In other words, the writer uses the conjunction **kanti** (but) to express the ways in which the nurses from St. Margaret hospital disrespect or devalue human life, an attitude which is totally different to the one displayed by the dedicated officials of the neighbouring Rietvlei hospital (where patients are attended to efficiently).

The writer again uses the conjunction **kodwa** (but) to explain the tireless efforts of the Rietvlei hospital doctors to help a dying pregnant woman. The writer states that **Oogqirha bazenzile iinzame zokumsindisa, kodwa boyisakala** (the doctors did everything they could to save her, but she could not make it). In other words, it was too late to help her, as she traveled more time after being rejected by the nurses of St. Margaret hospital. The writer uses **kodwa** (but) to expose the negligence of the nurses. He states that **omnye umsebenzi uyamkhumbula uDlomo engena esibhedlele, kodwa uyaphika ukuba akazange ancedwe** (one of the workers confirms that she saw Dlomo entering the hospital, but did not

want to comment on her rejection). The question is, if Dlomo was not rejected, why did she run to Rietvlei hospital, and why did the doctors there have little time to save her, despite the fact that she first went to St Margaret for treatment?

Lastly, the writer uses **okanye** (or) in sentences to describe a list of things which the hospital lacks. The conjunction **okanye** (or) appears in the following sentence: **asinazo iifowuni emizini yethu okanye iifowuni eziphathwayo** (we do not have home or mobile phones). The writer's use of **okanye** (or) in this sentence serves to explain the doctors' lack of availability or the failure to reach them, so that they can be able to help the patients in time. In the above examples the writer has succeeded in creating links and overlapping arguments in his text through the use of conjunctions.

### Demonstratives

Demonstratives can be used for establishing reference and sentential links in the text. The headline of the text is **Makubekho into eyenziwayo ngesi sibhedlele** (This hospital must be investigated). In this headline the writer makes use of a demonstrative in a prepositional phrase **ngesi sibhedlele** (with this hospital), which also appears in different sections of the text, to refer or to point to St. Margaret hospital. For example, the writer uses the demonstrative phrase **Kwesi sibhedlele** (in this hospital) twice in the main caption, to refer to St. Margaret hospital. Towards the end of the text, the same demonstrative phrase is used to emphasize the hospital and to explain the low standards of St. Margaret hospital. This condition is expressed in this sentence: **ugqirha ukhalaze ngokubaphantsi komgangatho kwesi sibhedlele** (the only doctor in the hospital complained about the poor conditions in the hospital).

Towards the end of the text the writer uses the demonstrative in the prepositional phrase **Ngalo mbandela** (about this matter) to explain that a senior sister, who is allegedly involved in the scandal about rejecting a patient, is not available for comment when interrogated by the media. The demonstrative in the prepositional phrase **Ngalo mbandela** (about this matter) refers to Dlomo's rejection, for which a couple of nurses have to be interrogated or investigated, to see if they played a part in her death. Both demonstrative phrases mentioned above contribute to textual links as they point to, and refer anaphorically to the main noun

phrases denoting issues discussed in the text. These issues include amongst other things, the negligent nurses, and the death of a patient as a result of such negligence.

### Repetition

In this text the writer uses repetition to emphasize the topic or subject of the text. The phrase **Ngesi sibhedlele** (about this hospital) is repeated in all the sections of this text. Sometimes this phrase appears in a prepositional phrase as **kwesi sibhedlele** (in this hospital), to elaborate on the situation obtaining at this hospital. An example of this is found when the writer quotes a doctor as stating that **kuphela kwam ugqirha kwesi sibhedlele** (I am the only doctor in this hospital). This phrase also appears in the headline where the writer tells of the tragic death of a woman and her unborn baby as a result of ignorance at St. Margaret hospital. In this sentence the writer informs the reader about **ibhinqa ebesele liza kubeleka elisweleke ngenxa yokungancedwa kwesi sibhedlele** (a pregnant woman who died with her unborn baby after she was turned away in this hospital). In this case repetition is used to elaborate on the lack of resources and care in St. Margaret hospital.

This lack of resources is also emphasized by the writer's frequent reference to the noun **imoto** (car) in the text. This word appears several times in the text, and in all instances, it relates to the fact that people need to hire cars when they want to go to the hospital. In the next two sentences this situation is evident, **umalume waqesha enye imoto eza kumbalekisa esibhedlele** (Uncle hired a car which would rush her to the hospital), and below this sentence, uncle reports that he had to hire another car to the other hospital (**ndaqesha enye imoto eza kumbalekisa kwesinye isibhedlele**). What the reader can learn from this is that if the hospital was well resourced, it should at least have one or two ambulance vehicles to transport its patients. Once again, the writer here employs repetition to inform the reader constantly about the bad conditions of St. Margaret hospital in Mzimkulu. However, the problems experienced in this hospital are representative of the current state of affairs in all or most public hospitals in South Africa. This text therefore serves as a wake up call to the South African government, as well as to the people at large, to try and solve problems that exists in hospitals. This is an act, which can save a lot of people from dying unnecessarily.

## Ellipsis

In texts language is used elliptically when the writer uses certain devices indicating an omission from a sentence or an expression, of words needed to complete the construction or sense. For example, in all the supporting captions the writer omits the demonstrative in the phrase **kulo mfanekiso** (in this picture), by making use of pointers to direct the readers to the pictures. The writer explains and summarizes each of his seven pictures in the text with a caption. In addition to this, the writer makes use of a dash mark in one of his captions. The dash mark here is used elliptically to substitute the use of expressions such as **abantwana okanye amakhwenkwna amabini** (two children or boys). This dash appears in the following sentence: **lintsizana ezashiywa nguNompucuko Dlomo – uMlungisileli (5) noSandi (3)** (the sadness that Nompucuko left behind – Mlungiseleli (5) and Sandi (3). In this sentence the reader will also notice that the writer uses another ellipsis marker to shorten his sentence. Instead of using **oneminyaka emihlanu** (who is five years) and **oneminyaka emithathu** (who is three years), he uses numerals in brackets. When looking at the above discussion, readers will agree that the writer fulfilled one of the requirements of print media, as he has made use of an elliptic device to limit the length of writing of a report.

## Collocation

When a particular word is juxtaposed or associated to another word(s), it is referred to as 'collocation'. In terms of this property, the reader identifies certain words in the text which normally occur together, or which have a tendency to complement each other. In one of the captions a doctor from St. Margaret hospital tells a senior Bona editor about the bad conditions at the hospital. In his explanation of the situation at the hospital he makes use of the noun phrase with the relative clause **iimeko ezingaginyisi mathe** (poor conditions) which is an idiomatic expression. In isiXhosa language, **ukungaginyisi** (not being able to swallow) and **amathe** (saliva) are always used collocatively when one describes any situation or condition as unsatisfactory. In other words, the situation at St. Margaret is so bad that one cannot even be able to swallow his or her saliva (figuratively: will dislike this situation). If one attempts to use the verb **ukungaginyisi** (not being able to swallow) in isolation, it becomes meaningless or it sounds like an incomplete utterance, hence it always blends with **amathe** (saliva).

In addition to this, the writer uses **ukuthatyathelwa amanyathelo** (to take measures), as a strategy to solve the problems and the poor conditions at the hospital (as was indicated in the paragraph above). However, under normal circumstances, when an environment within the community is engulfed with ill-treatment, lack of discipline, misbehavior, and disrespect for human dignity, stringent measures are taken in order to solve the situation. In cases like these, the clause **ukuthatha amanyathelo** (to take measures) is always used. However, these words also blend with one another, as it will be syntactically and semantically incorrect to end an expression with **ukuthatha** (to take) and not use **amanyathelo** (measures) as its nominal complement. What the reader learns from this aspect is that the writer has used collocation devices to describe the problems at St. Margaret hospital, while on the other hand, he uses the same device to present solutions to this problem.

#### 4.7.3 Text coherence

It has been established that the property of text coherence plays a significant role in the identification of the structure, chronology and sequential ordering of the text. In other words, when a reader reads the text, he or she can feel its coherence and embedded flow, as the text sections will be linked or will follow one another logically. This textlinguistic property will be analyzed by considering the following aspects: the non-linguistic bases of coherence, the discourse theme, elements of subordination and co-ordination, the use of inferences and rhetorical patterns.

##### Non-linguistic bases of coherence

This aspect discusses the readers' known conventions, which enable them to understand and identify the structure of the text and its chronology. The text on St. Margaret hospital conforms to the conventions set for the writing of magazine and newspaper articles. For example, a major structural convention identifiable in this text is that it appears with a bold headline, which is written in capital letters, and it is supported by a main caption (which introduces the reader to the text), as well as seven other supporting captions. As the headline and all the eight supporting captions introduce the reader to the text, it becomes easy for the reader to predict the theme of the text content, which he or she will read.



Just by considering the layout of this text, the reader sees a well-structured text, appearing with separate paragraphs. These paragraphs address separate issues, with one paragraph or issue linked to the next, thereby contributing (or building up) to the overall theme of the text. For example, the first few sentences of the text introduce the reader to St. Margaret hospital and the way it is built. In the section following on this one, the writer reports on the negligent workers of the hospital, which is also discussed in the other preceding sections of the text. Throughout the middle sections of the text the writer discusses the problems found in St. Margaret hospital, and at the end of the text he makes some suggestions as to how these problems can be solved. For example, in the middle sections of the text, expressions such as **ukusweleka kwesigulane** (death of a patient), and **mnye kuphela ugqirha kwesi sibhedlele** (there is only one doctor in this hospital), are representative of the problems at the hospital. On the other hand, the expression **kuza kuthatyathwa amanyathelo aqatha kubenzi bokungafanelekanga** (the guilty parties will face stringent measures) is reflective of the initiative to solve the problems at the hospital.

Lastly, the writer's use of coherence strategies is reflected in the way he begins his lines or sections. One of his sections begins with the phrase **ngemini elandelayo** (the day after), to continue his discussion to explain what happened in the next day, as opposed to the incidents of day one. Furthermore, the writer begins one of his sections with **emva koko** (after that) to indicate a link or a continuation to the preceding statement. Through these elements, the writer has succeeded to maintain the link between his paragraphs, and this is an element which contributed more to non-linguistic coherence in his text.

### Relevance

A chronological text can help the reader to identify some links in the text, which will relate to his or her past experiences. Like the four texts discussed before this one, the text on St. Margaret is extracted from a South African based magazine, Bona. The issues discussed in this text, including its theme, are reflective of the life experiences of many people who live in the outskirts of South Africa. The writer quotes doctor Alphonsos in arguing that **mnye ugqirha kwesi sibhedlele yaye asifumaneki lula kuba akukho minxeba yonxibelelwano** (there is only one doctor at the hospital, and we cannot be reached easily due to lack of communication devices). In the light of the current situation at this hospital, such imbalances

or deficiencies can be found in all or most rural hospitals. A lack of resources and staff misconduct is common in urban public hospitals of South Africa as well. The writer's use of relevance is aimed at challenging those readers who are familiar with such situations as in the case of St. Margaret hospital, to think of possible ways to redeem this hospital of misery and recognizable negligence in it. To confirm this, the writer provides an example of a strategy, which can be adopted when abolishing misconduct in this hospital. He states that **makuthatyathwe amanyathelo aqatha kubenzi bokungalunganga** (stringent measures must be taken against the perpetrators or those who have no work ethics). Recently, in South Africa, government has elected commissions of enquiry or task teams to look at how the public services or enterprises are conducted and coordinated. Most of those who are negligent or corrupt are retrenched in public enterprises. From this information, the reader can see that this text is relevant to the South African situation in more than one way.

#### Elements of subordination and co-ordination

In terms of the elements of subordination and co-ordination focus is on the discussion of comparison and restatement in texts. The issue of comparison is discussed briefly as it overlaps with comparative cohesion discussed earlier in sub-section 4.6.2.2. In this text the writer makes use of the phrase **omnye ugqirha** (another doctor) to differentiate between the duties performed by the two doctors at St. Margaret hospital. This is reflected in the following lines from the text: **kuphela kwam ugqirha kwesi sibhedlele, omnye ngowamazinyo** (I am the only medical doctor at this hospital, the other doctor is a dentist). The same structural element of comparison is used in the phrase **enye imoto** (another car), when explaining the purposes for which the two cars were hired. First, the writer refers to Dlomo who says **ndaqesha imoto eza kumbalekisa eSt. Margaret** (I hired a car to rush her to St. Margaret). Secondly, Dlomo hires another car, which would do something totally different from what was done by the first car. In this case, he says **saqesha enye imoto eza kumgodusa** (we hired another car which would take her home). In both examples comparison is identified through the use of an adjectival stem: **nye** (other).

The second element of subordination and co-ordination, restatement, is reflective of the aspect of repetition discussed in 4.6.2.5 above. In this aspect consideration is given to restated words, phrases, clauses or elements in the text, and why the writer uses them. The

phrase **kwesi sibhedlele** (in this hospital) is restated four times in the text. The reason for this restatement is to emphasize this hospital and to explain or reveal the conditions at this hospital. For example, in one of the sentences in the text, the writer states that **ugqirha ukhalaze gqitha ngokubaphantsi komgangatho kwesi sibhedlele** (the doctor complained about the low standard of this hospital). In this text similar phrases to the one indicated above occur and are also reflective of the conditions at this hospital. Sometimes the writer uses the words **iSt. Margaret** (St. Margaret), and **ngesi sibhedlele** (about this hospital). The latter phrase is used when some measures or actions have to be taken against the hospital, or when it is talked about. For example, in the main caption the writer says **kukho izikhalazo ngesi sibhedlele** (there are complaints about this hospital), and in the headline it is stated that **Makubekho into eyenziwayo ngesi sibhedlele** (this hospital must be investigated). In this regard, restatement, like repetition, helps the text to adhere to one theme, as the writer uses it as a device to link different sections of the text, by restating certain key words.

### Use of inferences

This aspect connects new information to the information already stored in the mind of the reader. Inferences therefore play a major role as coherence-creating mechanisms. The following inference from the text contribute to the overall sequence of the text, whilst emphasizing the theme of negligence at St. Margaret hospital further. In the text the negligent workers of the hospital, as well as its bad conditions, are revealed in the following sentences: **Abongikazi baseSt. Margaret abazange bavume ukumnceda** (the nurses of St. Margaret refused to help her), **oogqirha abambalwa abakhoyo abafumaneki ebusuku** (the few doctors who work at this hospital cannot be reached at night). Both sentences are reflective of the main theme, or they remind the reader about negligence and poor conditions at St. Margaret hospital.

In addition to this, the writer sarcastically reveals a few other problems encountered in the hospital. When he informs the reader that **uDlomo uqeshe imoto yokumsa esibhedlele nokumgodusa udadewabo** (Dlomo hired a car to take his sister to and from the hospital), the writer is actually revealing the lack of resources at St. Margaret hospital. What seems to lack in this regard is transport for the patients, which is one of the major resources in any hospital. Lastly, the writer makes use of pictures to reveal the state of St. Margaret hospital. In

these pictures the reader sees a small hospital made of rondavel buildings (**oorontawuli**), and this is explained and confirmed in the text as well. In other words, the reader of this text is pushed or tempted to associate, as well as reflect the lack of transport and proper hospital buildings to the poor conditions at the hospital. These inferences are not only used to emphasize the theme of negligence to the reader, instead, readers are also exposed to the poor conditions or lack of resources at St. Margaret hospital.

### Rhetorical patterns within coherence

The following four rhetorical patterns, are identifiable in the text on St. Margaret hospital: argument exemplification, comparison-contrast, cause-effect, and problem-solution patterns. The first identifiable pattern here is argument-exemplification. The main argument of the text is **Makubekho into eyenziwayo ngesi sibhedlele** (this hospital must be investigated). In the text there are a number of sentences which exemplify the reasons why this hospital needs some investigation. Some of these example sentences are **ukungabikho kwezithuthi esibhedlele** (lack of transport at the hospital), **ukungabikho kweemfonomfono** (absence of telephones), and **ukulala kwabongikazi ngexesha lomsebenzi** (nurses who sleep during work hours). Through these sentences the reader can infer or deduce the reasons why this hospital should be investigated.

On the other hand, comparison-contrast is evidenced in two expressions in the text. First, the writer states that **kuqeshwe imoto yokubalekisa uNompucuko esibhedlele** (a car has been hired to take Nompucuko to hospital), and below this, it is revealed that **enye imoto iye yaqeshwa ukuze igoduse uNompucuko** (another car was hired to take Nompucuko home). Comparison-contrast here is illustrated in the purposes of these two cars, the first one **imbalekisa** (rushes her) to the hospital, whilst the second one **imgodusa** (takes her home). In addition to this, comparison-contrast appears again in the text, when the writer states that **oogqirha baseRietvlei bazamile ukusindisa isigulane, ukanti abongikazi baseSt. Margaret balile ukumnceda** (Rietvlei doctors tried to help the patient, whilst the St. Margaret hospital nurses refused to help her). The use of the conjunction **kanti** (but) emphasizes the ways in which Rietvlei doctors and St. Margaret hospital nurses differ in the handling of their work or duties.

The third rhetorical pattern, cause-effect, is also identifiable in the text. Firstly, this property is evidenced when the writer argues that **abongikazi bavalela isigulane sodwa baza baya kulala** (the nurses left the patient alone and they went to sleep) (cause), and later, below this statement, it is stated that **usapho lwaphulukana nomama walo emva kokuba engancedwanga esibhedlele** (a family lost its pregnant woman after she was not helped at the hospital). (effect). A similar case to this one in the text is also reflective of the writer's use of the cause-effect rhetorical pattern in the text. In this section the writer states that **abongikazi abazange bavume ukumnceda** (the nurses refused to help her) (cause), as a result **uNompucuko wasweleka wangcwatywa engazange ambeleke umntwana awayemthwele** (Nompucuko died before she could deliver her unborn baby), (effect). The reader learns from the above example sentence that it is the nurses' negligence (cause), which leads to the death of patients (the effect) at St. Margaret hospital.

The rhetorical pattern of problem-solution is evidenced in the following examples in the text: **Le yingxaki enkulu yaye iza kuphandwa ngokupheleleyo** (This is a big problem and it will be investigated thoroughly). The problem referred to here is the death of a pregnant woman, who was rejected by the nurses for not having attended at St. Margaret hospital for preliminary check-ups. In this regard, thorough investigation is a step towards providing solutions to the problem of negligence at St. Margaret hospital. All the above rhetorical patterns contribute to the coherent structuring of the text. They create links and some overlap between clauses and sentences in the text.

#### 4.7.4 The Lexicon

##### Lexical choice as a reflection of communicative purpose

In this aspect the choice of lexical items such as verbs, nouns, and sentence-initial elements are discussed. The writer makes use of these elements in the text, in order to achieve a specific communicative or social purpose.

### Choice of sentence-initial elements

The aspect of the use of sentence-initial elements by the writer contributes a great deal to the writer-reader interaction in the text. Once the reader notes the words in the initial position of the text, it is assumed that he or she can build a mental model about what the writer will talk about in the text. The text about St. Margaret hospital begins with the expression **Makubekho into eyenziwayo** (let there be an investigation), and after reading this expression in the initial position, the reader of this text is prompted to assume that the text will deal with some issues of misconduct, which will result in an investigation. In addition to this, the writer begins the first sentence of the text content **iSt Margaret** (St. Margaret), to highlight the subject of (investigation) or his writing to the reader. Once more, after reading the headline, which appears with the phrase **ngesi sibhedlele** (about this hospital), the reader of this text can assume that the initial position of the text content, (St. Margaret), is the hospital referred to in the headline. However, everything that is discussed in this text is in fact about St. Margaret hospital. Also, this sentence-initial element, 'St. Margaret', occupies the position of topical subject in the text.

In one of the sentences in the text, the writer begins with the word **kutshanje** (recently). This word serves as a sentence-initial position of the expression: **Kutshanje sikhuphe ibali lentombazana eyayinenimba eyavalelwa yodwa ngabongikazi** (recently we reported on a young girl, who was locked up in isolation by the nurses, in her advanced stages of pregnancy). The writer's purpose of opening this sentence with the temporal adverbial **kutshanje** (recently) is mainly to inform the reader that incidents of negligence are still taking place and continue to affect people's lives in most public hospitals of South Africa.

Lastly, one of the captions begins with the noun **abaguli** (patients). In the text, the writer introduces the hospital patients as the subjects or victims of negligence at St. Margaret hospital. In this caption the writer states that **abaguli balindele ukunyangwa ngugqirha omnye, maxa wambi baxelelwa ukuba akakho** (patients wait for the only doctor to attend them, and sometimes they are told that he is not available). After reading this caption, the reader will assume that the text reveals incidents of negligence and lack of proper care for the patients of St. Margaret hospital. Considering the above discussion, it can be argued that the sentence-initial element contributes positively to acceptable text construction, whilst enabling

the reader and the writer to interact successfully in the text. Overall, this aspect contributes a great deal to the readers' understanding of the text. For example, when the reader reads about lack of infrastructure and misconduct at St. Margaret hospital, he or she now understands why the writer opens the text with the word 'investigation'. Lack of facilities and corruption will be investigated in order to come up with strategies to put an end to the malfunctioning taking place at the hospital.

### Choice of verbs

In the text on St. Margaret hospital the writer uses four overlapping verbs to describe the current situation at this hospital. These verbs are **usweleke** (died), **ukusindisa** (to save), **ukumnceda okanye ukusinceda** (to help her or them), and **ukuphanda** (to investigate). An overlap between these verbs is reflected in their meanings and contribution to the theme of the text. The reader is first introduced to **ukusweleka kukaNompucuko** (the death of Nompucuko), whom the doctors of Rietvlei hospital tried to **ukusindisa** (save). It is in fact the unwillingness of the St. Margaret nurses **ukumnceda** (to help her), which resulted in her untimely death. It is indeed this negligence and other forms of misconduct which must be investigated (**eziza kuphandwa**) at St. Margaret hospital.

The first verb, **sweleke** (died), appears in the main caption and in several places in the text. The reason why the writer has used it repeatedly is to explain the impact of misconduct in St. Margaret on people's lives. In the text the writer continually uses this verb by making use of its synonyms such as **ukushiya** (to leave the loved ones through death), and **uphulukene nobomi** (has lost her life by dying). The second verb, **ukuphulukana** (to lose), is more explanatory of the situation at St. Margaret hospital, because Nompucuka actually lost her life in the negligent hands of the St. Margaret hospital. In the middle section of the text the writer explains that she died despite the struggle and the hard work by the doctors of Rietvlei hospital who tried **ukusindisa ubomi bakhe** (to save her life). This struggle to save her comes after **abongikazi besala ukumnceda** (the nurses refused to help her). The verb 'nceda' (help) is used contradictory or negatively here. Instead of helping the patient, the nurses refuse to help her for unnecessary reasons such as not possessing the card, which associates her with this hospital. Towards the end of the text the writer uses or highlights the verb **ukuphanda** (to investigate), to let the reader know that the acts of misconduct will not be

ignored, but will be dealt with accordingly. The verb '**ukuphanda**' (to investigate), also serves as an answer to the concern of those people who state in the headline that **Makubekho into eyenziwayo ngesi sibhedlele** (Something must be done about this hospital). In other words, investigating the hospital is a step towards doing something and rooting out acts of corruption at the hospital. Government's accountability to the people is reflected in the willingness to investigate St. Margaret hospital.

#### 4.7.5 Cognitive Move Structure

In order to achieve certain communicative purposes in texts, writers often make use of structural moves. These moves are sometimes reflected of the discourse structure of the text. The first identifiable move in the text on St. Margaret is describing the conditions of the hospital. In this move the writer informs the reader about the poor conditions of St. Margaret hospital. There are a few sentences in the text, which reveal these conditions. For example, in the first sentence of the content section, the writer states that **iSt. Margaret sisibhedlelana esincinane sasemaphandleni onokuqale ucinge ukuba yindawo yokugcina izilwanyana zasendle** (St. Margaret is a small rural hospital, that looks more like a game reserve than a hospital). In this description the reader gets a clear picture of a deserted hospital with old and rotten buildings, which lacks most of the resources found in normal hospitals.

The second move in this text is concerned with the writer's ability to reveal negligence at St. Margaret hospital. It is in this rhetorical move that the writer describes the ill treatment of some of the patients at the hospital. In one of the sections in the text, the writer reports that **isigulane esasinenimba savalelwa sodwa ngabongikazi, baza bona baya kulala** (an expecting woman was left alone by the nurses who went to sleep afterwards). Towards the end of the text, the writer states that this same neglected patient **wafa wangcwatwa engazange ambeleke umntwana awayemthwele** (died and was buried before she could give birth to her baby). Her friend is depicted in one of the pictures in the text, pointing at her grave in the hospital premises. It is indeed as a result of this negligence at St. Margaret hospital that this pregnant woman died with her unborn baby.

In the third move the writer appeals for the readers' sense of sympathy, and this is reflected in two of the pictures and their captions in the text. In the first picture the writer depicts two



boys whose mother is deceased as a result of negligence at St. Margaret hospital. When the reader considers these boys, he or she will see poverty, misery, and fear written in their eyes. Firstly, the way they look at the camera reveals their fear for it (the camera), and at the same time this fear could be a sign of a desperate need for help, safety, and protection. Without their mother, all of the above issues are difficult to get. However, it is now up to a sympathetic reader to give any kind of support to these children. Just by looking at their appearance a reader cannot doubt the fact that these children are suffering, or live under difficult circumstances. In another picture a deceased woman's friend points at her grave near the hospital. When Nompucuko died, the hospital workers buried her without informing her relatives about the incident. It is because of the merciless and senseless acts like these that the reader of this text is touched or moved to support the people of Mzimkulu, who are the victims of misconduct at St. Margaret hospital. A sensitive reader can be angered by the senseless act mentioned above, which could result into his or her involvement in the investigation against St. Margaret. In this way the reader will be trying to contribute to the betterment of this hospital. From these arguments, it could be stated that the writer has succeeded in appealing to the readers' sympathy in the text.

The last move in the text is, implementing measures against misconduct at St. Margaret hospital. If you look at the above moves, as well as their supporting expressions in the text, such as "a hospital which looks like a game reserve", "patients who are left alone to die in the hospital dormitories", and "patients buried without following the right channels", you will agree that this hospital needs to be investigated, and that drastic measures need to be taken against it. This is the only way with which misconduct can be abolished in this hospital. A sentence from the text, which confirms this move is **abenzi bokungalunganga baza kuthatyathelwa amanyathelo aqatha** (stringent measures will be taken against anyone found guilty or alleged to be failing to perform his or her duties accordingly). It is through the implementation of such measures that the miserable situation at St. Margaret hospital can cease to exist, instead, and this is something, which can contribute positively towards the improvement of services at this hospital.

#### 4.7.6 The What Parameter

The content of this text is about the poor conditions of St Margaret Hospital, which is situated in Mzimkulu, near KwaZulu-Natal. Everything that the writer discusses in the text explains the poor conditions and the lack of infrastructure in the hospital. The headline of the text **Makubekho into eyenziwayo ngesi sibhedlele** (Investigate this hospital), is in itself representative of the fact that something wrong is taking place in this hospital. The following statement from the text: **sisibhedlele esincinane onokucinga ukuba yindawo yokugcina izilwanyana** (it is a small hospital, which looks more like a game reserve), serves as evidence that the conditions in this hospital are not conducive at all. The fact that this hospital has few buildings, one doctor, no telephones, and no transport facilities confirms the lack of infrastructure in it. On the other hand, this text represents an expository genre (an exposition), in the sense that it presents arguments in revealing the poor working conditions at St Margaret hospital, as it is stated above. Lastly, the text is produced through formal writing, a register variable, which is reflective of a magazine publication that is produced for the general public.

#### 4.7.7 To Whom Parameter

The last sentence of the parameter discussed above explains that the target audience of the text is the general public of South Africa. The reason why the name of the country is specified is due to the fact that the magazine, *Bona*, is produced in four of the official languages of South Africa. These are English, isiZulu, isiXhosa, and Sesotho. The writer's background knowledge is shared with his readers. The writer of this text is Ponko Masiba, a South African, and his readers are also South Africans, who are also knowledgeable of poor working conditions in all public hospitals in South Africa, both urban and rural. This shared knowledge results from the fact that misconduct and lack of resources in the public sector has become a highly debated issue in the South African media. On a different note, the writer might also be targeting or intending to reach a certain readership in his text. In this case it could be the minister of Health in KwaZulu-Natal, or the hospital authorities, with the aim of touching their conscience as regards the poor conditions at the hospitals. After reading this text, the writer expects his target readers to respond positively and do something about the shambles at St Margaret hospital.

#### 4.7.8 The for What Purpose parameter

When discussing this parameter, the writer will attempt to answer to questions. These questions are: What does the writer attempt to communicate in the text, and what specific intentions or information does he want to convey to the reader. The main purpose of this text is to expose misconduct on the part of the St Margaret hospital nurses. Disrespect for human dignity and lack of work ethics displayed by these nurses is revealed in a number of sentences in the text. One example is revealed when the writer states that **intombazana yavalelwa yodwa kwiwodi yokubeleka ngabongikazi baza baya kulala** (a pregnant woman was left alone by the nurses in her advanced stages of pregnancy, these nurses went to sleep afterwards). When the residents call for the investigation of this hospital in the headline, they are actually referring to the hospital's poor services to its patients. This hospital's lack of capacity is again revealed in the following statement from the text: **uNompucuko waliwe ngabongikazi baseSt Margaret, waza wasweleka wangcwatywa engakhange ambeleke umntwana wakhe** (Nompucuko was rejected by the St Margaret hospital nurses, as a result she died before she could even give birth to her baby).

#### 4.7.9 The Why Parameter

When reading the text on St Margaret hospital, the reader can identify the writer's underlying intentions in it. These intentions differ from those expressed in the main purpose of the text, such as "describing the poor conditions of the hospital, revealing the nurses' negligence of the patients, and suggesting the implementation of strict measures against the offenders or violators of human (patients) rights. When reading the text, the reader can feel that the writer appeals to him or her in some way. It is indeed this appeal which encourages the reader to sympathize, as well as think of possible ways to support St Margaret hospital. This can be done by donating money to the hospital, are taking part in protests aimed at fighting corruption, negligence and misconduct, which some of the nurses practice in most public hospitals. In addition to this, the reader is made to realize the bad state of affairs in South African hospitals. After reading this text, what crosses the readers' minds is what will convince the government to believe that the hospital services are occupying the worst position amongst all public services, in order for them to start doing something to rectify this situation.

## 4.8 SUMMARY

The purpose of this chapter was to explore isiXhosa magazine texts of the human rights genre, in order to identify linguistic elements based on Grabe and Kaplan's (1996) model of writing in the analysis of these texts. The theory employed, and the aspects discussed in this chapter relate to Grabe and Kaplan's ethnography of writing. Five Bona magazine articles were analyzed in this chapter, for which the parameters of this ethnography of writing were employed. These parameters are "**Who writes what to whom, for what purpose, why, how, where and when?**" (Grabe and Kaplan, 1996:204).

The major advantage of employing these parameters of the ethnography of writing is that (within the analysis of texts) they relate to the aspects which are essential in the analysis of text. This is in line with the fact that these parameters account for the understanding of the status and background of the writer, his or her target audience, the purpose and underlying intentions of the text, its content, genre, register, the equipment of production, as well as the place and time of production. All these aspects contribute towards creating an understanding of the linguistic and discourse structure of the text (as explained in the writes parameter), as well as its semantic position as well.

The above theoretical aspects of Grabe and Kaplan's (1996) textlinguistic model are applied in the analysis of the following texts from the Bona magazine:

- **Usizi nenkxwaleko yabantu abangenamakhaya** (Sorrow and suffering for the homeless)
- **Abantwana abahlala ezitratweni baphila ngamacebo alusizi** (Street children live by sorrowful plans)
- **Itshone phi imali yenkam-nkam eMpuma Koloni?** What happened to the pension grants in the Eastern Cape?)
- **Abasebenzi-mgodini bafa mihla le** (Miners face death every day)
- **'Makubekho into eyenziwayo ngalo mgodi.'** **Batsho abahlali** ('Investigate this hospital.' Say residents).

Finally, the analyses of the isiXhosa articles are representative of the skills that can equip the reader to analyze any language text. The reader can develop critical reading skills, analyze or synthesize texts carefully by taking into account the structural elements in them, that contribute to an effective understanding of the texts.

## CHAPTER 5

### CONCLUSION

In this study current approaches on the analysis of texts were explored and employed in the analysis of isiXhosa genre texts on human rights issues. In chapters 2 and 3 the theoretical aspects which are required for the adequate and thorough analysis of texts were explored. Chapter 4 of this study puts into practice the theoretical elements presented in chapters two and three of this study. Text analysis in this study is conducted in line with Bhatia's view that "text analysis should take cognizance of the linguistic discourse elements such as content, register, and theme, alongside defining social reality, keeping in mind special reader requirements, consideration of communicative purpose, and organizational factors in texts." (Bhatia, 1993:20). In the analysis of texts in this study, almost all the discourse elements mentioned above were explored. This was achieved by critically discussing or analyzing the theoretical aspects of the ethnography of writing instruction.

In this ethnography of writing, the theory of Grabe and Kaplan (1996) was employed. This theory was employed for a detailed analysis of isiXhosa texts, including the parameters of the ethnography of writing. These parameters reflect the proposals of Grabe and Kaplan's argument that "textual writing is a combination of writer, reader, subject matter, and text." (1996:202). This argument reflects what is implied by the parameters of the ethnography of writing, as discussed in Grabe and Kaplan's work (1996:203): "Who writes what to whom, for what purpose, why, where, and how?" In terms of these parameters, it was established that it is possible to account for the understanding of the text, as these parameters cover all the factors which are required in a text construction from an ethnographic perspective. A reader who can interpret text in terms of these parameters, can effectively understand the properties of the text relating to the writer, its linguistic structure, its content, the existing interaction between the reader and the writer in the text, the communicative purpose it has, the writers' underlying intentions in the text, the mode of presentation, as well as the place and time of its construction. Related to the proposals advanced by Grabe and Kaplan in their ethnography of writing instruction, Neeld (1990:30), argues that "writing assumes a relationship between a writer and readers, whilst incorporating a preliminary purpose for the writers' chosen piece of writing". Notice that this argument reflects on some of Grabe and Kaplan's parameters of writing.

The study attempted to utilize the theoretical elements discussed in chapters two and three of this study in the analysis of five isiXhosa texts in chapter 4. This theory does not only account for how texts in isiXhosa are created, but also explore the sociological and psychological factors, which are used in the construction of texts. The social and cognitive perspectives of texts or genres are reflected in the definition of the term genre by Swales (1993: 58). In his definition of genre or text type, Swales views "a genre as comprising of communicative events in a particular community, the members of which share some set of communicative purposes." Within this definition, the psychological aspect is reflected on what goes on in the minds of the reader, when the communicative events of a certain text are presented to them, on the other hand, the social aspect is parallel to the origin of the text, or the community in which it is produced, received, and explored by its members. However, this study also suggests ways in which the theoretical aspects invoked in this study can be put into practice in the language classroom.

In his theory of reading across the curriculum, Littlefair (1991:1) argues that "in the language classroom, all teachers should accept the responsibility for developing reading in their field and that certain shared principles should help them fulfill it." He further states that readers should be introduced to different types of writing such as stories, newspapers, magazines, novels, thesauruses, brochures, as they proceed through school. However, it is believed that teaching learners to read different types of writing, will equip them with good writing skills. This in return will enable them to produce effective writing.

In addition to this, it is argued that after careful reading of different types of writing, teachers will need to guide their learners in analyzing the linguistic discourse of these different types of writing or genres. Acquiring the skills to identify the linguistic discourse elements in written texts will give learners more knowledge and an awareness of the way texts are constructed or structured. In this study these discourse elements, and linguistic structure of the texts, were explored with reference to the analysis of isiXhosa texts including aspects such as the social, the psychological and the linguistic elements in texts. However, discussion focused on the linguistic aspect, which incorporates the views of the ethnography of writing by Grabe and Kaplan. This ethnography of writing overlaps with Neeld's (1990: 87-89) views on writing, which includes "the purpose of writing, motivation for writing, writing situation, circumstances of writing, as well as writer-reader relationship in the text." All these structural discourse elements were discussed in detail in chapters two, three, and four of this study. It is possible that the use and application of these

discourse elements in writing instruction can result in effective writing abilities on the part of the learners.

To explain the relationship between the content of this thesis and its relevance to the teaching of writing in Curriculum 2005, some of the learning outcomes from the Curriculum 2005 document will be explored. This discussion will serve to explain how the theoretical assumptions made in this study can be used to develop the writing abilities of all learners, or novice writers. In order for teachers to implement an effective writing instruction, “learners must be motivated to apply a critical analysis of different social purposes that inform patterns of regularity in language and writing – this refers to the whys, what, and hows of textual conventionality” (Cope and Kalantzis, 1996:2). What this implies is that if teachers, or reading and writing instructors give learners access to the aspects of writing instruction, such as the ones discussed in the preceding chapters of this thesis, such learners can develop critical reading and writing abilities. These learners will not just browse through written texts, instead they will be able to analyse texts critically and ask relevant questions such as who wrote it, what is entailed in it, to whom is it directed, for what purpose is it written, what motivated the writer to write, where and when is it written, as well as how it is written? In addition to this, Mike Baynham (1995: 2) argues that “a good approach to teaching reading and writing is the one which encourages the learners, after they have read a certain text, to ask interesting, critical and challenging questions such as what is the text’s purpose, whose interest does it serve, whose interest does it frustrate, and how does it operate.” All these views are in line with the expectations tabulated under the learning outcomes of the newly adopted Curriculum 2005 for the learning field of languages in South Africa.

Learning outcome three of Curriculum 2005 document states: “the learner must be able to read and view for information and enjoyment, and respond critically to the aesthetic, cultural and emotional values in texts.” Those learners who have been introduced to the principles of writing explored in this study, will achieve this outcome when reading a text with the following questions in mind:

- Why was it written?
- When was it written?
- Who was it written for?
- What were the intentions of the author?
- And what values are expressed in such a text?



Furthermore, it can also be assumed that a learner who reads the text with the above questions in mind, will find the text interesting, and this will contribute to a better understanding. If such a reader reads and writes with a social purpose in mind, he or she will be able to produce an effective text. According to Neeld (1990:90), a well-equipped learner or a young writer is one who will incorporate some or all of these purposes in writing: "to report, to inform, to convey facts or details, to announce, to entertain, to instruct, to make known, and to make available." In the discussion of the purposes in the five texts analyzed in chapter 4, most of the above-mentioned purposes were examined.

Learning outcome four in Curriculum 2005 is about writing, and it stipulates that "the learner should be able to write different kinds of factual and imaginative texts, for a wide range of purposes." This relates to the discussion of learning outcome three above. However, it is stated in this outcome that the ability to write texts starts from "writing to entertain, or from getting the opportunity to produce playful and creative writing, to bringing different ideas and issues together, to produce a challenging or a creative text in a magazine or a newspaper." Consequently, within this context, "teachers need to be aware that learners internalize and regulate those writing purposes and tasks in which they have had extensive practice and guidance." (Grabe and Kaplan, 1990:243). This is in line with one of the learning outcomes in Curriculum 2005, that teachers' guidance helps learners to evaluate or reflect on their skills as readers and writers. In addition to this, implementing the ethnography of writing instruction in a writing pedagogy, is one way of producing creative, critical, and skilled writers. This results from the fact that this ethnography of writing as advanced by Grabe and Kaplan (1996), is inclusive of all the elements which are required in the successful writing of texts.

This ethnography of writing was employed in the analysis of isiXhosa magazine articles in this study. The applicability of the ethnography of writing in the analysis of written work was therefore demonstrated in the analysis of five texts in this study. All these texts addressed human rights in relation to community rights. The interaction of good reading and writing skills is essential for a good understanding and analysis of these texts. The overlapping relationship between reading and writing is explored by Grabe and Kaplan (1996: 254) in arguing that "in planning a curriculum, the teacher must at various times be a motivator, an interpreter of the task, a designer of meaningful tasks, an organizer, a resource, a support person, an evaluator, and a reader for information." However, there is little doubt that a teacher who adheres to all these classroom requirements and practices,

can successfully develop confidence in his or her learners, thereby motivating them to acquire most of the learning outcomes presented in Curriculum 2005.

The texts, which were discussed and analyzed in this study are:

- **Usizi nenkwaleko yabantu abangenamakhaya** (Sorrow and suffering for the homeless).
- **Abantwana abahlala ezitratweni baphila ngamacebo alusizi** (Street children live by sorrowful plans).
- **Itshone phi imali yenkam-nkam eMpuma Koloni?** (What happened to the pension funds in the Eastern Cape?)
- **Abasebenzi emgodini bafa mihla le** (Miners face death everyday).
- **'Makubekho into eyenziwayo ngesi sibhedlelel', Batsho abahlali.** ('Investigate this hospital', say residents).

Finally, from the contents of these texts it is clear that the writer aims at addressing human and community rights in South Africa. Besides informing the readers about the violation of human or community rights, these texts inform and reveal misconduct and discrepancies affecting the South African people today. In the educational context these texts will be understood better by learners who discuss, read and analyze them with the ethnography of writing as a basis of their language instruction.

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# **APPENDIXES**

## **INTRODUCTION**

The text analyses of isiXhosa magazine articles, which were conducted in chapter 4 examined the genre of human rights texts. All these articles were collected from the Bona magazine, which is one of the mostly read magazines in South Africa. One of the major features of the Bona magazine is that it is produced and published in four of the official languages of South Africa, namely English, isiXhosa, Sesotho, and isiZulu. The articles, which are analyzed in chapter four, are based on the violation of human or civil rights in South Africa. In this way this thesis (through these texts) manages to address current issues which affect people in South Africa.

The ways in which these texts in isiXhosa address human and civil rights is reflected in their contents and themes. For example, articles one and two put the problem of homelessness and lack of proper houses to the readers' attention. Article three informs the reader about the violation of pensioners' rights, who were deprived of their grants by the corrupt government officials. On the other hand, article four reveals the neglect of the patients by the officials in most South African hospitals. Lastly, article five outlines the impacts of unemployment on the lives of many people in South Africa. In this thesis, these texts or articles are analysed at their linguistic and discourse structure. It was argued that language learners can have a better understanding of the manner in which language is used in written texts if they are equipped with text-linguistic skills through the process of teaching writing.

# **ARTICLE 1**

**Usizi Nenkwaleko Yabantu  
Abangenamakhaya**

# Usizi Nenkwaleko Yabantu Abangenamakhaya



**Kwabanethamsanqa  
iJohannesburg  
iyindawo yolonwabo.  
Kodwa  
kwabangenamakhaya  
inkxwaleko ayipheli.  
Kubalisa uTHEMBA  
KHUMALO kufote  
uPERCY NKOSI.**

**M**INI nganye kusa sixakekile isixeko saseJohannesburg esixananazileyo. Kukho amawakawaka abantu abaphila ubomi bale mihla nabahlala kumahlomela-dolophu amahle esi sixeko athi bhalala ezindleleni esiya kuthenga ezivenkileni abanye bephangela.

Kodwa khawugqobagqobhe kwiikona namabobosi esi sixeko ungabamb' ongezantsi uzibuze ukuba yintoni le uyibonayo kule mihla yenkululeko nobomi obukumgangatho oxhomileyo.

Kusengenzeka uthi ngamatshivela

okanye imigewu. Hayi imeko yaba bantu ziziphumo zemithetho yocinezelo, inkohlakalo nolawulo obelungeluhle eMzantsi Afrika ukanti abanye babo bathanda ukuba zizibhadubhadu.

Kuba kungekho ndawo bangaya kuyo amanxiwa esixekweni ziindawo abafihla kuzo intloko xa kubanda, kusina okanye kukhwitsha. Mini ligqats' ubhobhoyi konwatyawe ehlotyeni, upahla lwabo sisibhakabhaka.

Ngoxa uninzi lwabantu abazizibhadubhadu fudula ngokuphambili bejongwa ingabantu abanemizimba ngoku ngamadoda anciphileyo, le meko iye itshintsha. Ngenxa yeengxaki zokuxinana kwiindawo zokuhlala, ayingomadoda nabafazi abangatsatanga abahlala emathafeni okanye kwizakhiwo eziwohlokileyo, lintsapho iyonke, inkoliso yazo izintsapho ezithi ethubeni zahlukane ziphela zihlala kwezi meko ingekuko ukuba ziyathanda.



**Kuthi kwakusa kuqalise esinye isigaba sokufun' impilo...**

**I**BONA igagane neyona meko ibuhlungu, iintsana ezinye kuzo zingaphantsi nje konyaka, zihlala kumathafa angenazindlu.

Inkoliso yabantu abadala abakwezi meko zimbi baphila ubomi obuwohlokileyo.

Imini nganye bayiqalisa ngokuzingela amakhoba eebhotile





◀ *Olu lutsha lungenamakhaya luyibona le ndawo "ilikhaya" lalo.*

*Kwaba bantu baselusizini nabagad' ums'obomvu imini iqala ngokuqhway' enkunkumeni befuna amakhoba ebhiya okanye ukutya okulahlweyo...*

buzaliswe yintuthumbo engapheli. Ndihleli esitratweni ithuba elide. Ndikhumbula ezo mini apho sasibanjwa ngamapolisa kuba oko kwakusenza sifumane ukutya okumnandi neengubo ezifudumeleyo."

Oku yincam nje yosizi lwaba bantu. Siggogqo kwiindawo ezimnyama phakathi nangaphandle kweJohannesburg apho sibhaqe kwiindawo eziyingozi iindidi ngeendidi zeziqhu zabantu.

Inyambalala yabo ilele obentlombe neenzame zokubavusa azikhange ziphumelele. Abanye "bebezincokolela incoko yasebusuku emakhaya," sithe sakusondela babaleka oku

zebhiya okanye ukutya okulahlwe kwimigqomo yenkunkuma okanye baye kungqiba ngethamsanqa bayifumane imali.

Ngoxa kwabanye 'ilithamsanqa' ukufumana umdiza okanye ibhotile yewayini exabiso liphantsi "ukuthomalalisa udandatheko", kwabanye kufuneka bayifune emigqomeni into esiwa phantsi kwempumlo.

Xa amawaka-waka abaphangeli egoduka ngokuhlwa afike emakhaya afumane iti eshushu, isopholo neengubo ezishushu kodwa kwaba bantu baselusizini nabaxhwalekileyo kuqalisa esinye isigaba sokuqhwaya befun' impilo.

Ungabafumana beziqhusheke kwiindledlana ezimxinwa nezimnyama phakathi kwezakhiwo okanye beqokelelene ndawonye ukuze bafudumale. Kusenokuba secaleni kwesitrato, ematsholweni, ezipakini, kwizindlu zangasese, ngaphambi kweevenkile, kwizakhiwo ezidilikileyo okanye emathafeni. Ekuphela kwento abazithuzelwa ngayo ebomini — kukulala.

UCynthia Mange ongumhlali esitratweni noyinkedama osuka eMpumalanga uhlala nonyana wakhe ominyaka mibini, uNathi. Weza eJohannesburg ezokufuna umsebenzi. USine ufike ngo-1985, ukubhaqa umsebenzi kube nzima kuye waza wanyanzeleka ukuba aphile obu bomi.

Ethetha nabeBONA ngoxa epheka 'isopholo' ngembiza yenkonkxa, utha, "ubomi abulula apha ingakumbi xa nomntwana omncinci njengalo wam. Basweleka abazali bam, akukho ndawo ndingaya kuyo. Ndisoloko

ndilindele ithamsanqa."

Okwangoku uNathi ubonakala engazi nto ngokuqhubekayo, ubeqhubeka exhumaxhuma edlala.

EPlain Street sifumane uVuyane owafika eJo'burg eminyakeni emithathu egqithileyo. "Kukho umntu owathi masize apha sisuka eMonti endithembise ngomsebenzi. Kudala kungumnqweno wam ukuphangela eJo'burg.

"Sithe sakufika apha lo mfo wangena kwisitratwana esinophahla wathi mandimlinda esangweni. Ndagqibela loo mini ukumbona. Ndandingenamali... ndingenanto esandleni. Ekuphela kwento endandinayo ziimpahla endizithweleyo... kwakungekho mntu ndimaziyo kwesi sixeko. Ndzazingela umsebenzi ukuze ndifumane imali yokugoduka kodwa ndatsho phantsi. Ubomi bokuba sisibhadubhadu baqala ngolo hlobo. Ndiilangazelela ukugoduka. Andifuni kufela kule ntlango yekonkile nebizwa ngokuthi yiJohannesburg.

Ebebekunye noVuyane libhinqa, inkwenkwana ene-15 leminyaka nengwevu ebisitya okubukeka kuyitumato ebolileyo. Qelele phaya omnye umfo ebezilungiselela ukulala, xa besizama ukufota ugramamile esityityimbisela umnwe.

Sibashiye "ngoxolo."

Okulandelayo sibhaqe omnye umfo elele obentlombe epakini. Sizamile ukumvusa kodwa akakhange avuke. Kuma-20 emizuzu kamva, ugquthe kwimigqomo yenkunkuma... ephakula iitships, iroll yesonka nentlanzi.

Lo mfo ongenakhaya utha "akwaba ndingafa. Andiboni kukho into endinokuyiphilela. Ubomi bam



kweempuku.

Uluntu lucinga ntoni ngolu sizi lwabantu abangenathemba ebomini?

Umntu oqeshwe yikhansile kwesi sixeko nokhetha ukuba angaziwa utha, "Le meko inokusonjululwa xa urhulumente wethu eseka iindawo zokufunda umsebenzi apho aba bantu banokufunda ezobugcisa nezinkubanceda ukuba baphangele. Ilizwe lethu linako ukwenjenjalo. Aba bantu abafuni malizo.

"Kwelinye icala omnye unokuyibulela imizamo yabantu abanamakhitshi awenza iisuphu kodwa kwelinye icala akungeni nzulu kwingxam yengxaki abanye abantu banokude bathi oku kuyibangela ibe mbi ngakumbi le meko kuba ayibancedi aba bantu bafunde ukuzenzela izinto." ■

# Anguish And Despair For The Homeless



*For the privileged, Johannesburg offers glitter and glamour. But, for the homeless, it's endless anguish and despair. Story by **THEMBA KHUMALO** and photos by **PERCY NKOSI**.*

**E**VERY daybreak the sprawling city of Johannesburg stirs to a hustle and a bustle.

All around this bulwark of modern day living, and indeed in its opulent suburbia, its thousands of inhabitants swarm the shopping and industrial areas.

Christened 'the city of abundance and splendour' and 'the Golden City', the glitter and unceasing verve is enhanced by the endless façade of shop windows and the rows of bright lights.

Yet, a probing look into the nooks and crannies of this bustling city accentuates the ancient cliché that "all that glitters is

not gold". For some — the privileged — there is glitter. But not for the pitiable, who by virtue of their circumstances, are continually confronted by the dark side of the city. For them it is the rat and cockroach plagued dwellings, the endless anguish of a greasy and slimy life where despair is the operative term. The hundreds who, in spite of the hustle and bustle around them, carry on their lives in a forsaken and visionless world.

It does not matter whether you call them vagrants or hoboes. To them any description — bar happiness, security and warmth — fits like a glove. These twilight people, some of them self-styled tramps but most of them unfortunate victims of the extensive repressive South African laws, corruption and mismanagement, trudge through the four seasons of the year in an identical fashion.

With nowhere to go but the derelict and deserted city buildings during periods of cold, rain and sleet, they all live gypsy lives. And in happier moments of sunshine and summer, their roof is the open sky.



*Daybreak and another phase of survival begins...*

While the mass of the twilight people have in the past been classed mainly as once tough but now waning men, the pattern is now changing. With problems such as the accommodation crunch, it is not only single men and women who have taken to the veld or open skies. Whole families — most of whom are broken up in the process — have taken



◀ **These homeless youths regard this spot as "home".**

**For most twilight people the day begins with a desperate hunt for empty beer bottles or scraps of dumped food from rubbish bins...** ▼

worth living for. My life is an endless misery and vicious torture. I've been living in the streets for a very long time. I miss those days when we used to be picked up by police for passes because to me that meant a decent meal and some warm blankets."

This is just a tip of the iceberg. Trudging the dark alleyways in and around Johannesburg, we discovered that these dangerous places were teeming with people of all sorts.

A whole lot more were deep in dreamland and attempts to wake them up for their opinion on their woes was well nigh impossible. The rest obviously engaged in the "homely night conversation" that is the norm in any

to the dim, grim and murky world, much against their will.

A BONA probe uncovered the chilling fact that little children, some who are no more than a year old, are among these dwellers of open spaces.

Most of the adults living under these frustrating and miserable conditions are hell bend on a one-way ticket to physical and moral decline.

For them, a day begins with nothing less than the desperate hunt for empty beer bottles or a scrap of dumped food from rubbish bins or perhaps a lucky face when it comes to begging for money.

While some of the more 'fortunate' can afford luxuries such as cigarettes or a bottle of cheap wine "to soothe away the heartache", others have to scrape the barrel for something to eat.

As thousands of workers dash home in the evening to a warm cup of tea, supper and warm blankets, for the twilight people another survival phase begins in earnest.

You invariably find them scavenging in the dark alley ways or sitting huddled together for warmth. This can be on street pavements, in bus shelters, parks, in public toilets, shop fronts, among the rubble of decaying buildings or among the bushes in the veld. All that matters to them is the comfort of indulging in one of life's precious comforts — sleep.

Cynthia Mange a street dweller and an orphan who hails from Mpumalanga stays with her two-year-old son, Nathi. She came to Johannesburg in search of work. Since she arrived in 1985, she has found it difficult to find permanent employment and has been forced into the life she now leads.

Speaking to BONA while preparing 'supper' in a tin pot, she said, "Life is too

terrible here, particularly with a little child like mine. My parents are dead and I have no place to go to. I keep hoping that one day mother luck will look in our direction."

Meanwhile, seemingly oblivious of their plight, little Nathi playfully pranced around.

In Plein Street we found a young man who gave his name as Vuyane, who came to Jo'burg three years ago. "Someone brought me to this city from East London with the promise of a job. It has always been my wish to come and work in Jo'burg.

"When we got here the man got into an arcade and asked me to wait for him at the entrance. That was the last time I saw him. I had no money... nothing. All I had were the clothes on my back... I knew no one in this city. I hunted for jobs to get money to go home but have been unfortunate. That's how my life of being a nomad and a scavenger began. I'm dying to go back home. I don't want to die in this filthy concrete jungle called Johannesburg."

In the company of Vuyane were a woman, a young boy of 15 and an elderly man who was eating what seemed to be rotten tomatoes. A few metres away another man was getting ready to sleep and when we tried to take a picture, he threatened us with violence.

We left them in "peace".

Next we found a man deep in sleep in a park. Efforts to wake him up were fruitless. However, some twenty minutes later, he was next to a cluster of rubbish bins in full view of late night revellers and was busy scouring in one of the bins from which he took a discarded tray of chips, a bread roll and a piece of fish.

This man of the open skies said, "I wish I was dead. There is nothing that is



family set-up, scurried away like scared rats when approached.

What does society think about the plight of these tormented souls without a single hope in life?

A city council employee who preferred to remain anonymous said, "This problem can be solved if our government sets up vocational centres where these people can learn skills which will enable them to take care of themselves. Our country has the resources to do that. These people don't need hand-outs.

"On the one hand, one can appreciate the efforts of people who run soup kitchens, but on the other hand it is not getting to the root of the problem and some people will even argue that it just exacerbated the situation because it does not help the people to help themselves." ■

# **ARTICLE 2**

**Abantwana abahlala ezitratweni baphila  
ngamacebo alusizi**



*Kuqhelekile ukubona abantwana abahlala ezitratweni bengamaqela nje ngeSantoshi Young Killers (ifoto esekholo phezulu) neWanted Row Gangs (phezulu ngasekunene)*

# Ngamacebo Alusizi

neCity Police yalapha eThekwini ukuze sizame ukufumana iindlela zokwenza aba bantwana baphile ubomi obufanayo nobabanye abantu. Ndibhenela kuye nabani na okhe waphathwa gadalala ngamapolisa esikhululo esisePoint ukuba baze kunika ingxelo ngokukhawuleza," utshilo uMnu. Booysen.

"Nabantu bayasibetha abanye basisebenzise kakubi ngokwesondo, wongeze ngelitshoyo uThulani Khanyile ongowaseMpangeni.

"Kodwa ifaqafaqa (iglu) isenza siqhubeke nobomi bethu," itshilo inkokeli yeSantoshi Young Killers, uShezi waseMaritzburg oneminyaka eli-17. "Sifunxa iglu ukuze singeva ukuba silambile, ingakumbi xa singakhange siyifumane imali eyaneleyo yokutheng' ukutya."

"Ayisihluthisi yona, kodwa siyayithanda," utshilo uClive Wilkes waseWentworth oneminyaka eli-15.

UThulani Makhathini obizwa nangokuba nguSnoopy uneminyaka elishumi yaye wahamba kokwabo eBhambayi kwiminyaka emine edlulileyo. Wabaleka kokwabo ngenxa yokuphathwa gadalala nguyise womtshato wesibini.

"Wayendibetha phantse yonk' imihla, umama wayesuke abe ngakuye endaweni yokuba andikhusele. Oko kungcungcuthekiswa kwandinyanzela ukuba ndihambe ekhaya ndize kuhlala ezitratweni zaseThekwini. Siphila ngamacebo alusizi kona apha.

Sendigqithe kwawona maxesha anzima okuhlala apha kunjalonje ukuba andizange ndiye eThuthukani Outreach Centre ngasele ndaswelekayo.

"Uluntu namapolisa asibona sizizaphuli-mthetho ngoko ayasibetha asigrogrise nangokusibulala. Ndifuna ukulumkisa abanye abantwana ngelokuba mabaqale bathethe nabazali babo okanye oonontlalo-ntle ngaphambi kokucinga ngokuya kuhlala ezitratweni. Ubomi bunzima ezitratweni yaye buyingozi."

Amakhwenkwe aselula asetyenziswa kakubi ngokwesondo ngamakhwenkwe amadala. "Asilali ebusuku bezenzela abakuthandayo ngathi," utshilo uXolani Khambule oneminyaka esibhozo.

La makhwenkwe asesichengeni sokusulelwa zizifo ezisulelwa ngesondo ezinjengeAIDS.

Ngokutsho kuka Julia Zungu oyiDurban Street Forum Co-Ordinator, abasoloko kungabantwana abaziinjubaqa. Uthe badla ngokuba ngamaxhoba okuphathwa gadalala azama ukuphila ubomi obuhle kangangoko enako. "Sifanele singababomi beyingxaki abantwana abahlala esitratweni. Kumntwana ombona ngathi uyinjubaqa uya

**Abantwana abahlala ezitratweni kudla ngokuba ngamaxhoba okuphathwa gadalala azama ukuphila ubomi obuhle kangangoko enako.**

kufumanisa ukuba naye ulindele uthando nokuhlonitshwa ngabantu," utshilo uJulia.

Ucebise ngelithi abantu bafanele bangabaphi imali abantwana abahlala ezitratweni kuba oko kuyabakhuthaza ukuba baqhubeke nokuhlala ezitratweni. Uthe abantu kubhetele baxhase ngemali amaziko azama ukulungisa izimilo zabantwana abahlala ezitratweni.

UJoan van Niekerk ongumlawuli weChildline KwaZulu-Natal uthe urhulumente, uluntu nemibutho yentlalo-ntle ifanele iqulunqe inkqubo yokuthintela abantwana bangayi kuhlala ezitratweni.

"Sifanele sibancede aba bantwana baphile ubomi obufana nobomntu wonke. Abantwana abahlala ezitratweni namaqela emigulukudu zizinto ezikhoyo kweli lizwe. Baza kuba bebaninzi abantwana abahlala ezitratweni nabangamaqela emigulukudu ngo-2005 kuba abanye babazali babantwana baya kuba bebulewe yiAIDS." ■



**Ukuthi baphila ngamacebo alusizi kunokuba yeyona ndlela unokuchza ngayo ubomi bamawaka-waka abantwana abahlala kwizitrato zaseMzantsi Afrika. Ubomi baba bantwana buzele ngamahla ndinyuka yaye ingomso labo likhangeleka limfiliba xa kungekho zinzame zenziwayo zokubanceda. ULINDA MANYONI utyelele ezitratweni zaseThekwini efuna ukuva okutshiwo ngabantwana abahlala ezitratweni ngobomi babo, ikwanguye nobafotileyo.**



Inkxwaleko zobomi babantwana abahlala ezitratweni ziquka ukungazi ukuba ukutya baza kukufumana phi nokungazi ukuba baza kulala phi na.

Kule mihla sele kungumbono oqhelekileyo ukubona abantwana abangenamakhaya abayabula ezitratweni zezixeko ezikhulu.

Uninzi lwabo luya kubaqhubi zimoto okanye umntu ozihambela nje ngeenyawo bacele imali. Uluntu nje ngokubanzi lubabona bezizaphuli mthetho okanye izikrelemnqa baze babagxotho ngathi bayimishologu.

Aba bantwana bahamba ngokwamaqela, abeqela ngalinye bevana ngokungathi bazalwa kunye kwaye bayakhuselana. Bayaphana ukutya abathe bakufumana.

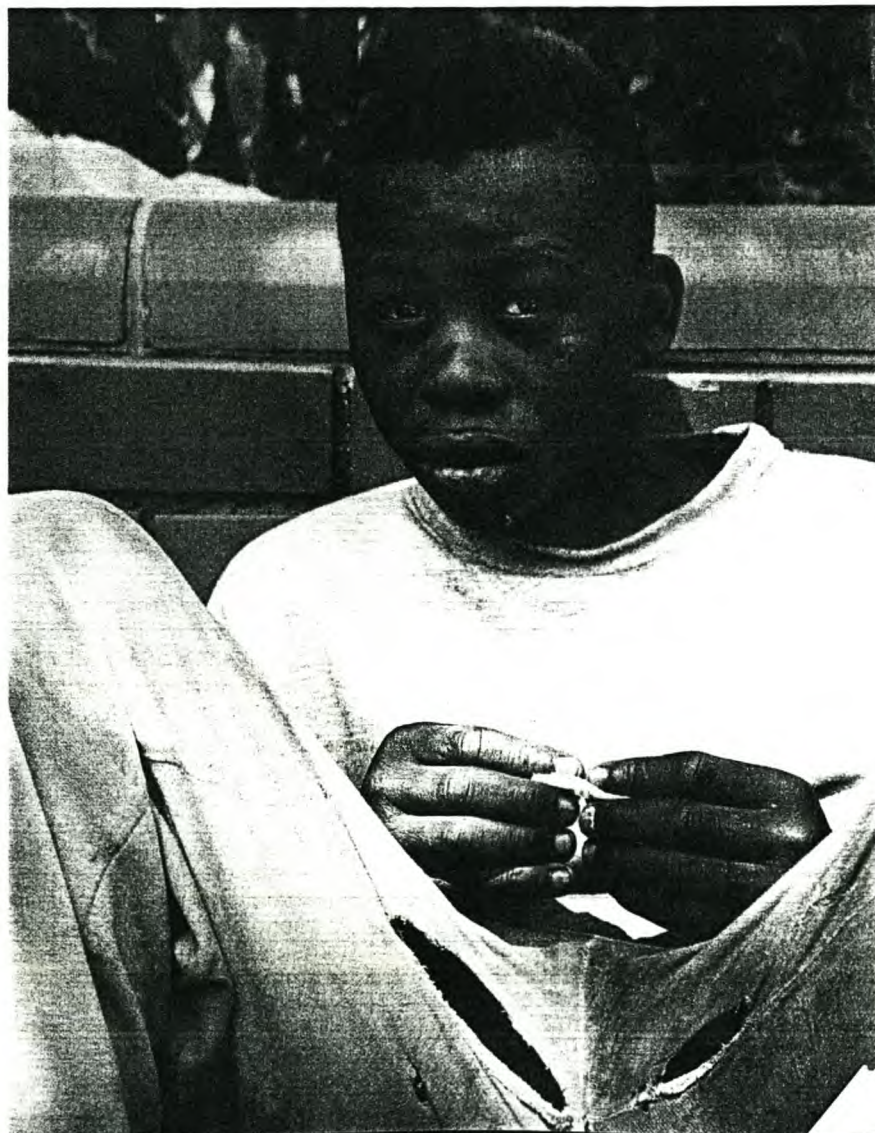
Iimpahla abazinxibayo azaziwa nokuba zawagqibela nini amanzi yaye zinuka okweqaqa, imizimba yabo izele ziziva. Abanye babo basoloko bengekho zingqondweni ngenxa yokufunxa iglu 'ukuze bangeva ukuba babethwe linxele likaKhetsekile'.

Ukuvana kwamalungu eqela ngalinye lala makhwenkwe kuwenza azive enabo abantu abawathandayo, nto leyo ebebengayifumani kwiintsapho nezalamane zawo. Kodwa imvano yawo iyingozi yaye ibenza basoloko bexhalabile abemi, ingakumbi abahlala ezidolophini.

La makhwenkwe awabona amapolisa eziintshaba zawo. USandile Memela oneminyaka elithoba nolilungu leMidlwembe Gang yasePoint Road eThekwini, uthe badla ngokubanjwa ngamapolisa abase kwizikhululo zamapolisa bafike bahlanjiswe iimoto neelori zamapolisa. "Ndiyawacaphukela amapolisa kuba asoloko esibetha," utshilo.

Kusenjalo, uMphathi wePoint Police Station, uSenior Superintendent Fanie Booysen, uzikhabile izityholo ezityatyekwa amapolisa, watsho esithi abantwana abahlala esitratweni abaphathwa gadalala ngamapolisa bafanele bazixelele ezo zenzo. "Akukho polisa linelungelo lokohlwaya nabani na eluntwini, ingakumbi abantwana. Njengomphathi wesikhululo samapolisa, ndikhathazekile ngengxaki yabantwana abahlala ezitratweni. Ndisandul' ukuzibandakanya nemibutho yentlalo-ntlle kunye

# Abantwana Abahlala Ezitratweni Baphila



**US'khumbuzo Mhlongo usibonisa iziva azifumana ngenxa yokubethwa ngamapolisa.** ▶



It is common for street kids to form themselves into gangs such as the Santoshi Young Killers (top left photo) and the Wanted Row gang (top right photo).

# Their Wits

rganisations and the City Police  
ound Durban to find means to help  
e street kids to lead a better life. I  
ould like to appeal to anybody,  
cluding street kids who have  
eceived unfair treatment from the  
int Police to report it immediately."  
"Members of the public also beat  
d sexually molest us," added  
ulani Khanyile, who comes from  
mpangeni in KwaZulu-Natal.  
"But *faqafaqa* (glue) keeps us  
ing," said Santoshi Young Killers'  
ng-leader, 17-year-old Innocent  
ezi, who is from Pietermaritzburg.  
e sniff it to stop feeling hungry,  
pecially if we didn't collect enough  
oney for food."

"It doesn't fill our stomachs, but we  
joy it," added 15-year-old Clive  
lkes, from Wentworth.

Thulani Makhathini, who is also  
own as Snoopy, is a 10-year-old  
o left his Bhambayi home four  
ars ago. He went on the streets  
er his stepfather had physically  
used him.

"My stepfather used to beat me  
ery day and my mother didn't say a  
ord – instead she would join in," he  
called. "That torture forced me to  
e on Durban street corners. But life  
ough here. I have been through  
ll and if I hadn't gone to Thuthukani

Outreach Centre I would be dead by  
now.

"Members of the public and the  
police regard us as criminals and  
often beat us or threaten to kill us. I  
want to tell other kids that they must  
talk to their parents or a social worker  
before thinking of going on the  
streets. Life here is tough and  
dangerous."

Some of the younger boys are  
used as sex objects by their older  
companions. "We don't sleep during  
the night because they molest us  
while we are sleeping," said eight-  
year-old Xolani Khambule.

The boys are also exposed to  
sexually transmitted diseases such as  
AIDS.

According to Durban Street Forum  
Co-Ordinator, Julia Zingu, street  
children are not necessarily  
delinquents. She said they are often  
victims of social injustices who are  
trying to survive the best way they  
can. "We must stop seeing street  
children as a big problem," said Julia.  
"Underneath the grim exterior of a  
street child, you will find a child who

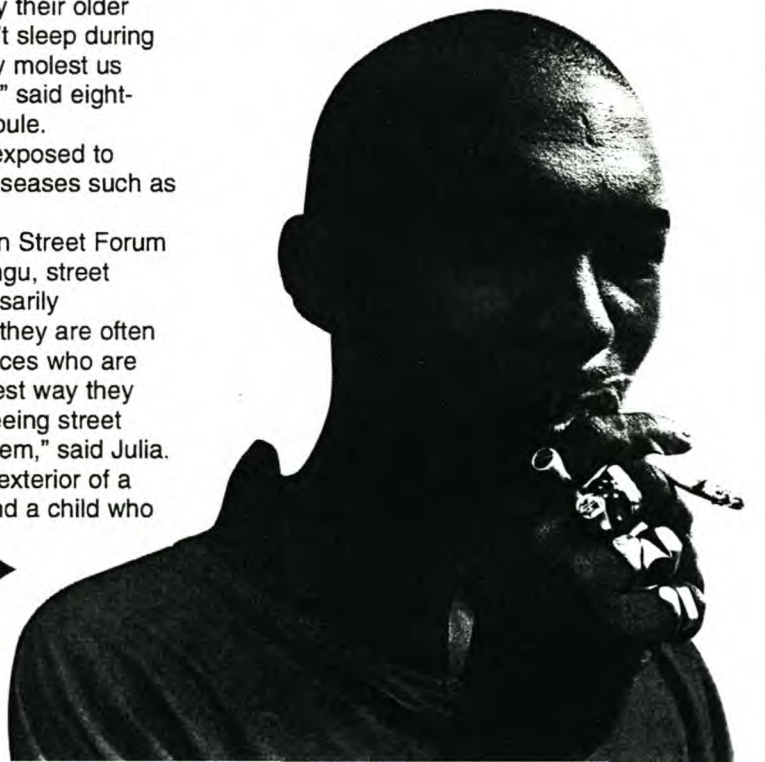
**Street kids and young  
gang members are often  
victims of social  
injustices who are trying  
to survive the best way  
they can.**

expects love and respect from  
people," she added.

She advised that people should not  
give money to street children as it  
only encourages them to remain on  
the streets. Rather contribute to  
organisations who are responsible for  
the rehabilitation of street children.

The KwaZulu-Natal director of  
Childline, Joan van Niekerk, said the  
government, community and welfare  
organisations needed to formulate a  
programme to prevent kids from  
going on the streets and eradicate  
gangs.

"We need to help these children  
lead a normal life again," she said.  
"Street kids and gangs are the  
realities of our country. There will  
probably be even more street children  
and gangs by 2005 because some  
youths' parents will have been killed  
by AIDS." ■



***Desperate could describe the life led by thousands of street kids who often have to scavenge from rubbish bins on South Africa's street corners for a living. Their lives are clouded by trauma and their hopes for a better future are bleak if nothing is done to address their plight. LINDA MANYONI went onto the streets to talk to and photograph Durban's homeless kids.***

**N**OT knowing where your next plate of food is going to come from or where you are going to sleep at night... those are some of the hardships that make a street kid's life a living hell.

Nowadays homeless children roaming the streets and scavenging from rubbish bins for food is a common sight in all the big cities of South Africa.

Many of them dash up to motorists or pedestrians and beg for money. So the public – especially motorists – tend to regard them as criminals or see them as a nuisance and chase them away like stray dogs.

They are a close-knit family of 'brothers' who move in groups, protecting and defending each other. They share the little food they have among themselves.

Their clothes are smelly and dirty, and often a bottle of glue is hidden in their ragged clothes. Some of them are constantly dizzy from sniffing it to 'avoid gnawing hunger pangs'.

The bond of friendship in each group gives the boys a sense of belonging, which was denied them by family members or relatives back home. But, their bond has created a dangerous force, which threatens every member of the community, especially in the cities.

The boys regard the police as the enemy. Nine-year-old Sandile Memela, a member of the Imidlwembe Gang in Durban's Point Road, said police often take them to the police station, where they are forced to wash police cars and trucks. "I hate the police because they always beat us," he said.

However, the Point Police Station Commander, Senior Superintendent Fanie Booysen, has denied these allegations and asked the street kids to report any unlawful acts done to them by the police. "Punishing people is illegal for any member of the police force – especially children," he said. "As a station commander, I am concerned about the street kids. I have contacted welfare

***S'khumbuzo Mhlongo says he has scars on his face that were caused by police brutality.*** ▶



# Streetwise Kids Live By





# **ARTICLE 3**

**Itshone phi imali yenkam-nkam empuma  
koloni?**



▲ **Bahlala balinde imali yenkam-nkam ngezisu ezixuxuzela umoya.**

**A**BANTU abamkela inkam-nkam AkwiPhondo leMpuma Koloni bafune ukwazi esona sizathu sibangele ukuba bangayifumani imali yabo abe uRhulumente weLizwe eyikhuphile kwizicwangciso zakhe zemali. Amagosa aphendule ngelithi, ayikho imali.

Lihlazo eli kuRhulumente weMpuma Koloni okhokelwa nguMfundisi Makhenkesi Stofile!

Ubuncinane ngabantu abahlanu ekuvakaliswe ukuba baswelekile ngenxa yendlala eBisho ngethuba leKresimesi ebebelinde ngenyameko imali yenkam-nkam ukuze balungiselele iziyunguma zeKresimesi - mali leyo ibe kukuza kukaNxele.

"Siyamqalekisa umntu oweza

nekhomputa. Ukuba wayesazi ukuba ngenye imini iya kuze yenze abantu abadala, abahluphekileyo, abagulayo, abagokekileyo, abangaboniyo kwakunye nabantwana bangayifumani imali yabo, ngengazange ayiqambe - ingakumbi eyenzela iSebe leNtlalo-ntle lePhondo leMpuma Koloni", utshilo uJoseph Ngxatu waseWhitliffsea kufutshane naseKomani.

Akubanga nzima ukufumana unobangela wale ntlungu. Aba bantu baxhomekeke kule mali yenkam-nkam balambile, izisu zabantwana babo zithe nca emqolo kwaye namatyala abo anyukile ngenxa yokuba inxalenye yabo yayiqqibele ukwamkela ngoJulayi ka-

1997. Babone sele

bengasayifumani imali yabo yenkam-nkam

UMfundisi Lungile David, (ongasekunene) osisithethi sabantu benkam-nkam ubonisa uluhlu lwamagama abantu abangakhange bayifumane imali yabo ebebeyilindele.

Abagulayo, abadala naboluphelelo balinde ngenyameko imali yabo eBisho. Ngethuba kuthatyathwa lo mfanekiso bebesele beneentsuku ezintandathu belapho.

**Bekukho ukutyabekana ngezityholo phakathi kwamagosa eSebe leNtlalo-ntle eMpuma Koloni kunye nabantu abamkela inkam-nkam ngethuba bangayifumani ngoDisemba ka-1997. UPONKO MASIBA uyaphanda.**



# Itshone Phi Imali Yenkam-nkam eMpuma Koloni?

Nangona le ndoda inemisimelelo ibingakwazi ukuzihambela ngokwayo ngenxa yokuba ithwaxwa yindlala. Apha ibelekwe emqolo nye umntu.



emva kokuyamkela iminyaka emininzi ngenxa yokuba amagama abo engabonakali kwikhomputa.

**IBONA** ibuze uMnu. Lungile David osisithethi sabantu benkam-nkam ukuba esona sizekabani sale ngxuba-kaxaka ukuba siyintoni na.

Utyhole eli Sebe ngobuqhetseba obenziweyo kuhlengahlengiso lwayo kudweliso loluhlu olukwiKomputa.

"Abanye abantu bafakwe kuluhlu lwabangasekhoyo nangona besaphila. Bambi babhaliswe kabini khon' ukuze bazuze intlawulo ephindiweyo kanti kufuneka bafumane ibenye.

"Kwenzeka ntoni kwenye imali?" ubuzile.

Uphinde watyhola ngelithi amagosa eli Sebe eba imali ngokuthi ayithabathe phambi kokuba ifike kubantu bayo. Ubunyani bale ngxelo buseza kucaca. I-ofisi yoMphathiswa wezeMpilo yeLizwe iseke iqela likaRhulumente lesikhawu eliza kuphanda ukuba kanye kanye umonakalo wenzeka phi na.

Nokuba lurhwaphilizo,

ukungafaneleki, ukuhla ngomkhono webhulukhwe kwemali esengxoweni okanye nasiphi na esinye isizathu, imali yebelwa abantu benkam-nkam kwaye abazange bayifumane.

UMnu. Cinga Nokwe osisithethi seSebe leNtalo-ntle kwiMpuma Koloni eliphantsi kukaMandisa Marasha naye uvumile ukuba 'ukhona umonakalo okhoyo' kweli Sebe. Uthe uMarasha uthembise ngokuba iziganeko ezilolu hlobo aziyi kuphinda zenzeke. Uthe esinye sezizathu sale ntlekele ibe 'kukuqhwa' kweli Sebe.

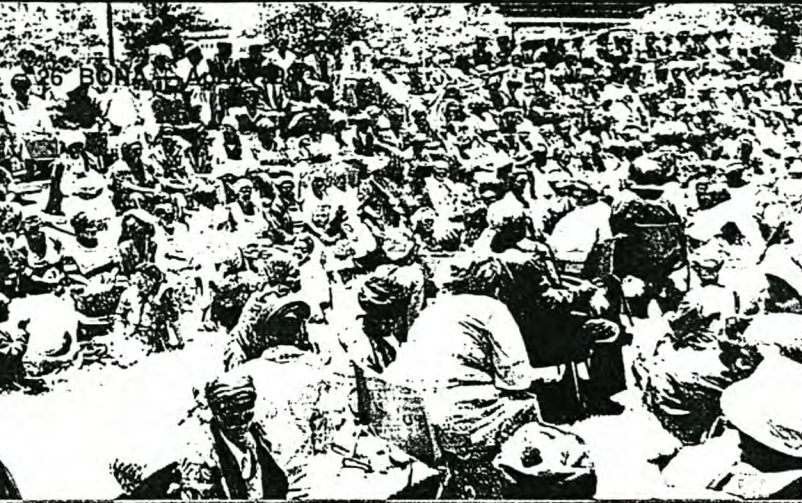
"Amanyathelo athatyathwe nguRhulumente weLizwe ekusihlanguleni kule ngxaki siyawathakazelela kwaye naziphi na iziphakamiso ezisuka kwiqela lesikhawu elisekwe yi-Ofisi yoMphathiswa weLizwe weNtalo-ntle ekuvezeni amakhwiniba akhoyo, ziyakwamkeleka", utshilo okaNokwe.

Nokuba zithini na iziphumo zolu phando, **IBONA** iya kuba izindlebe zakho. **B**

Indazi ukuba ndiza kuwahlawula njani natyala am kunye nesithuthi esindizise naha ukusuka eWhittlesea. Khangela, sele liza kufa. Ndiyabaqalekisa abantu ababali yam", ukhala ngelitshoyo uJoseph Nxatu waseWhittlesea ekumgama oyi-10km ukusuka eBisho.

**Ngethuba sisiya kushicilelo:**

- URhulumente useke iqela elilodwa eliza kuphanda ngalo mba.
- UMandisa Marasha obeyiMEC yeli Sebe urhoxisiwe esikhundleni sakhe yiNkulumbuso, uMfu. Stofile.



▲ They sit and wait with empty stomachs for their pension grants.

THE pensioners in the Eastern Cape demanded to know why they did not receive their grants when the money was budgeted for them by the National Government. The officials responded by saying that there was no money.

Shame on the Eastern Cape government led by Reverend Makhenkesi Stofile!

At least five people were reported to have died of hunger in Bisho over Christmas while waiting patiently for grants to prepare for the festive season — grants which they never received.

"We hate the person who invented

the computer. If he only knew that one day it would deprive the old, the sick, the disabled, the blind, and even children, of their monies, he would have never invented it — especially not for the Eastern Cape Welfare Department," says Joseph Ngxatu from Whittlesea near Queenstown.

The reason for this bitterness was not hard to find.

These people who rely heavily on their pensions were hungry, their children were hungry and their debts were high because some of them last received money in July 1997. They suddenly stopped receiving pensions after decades because their

▲ Reverend Lungile David, (right) a spokesman for the pensioners, holds up a list of the names of pensioners who did not receive the grants they were entitled to.

▶ The sick, the old and the aged wait patiently for their grants in Bisho. At the time the picture was taken they had been there for six days already.

**There were allegations and counter-allegations slung back and forth between the Eastern Cape Government Welfare Department officials and the pensioners when they did not receive the grants they were entitled to in December 1997. PONKO MASIBA investigates.**



# What Happened To The Pension Grants In The Eastern Cape?

▲ Even with crutches this man could not walk on his own because he is weak from hunger. Here he's being carried on someone's back.



▲ "I don't know how am I going to pay my ebs and for the transport that brought me here from Whittlesea. Look at me, I'm on the verge of death. I curse the people who stole my money," laments Joseph Gxatu from Whittlesea, about 150km from Bisho.

names did not appear on the computer.

What was the reason for this gross discrepancy *BONA* asked Mr Lungile David, a spokesman for the pensioners.

He accused the Department of bungling the re-organisation of its computerised pension listing.

"Some pensioners have been classified as dead while they are in fact alive. Others have been registered as dual benefit recipients, while in effect they were only receiving single payments.

"What happened to the other monies?" he asked. He also alleged that officials in the Department steal the money by intercepting it. Whether this is true or not remains to be seen. The National Ministry of Health has established a special Government team to investigate what exactly went wrong.

Call it corruption, impropriety,

embezzlement of funds or whatever, the fact of the matter is that money was allocated for the pensioners and they never received it.

Mr Cinga Nokwe, a spokesman for the Eastern Cape Welfare Department under Mandisa Marasha also agreed that something 'went wrong' within the Department. He acknowledged that Marasha promised that incidents of this nature would not happen again. He said one of the reasons for this disaster was a lack of 'capacity' in the Department.

"The steps taken by the National Government in rescuing us from this dilemma is appreciated, and any recommendations from the special Government team set up by the National Ministry of Welfare to probe irregularities would be welcome," says Nokwe.

Whatever the outcome of these investigations, *BONA* will be your ears. **B**

### **At the time of going to print:**

- A government task team had been set up to investigate this matter.
- MEC Mandisa Marasha was axed by Premier Stofile.

# **ARTICLE 4**

**Abasebenza emgodini bafa mihla le**

*Kungekho phahla, le matonela asube imiphefumlo emininzi kwaye athanda ukudilika.*

**Kwiminyaka eli-15 edlulileyo kumgodi omncinane wekalika kufutshane naseNdwedwe KwaZulu Natal kufe abembi-mgodi. Phofu ke abanye abembi emgodini baqhubeka bebubeka ubomi babo engozini kuba ukuthengisa lo mhlaba bawufumana apho kuphela kwendlela yabo yokuphila.**

kubalisa kukwafote uTHEMBA NTSHINGILA

*Abasebenzi emgodini baxobula elityeni besebenzisa amagaba nemihlakulo.*



# ABASEBENZA EMGODINI BAFA MIHLA LE

**A**KUKHO bemi bemigodi abaqeqeshiweyo kulo mgodi wekalika okufutshane naseNdwedwe, endaweni yoko iintsapho eziswelelo apho ubawo, umama nabantwana bangena kuwo babek' ubomi babo engozini ukuze ebuncinaneni balale bedlile.

Ngokungafani nemigodi yanamhlanje akukho zilumkiso zokhuseleko, uphahla alukho kungekho nezinye iindlela zobugcisa ezilungiselelweyo zokhuseleko. Abantu apha bamba ngendlela ababesenza ngayo ooyisemkhulu eminyakeni eli-100 edlulileyo: bekhuhla bombe amatye bephetha nje imihlakulo namagaba — masithi nantoni na ebukhali ukuze bakhuhle la matye.

Ngesithonga nje esinye kunokwenzeka ludilike udonga lomgodi lubangwabele apho.

UHloniphile Shangase waseNdwedwe ngumama onabantwana abasibhozo ungomnye wamaxhoba adilikelwa yitafile (uphahla) ngoMeyi nyakenye. Njengamanye amakhosikazi alapho uHloniphile wayesomba lo mhlaba ukuze akwazi ukuxhasa usapho lwakhe. Indoda yakhe uMthethwa uthi inkosikazi yakhe

yayikunye namanye amakhosikazi amabini phakathi xa itonela ladilika. "Wona akwazi ukubaleka kodwa inkosikazi yam yangcwatyelwa apho iphila. Amanye amakhosikazi azama ukuyihlangula akazange aphumelele kuba amatye awa phezu kwakhe ayenzima gqitha ukuba angaswa. Kuthe emva kweeyure ezimbini besebenzisa umatshini wokusika elo litye waba selifulathele eli."

Le ntlekele ayizange inqande uShangase ukuba angasebenzi kulo mgodi. Izibongozo zabantwana bakhe zokuba ayeke ukuya apho zange aziphulaphule kuba uShangase uthi ukuthengisa ikalika kuphela kwendlela yakhe yokuphila. "Ndondla ndikwafundisa abantwana bam ngemali endiyifumana ngokomba lo mhlaba."

UKhangwayini Ndlovu uqalise ukomba ikalika ngo-1989 nekwagqibela oku kungumsebenzi wakhe wokuziphilisa mini indoda yakhe yadendwa emsebenzini. UNdlovu uthi le kalika baqala bayithengisela oosokhemisti eThekwini baza ethubeni bafumanisa ukuba bayaqathwa. "Ngoku siyithengisa ezitratweni kuba noko isizisela imali."

URose Ndlovu ukuphela komntu ophangelayo ukuze noko abophe amabande uqalise ngeye-6 kusasa esomba le kalika. Emva kokufumana ikalika amanekazi aqesha imoto iyithuthele emizini yawo apho bayixuba namanzi ukuze ibe yintlama. Le ntlama ihlukaniwa ibe ziibhola ize iyekwe yome. Xa yomile, la manekazi aqesha iimoto ukuze iyise kubathengisi abaseThekwini apho ithengiswa nge-R1,50.

URose yena uthi wakuphosa ecaleni ukuthi lo mgodi uyingozi. "Kufuneka ndifumane imali ukuze ndondle indoda yangaphangeli nabantwana bethu abahlanu."

UNonhlanhla Mazibuko uye waxelelwa ngamanye amakhosikazi amabini ukuba ukho umsebenzi emgodini. Uthi ukususela ngo-1990 akazange acinge ngokuwuyeka. "Abantwana bam nabo bandithelela ngeeholide zezikolo bombe le kalika bayithengise ukuze ndibe nemali eyanelelo yokubathengela iyunifomu."

Abantu abasebenza kulo mgodi bathi le kalika ngokuphambili isetyenziswa ekunyangeni iintlungu zesisu nokuqaqanjelwa sisifuba. Ixhwele



ukusweleka kabuhlungu apho. Uthe kuye kwakho iindibano kunye neenkosi noluntu malunga nalo mgodi kodwa azifikelanga kwiziphumo ezinika umdla nto leyo ebangele abantu abaninzi baphulukane nobomi babo.

Kodwa ke, ukufa kwamvanje kwabemi bemigodi ababini kubangele iinkosi zibe nokwenza uphando ngalo mmandla zize zibe nokusebenzisa iindlela zokhuseleko.

“Uhlobo lwezi ndlela zisetyenzisiweyo luxhomekeka kuhlobo oluthile lokomba kodwa kufanele ebuncinani kubekho imithi exhasa uphahla lomgodi ukuthothisa iingozi,” sitshilo isazinzulu ngokwakheka komhlaba esiphaya kwiYunivesithi yaseNatal eThekwini.

UNgcobo ukwachaze nokuba olu phando lunceda ukuba kufuduswe abantu abakhe imizi kumazantsi eentaba apho umi khona lo mgodi. Emva kophando lo mgodi uza kubiywa ukuze kuziswe noomatshini abaza kwemba.

UNgcobo uthe isigqeba seenkosi sivumelene ngokuba de kube lelo xesha abantu okwangoku abantu kufuneka baqhubeke besomba kuba le kuphela kwendlela abanokuphila ngayo.

De umasipala walapho asebenzise iindlela ezizizo zokhuseleko uNgcobo ucebise ukuba abemi-migodi bombe



Lo mhlaba ubunjwe wazibhola ulungele ukuthengiswa kwizitrato zaseThekwini.

◀ **UNCamisile Cele noDumazile Mkhuzi balindele imoto abayiqeshileyo ukuze izokuthatha iingxowa zekalika ukuze bayokuyibumba emakhayeni abo.**

elikhethe ukuba lingaziwa lithe le kalika liyisebenzisa ekuthetheni nezinyanya zalo lixube lo mhlaba namanzi angcwele ukuze livelise okuthiwa “isiwasho.”

Inkosi yalapho uMzonjani Ngcobo wesizwe samaQadi eNdwedwe uvakalise

ngokukhuselekileyo. “Abantu mabaqonde ukuba umgodi kufuneka uphuculwe kuqoqoshwa kuba kothi ethubeni ube ngowona mthombo ubalulekileyo wokuphila kwabantu balapho.

Akubuzwa ngomgodi waseNdwendwe onguMphathiswa woLondolozo lweNdalo KwaZulu Natal uNkosi Nyanga Ngubane uthe yena akazi nento le ngaloo meko kodwa uza kudibana nezibonda zaloo ngingqi ukuze le nyewe isonjululwe. UMfundisi uCelani Mthethwa onguMphathiswa weMisebenzi kweli phondo ucele ukuba ikhe iwuse iliso lo mbandela. ■



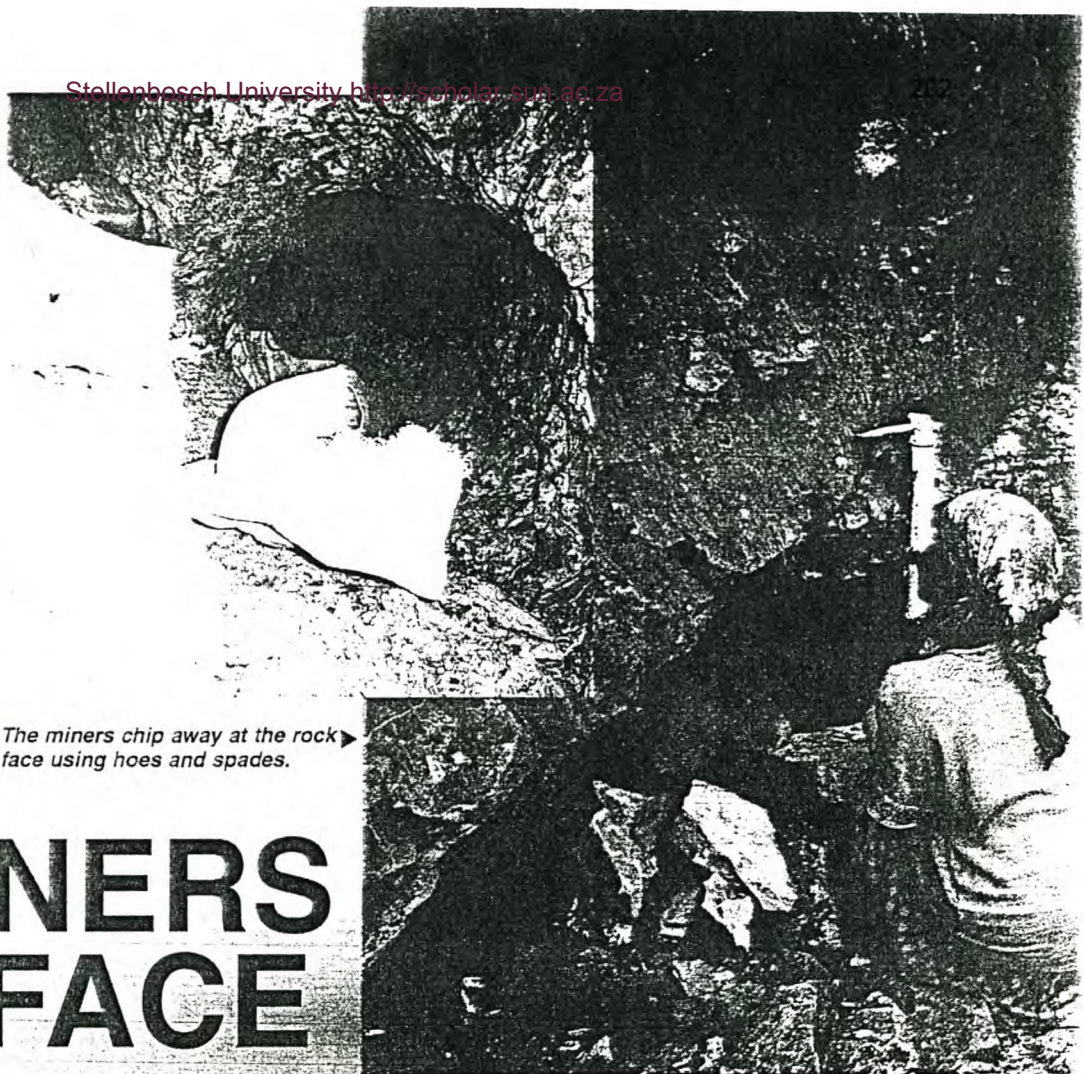
Without proper roof support, these tunnels have become death traps and there are regular cave-ins.

Stellenbosch University <http://scholar.sun.ac.za>

**For the past 15 years miners have died in cave-ins at a small lime mine near Ndwedwe, KwaZulu-Natal. However, fellow miners continue to risk their lives because selling lime is their only source of income.**

Story and photos by  
THEMBA NTSHINGILA

The miners chip away at the rock face using hoes and spades.



# MINERS FACE DEATH EVERY DAY

**T**HERE are no formally trained miners digging at the lime mine near Ndwedwe, a rural area north of Durban, rather destitute families where father, mother and children risk their lives daily in an effort to put food on the table.

Unlike modern mines, there are no safety precautions, no roof support or any other standard technology. The people operate the mine in much the same way as their ancestors would have a couple of hundreds years ago: chipping and digging away at the rock face with spades, hoes — just about anything sharp that would break up the porous rock.

With every blow they face the danger of a cave-in, when the weakened rock face and walls just collapse and bury the hapless miners.

Hloniphile Shangase from Ndwedwe, a mother of eight, was one of the victims of a rockfall in May last year. Like many other local women, Hloniphile dug lime so she could sell it to support her family. Her husband, Mthenjwa Shangase, said

that when the tunnel collapsed, his wife was deep inside with two other women. "They managed to escape, but my wife was buried alive. The women who tried to rescue her were unsuccessful because the rocks that had fallen on her were too heavy to move. When, two hours later, they had reached her using a rock cutter, she was already dead."

The tragedy did not deter Shangase from working at the mine. His children's pleas to stop digging fell on deaf ears because Shangase said that selling lime was his only income. "I support my children and finance their education with the money earned from digging the lime."

Khangwayini Ndlovu started mining lime in 1989 and made it her full time job when her husband was retrenched. Ndlovu said that initially they supplied lime to pharmacies in Durban but realised that they were not getting a fair deal. "Now we sell to customers on the street and can at least make a living."

Rose Ndlovu is the sole breadwinner

and to make ends meet she starts digging lime as early as 6am. After having mined the lime, the women hire cars to deliver it at their homes where they mix it with water into a paste. The paste is then rolled into balls and left to dry. When dry, the women hire cars yet again to deliver it to the vendors in Durban where it is sold at R1,50 a ball.

Rose said she pretended to herself that the mine was not dangerous. "I must get money to support my unemployed husband and five children."

Nonhlanhla Mazibuko was approached by other women who told her of the job opportunities at the mine. She said that since 1990 she has never thought of giving it up. "My children also join me during the school holidays to dig and sell lime so that I have extra cash to buy their school uniforms."

The miners say the lime is extensively used to cure stomach ache and chest pains. A sangoma who preferred to stay anonymous, said that the lime helps her to communicate with her ancestors and



closing the mine, had proved fruitless — thus endangering more lives.

However, the latest death of two miners has persuaded local leaders to initiate a proper survey of the area and investigate preventative safety mechanisms.

"The type of mechanism used would depend on the particular excavation, but there should at least be a wooden support system to minimise the danger," said a geologist from the University of Natal in Durban.

Ngcobo added that the survey would help relocate people who had built their homes at the foot of the mountain where the mine is situated. After the survey the mine will be fenced and hopefully machinery would be bought to do the digging.

Ngcobo said that the local executive of amakhosi (chiefs) had agreed that until such a time the people should carry on digging lime at the mine as it was their only source of income.

Until the local government implemented the necessary safety mechanisms, Ngcobo advised the miners to dig in a safe way. "The people



Balls of lime ready for sale in the streets of Durban. ▲

◀ Ncamisile Cele and Dumazile Mkhize wait for the hire cars to collect the bags of lime for processing at their homes.

many diviners mix the lime "holy water" to produce "isiwasho".

Local chief Mzonjani Ngcobo of the Amaqadi tribe in Ndwedwe confirmed the terrible loss of life. He said that a series of meetings between the local leaders and the community about

must realise that the mine must also be developed economically as it would in the future become an even greater source of livelihood for the local community."

When asked about the mine at Ndwedwe, the Minister of Environmental Affairs in KZN, inkosi Nyanga Ngubane, said that he was unaware of its existence, but that he would consult with the tribal authorities in solving the problems. Reverend Celani Mthethwa, Public Works Minister in the province, also pledged his attention to the matter. ■

# **ARTICLE 5**

**“Makubekho into eyenziwayo ngesi  
sibhedlele!” Batsho abahlali**



**Kungaphelanga nerwanga sishicilele inqaku ebelingokungakhathli kwabongikazi abathile baseSt Margaret Hospital eMzimkhulu, bayanda abafundi abaqhagamshelene nathi ngezikalazo zabo ngesi sibhedlele. Umhleli omkhulu weBONA nentatheli enguPONKO MASIBA**

**bakhe batyelela kwesi sibhedlele kutshanje emva kokuvakala kweengxelo zokuba ibhinqa ebesele liza kubeleka lisweleke nomntwana walo kuba lingancedwanga kwesi sibhedlele kuba lingenalo ikhadi.**

Kubhale kwafota uPONKO MASIBA

ST Margaret Hospital eseMzimkhulu sisibhedlelana esincinane sasemaphandleni onokuqale ucinge ukuba yindawo yokugcina izilwanyana zasendle. Azikho izinto ezixela ukuba sisibhedlele esi, njengoko sinezindlu ezimbalwa ezingooronta.

Kutshanje sikhuphe ibali lentombazana eyayinenimba ethi yavalelwa yodwa kwiwodi yokubeleka ngabongikazi baza baya kulala. Yasixelela ukuba abongikazi bayinika intsimbi encinane ukuze iyikhalise xa umntwana sele eza kuphuma, baza bona baya kulala. Kwesi sihlandlo usapho oluthile lwelali

◀ **"Umsakwethu samsa esibhedlele sele ebonakala ukuba imphethe inimba," utsho uThembisile Mbewana.**



lintsizana ezashiywa nguNompucuko Dlomo - uMlungiseleli (5) noSandi (3). USandi usisimumu.

**"Makubekho Into Eyenziwayo Ngesi Sibhedlele!"  
Batsho Abahlali**



aKwaDayi eMzimkhulu luxelele iBONA ukuba vaphulukana nomama walo owayenzima emva okuba engancedwanga esibhedlele kuba engenalo thadi. UNompucuko wasweleka waza wangcwatya ngakhange ambeleke umntwana owayemthwele.

“Umsakwethu waswelekela eRietvlei Hospital wangobo busuku ogqirha bezamile ukusindisa bomi bakhe, kanti abongikazi baseSt Margaret ona abazange bavume ukumnceda. Wayephethwe gamandla yinimba. Umalume uAlpheus Dlomo raqesha imoto ukuze imbalekise eSt Margaret hospital ekusesona sibhedlele sikufutshane. Safika pho abongikazi basixelela ukuba abano kusinceda kuba ubengahlukuhli apho ngoko kanalo ikhadi lakhona. Sabacenga ukuba amncede, kodwa bala kwaya ngabo.

“Saqesha enye imoto eza kumgodusa. Sathi xa ifika ekhaya kwabonakala ukuba uya eba engxakini nangakumbi. Umalume waqesha enye noto eza kumbalekisa eRietvlei Hospital. Wafika pho wangeniswa esibhedlele buphuthu-phuthu,” tsho uThembisile Mbewana. U-Alpheus Dlomo ngumalume wakhe uliqhuba ibali enjenje:

“Ndaqesha imoto eza kumbalekisa eSt Margaret uba yayimphethe ngamandla inimba ebonakala kuba usezintlungwini. Ndacela umsakwabo ukuba mpheleke. Ndamangaliswa kukubabona sele ebuya ngenye imoto emva kweeyure ezimbalwa. andixelela ukuba waliwe eSt Margaret kuba nganalo ikhadi lokuhlukuhla. Ndaqesha enye imoto



“Ndaqesha imoto eyayiza kumleqisa esibhedlele kuba ndimbona ukuba uyabeleka,” utsho uMnu. Alpheus Dlomo.

# "Makubekho Into Eenziwayo Ngesi Sibhedlele!"

## Batsho Abahlali



◀ *UGqr. Alphonos uncokola nomhleli omkhulu weBONA, uDaizer Mqhaba, ngeemeko ezingaginyisi mathe zesi sibhedlele.*

▶ *Abaguli balindele ukunyangwa ngugqirha omnye qwaba. Omnye umguli uthe maxa wambi baxelelwa ukuba ugqirha akakho.*

ukuze aleqiswe eRietvlei Hospital apho wafika walaliswa. "Ngemini elalendelayo ndathumela udadewethu ukuba aye kukroba. Wanikwa imvulophu evaliweyo ekwathiwa makayise kuMnu. Ntshangase oyinkosi yethu. UMnu. Ntshangase nguye owasixelela umphanga wokusweleka kukaNompucuko Dlomo ngobusuku obungaphambili. Bathi ooggirha bazenzile iinzame zokumsindisa kodwa boyisakala. Bathi ngokuhamba kobusuku waqala ukuhlanza 'into eluhlaza'."

Emva koko intatheli yeBONA iye eSt Margaret apho ifike yathetha noggirha wesi sibhedlele ekukuphela kwakhe nokhalaze gqitha ngokuba semgangathweni ophantsi kwesi sibhedlele. UGqr. Alphonos uxelele iBONA ukuba ayimmangalisi into yokusweleka kwabantu besalindele unyango.

"Kuphela kwam ugqirha kwesi sibhedlele. Omnye ugqirha ngowamazinyo. Asinazo iifowuni emizini yethu okanye ifowuni eziphathwayo (cellular phones). Oko kwenza singafumaneki ngamaxesha asebusuku," utshilo.

Imeyitroni yesi sibhedlele, uNksk. Sewu, uthe akayazi into yokunganikwa uncedo kukaNksk. Dlomo. Omnye umsebenzi ongene sisathetha noNksk. Sewu uthe uyakhumbula uNksk. Dlomo efika esibhedlele kodwa uphikile ukuba akazange ancedwe. Ngokutsho kwakhe, wanyangwa nguSista Mkhulisi othile owafumana ukuba kukho "okungaqhelekanga okuphuma kwilungu lakhe langasese". Uthe wagodusa emva kokuba elufumene uncedo. USista Mkhulisi ubengekho emsebenzini ngoko akakhange abe nako ukwenza lizwi ngalo mbandela. Isithethi seMEC yeSebe leMpilo eMpuma-Koloni, uMnu. Khulile Bata, uxelele iBONA ukuba yingxaki enkulu le neza kuphandwa ngokupheleleyo. Uthe xa kunokufumaneka ukuba kukho abantu abenze okungafanelanga, baza kuthatyathelwa amanyathelo aqatha. **B**



◀ *"Ndaqesha imoto eyayiza kumleqisa esibhedlele kuba ndimbona ukuba uyabeleka," utsho uMnu. Alpheus Dlomo.*



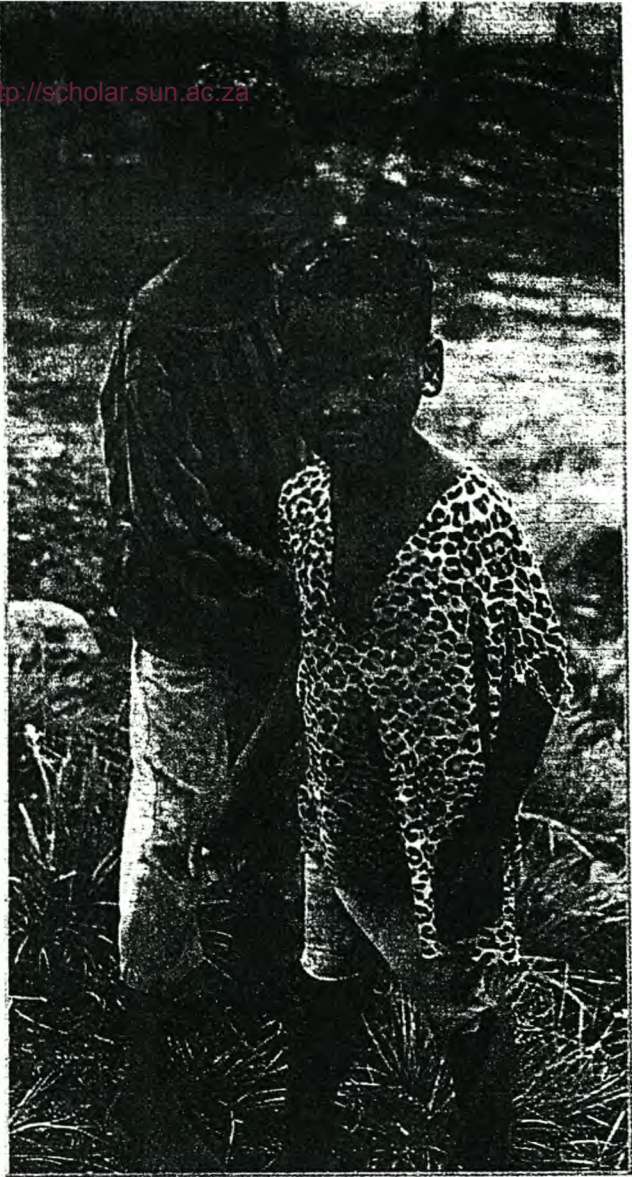
*Hardly a month since we exposed the lack of care by certain members of the Umzimkhulu-based St Margaret hospital, more readers from this area have contacted us about their own grievances against it. The BONA editor and a staff member, PONKO MASIBA, recently paid the hospital a visit after it was reported that a pregnant woman in advanced stages of labour had died after she was turned back by the same hospital because she did not have a clinic card.*

Story and pictures by PONKO MASIBA

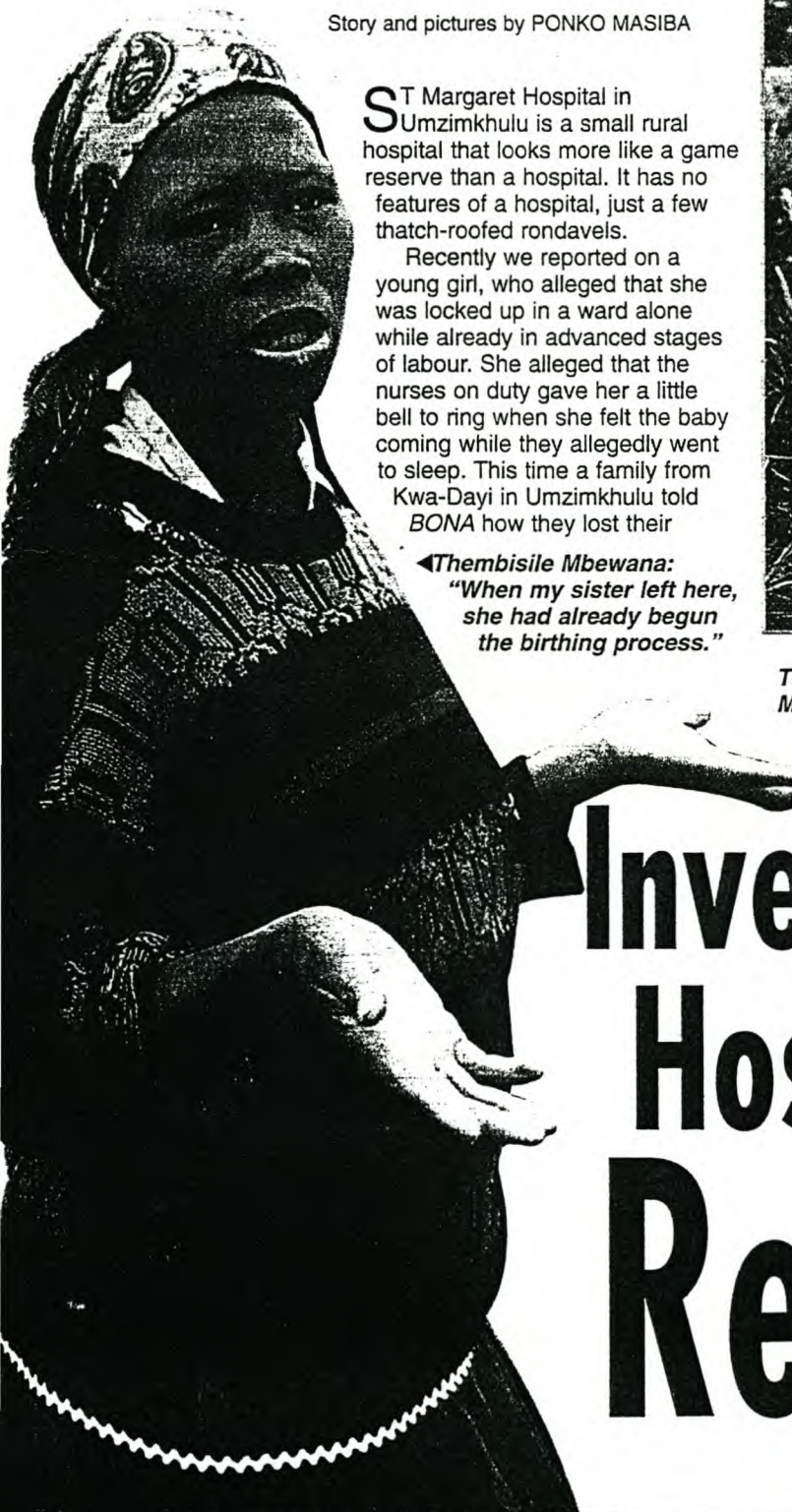
**S**T Margaret Hospital in Umzimkhulu is a small rural hospital that looks more like a game reserve than a hospital. It has no features of a hospital, just a few thatch-roofed rondavels.

Recently we reported on a young girl, who alleged that she was locked up in a ward alone while already in advanced stages of labour. She alleged that the nurses on duty gave her a little bell to ring when she felt the baby coming while they allegedly went to sleep. This time a family from Kwa-Dayi in Umzimkhulu told BONA how they lost their

◀ **Thembisile Mbewana:**  
*"When my sister left here, she had already begun the birthing process."*



The sadness that Nompucuko Dlomo left behind - Mlungiseleli (5) and Sandi (3). Sandi is mute. ▲



# Investigate this Hospital!" Say Residents

BONA — January 1998 17



**St Margaret  
Hospital**

*Patients queuing for their cards outside the St Margaret hospital.*



*This is where Nompucuko Dlomo and her unborn baby are buried. The Dlomos allege that she died as a result of being turned away from St Margaret hospital.*

mother and her unborn child after she had been turned back by this hospital because she did not have a clinic card. Nompucuko Dlomo now lies in the same grave as her unborn baby.

"My sister died the same night at Rietvlei hospital where doctors tried to save her life after she had been rejected by the staff of St Margaret hospital. She was already in the process of giving birth. My uncle Alpheus Dlomo hired a vehicle for us to rush her to St Margaret hospital because it is the nearest hospital to us. When we arrived there, we were told that there was nothing they could do since she did not attend clinic and therefore did not have a clinic card. We pleaded with them but they flatly refused.

"We then hired another car to take her home. When we reached home she began to have complications. My uncle hired another car to rush her to Rietvlei hospital. On arriving there she was immediately admitted," says Thembisile Mbewana. Her uncle, Alpheus Dlomo, takes the story further.

"I hired a car for her to be rushed to St Margaret hospital because she was already giving birth and was in great pain. I asked her sister to accompany her. I was surprised a few hours later when they returned in a car other than the one I had hired. They told me she had been turned back at St Margaret hospital because she did not have a clinic card. I then hired another car for her to be rushed to



# "Investigate this Hospital!" say Residents



◀ *Dr Alphonsos chats to BONA editor, Daizer Mqhaba, about the poor conditions at the hospital.*

*Patients waiting for the only doctor to attend to them. Sometimes, said another patient, they were told the doctor was not there.*

Rietvlei hospital where she was admitted.

"The following day I sent my sister to go and check on her. She was given a sealed envelope and was told to take it to our headman, Mr Ntshangase. Mr Ntshangase broke the news to us that Nompucuko Dlomo had died the night before. They said they had tried their best but she couldn't make it. They said later at night she had begun vomiting 'green stuff'."

BONA then went to St Margaret hospital and spoke to the only doctor in the hospital who complained about the poor conditions in the hospital. Dr Alphonsos told BONA that he was not surprised that some patients died while waiting to be attended to.

"There is only one doctor here - me! The other one is a dentist. We have no telephones in our homes and no cell phones. Therefore we can't be reached after hours," he lamented.

The matron of the hospital Mrs Sewu was totally unaware of Mrs Dlomo's case. Another staff member who came in while we were talking to Mrs Sewu remembered a visit to the hospital by the late Mrs Dlomo but denied that she was turned away. She was, according to her, attended to by a certain Sister Mkhulisi who after examining her discovered that she had a "funny discharge". She was, we were told, sent home after being attended to. Sister Mkhulisi was however not on duty and was therefore not available for comment. The spokesperson for the Eastern Cape MEC for Health, Mr Khulile Bata, told BONA the matter sounded very serious and that an investigation would be launched. Should, he said, anyone be found guilty, stringent measures would be taken. **B**

◀ *Mr Alpheus Dlomo: "I hired a car for her to be rushed to hospital because she was already giving birth."*