

# **A GENRE-THEORETIC ANALYSIS OF SPORTS ARTICLES IN TSHIVENDA**

**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.

15 January 2003

Signature



## ABSTRACT

This thesis employs the theoretical framework of text construction advanced by Grabe and Kaplan (1996) for the analysis of sports articles in **BONA** magazine. The theory employed in this study includes linguistic elements, which can be included in teaching methodology for developing the learner's analytical skills in analyzing the discourse structure of written texts. These kinds of analytical skills are strongly reflected in Curriculum 2005 for Language Literacy and Communication (LLC).

The thesis employs a range of textlinguistic strategies for analyzing written texts on sports 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, text from **BONA** magazine with contents ranging from sports issues were collected. The thesis demonstrates that text analysis involves a large extent, an investigation of generic factors such as the communicative purpose, the culture and 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 text linguistic 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.

The study demonstrates that the theoretical framework of Grabe and Kaplan (1996) which underlies in the construction of written texts, will not only introduce the learner to an inclusive language pedagogy, but can be employed for effective text analysis of Tshivenda Genre texts on Sports articles in popular magazines like **BONA**.



## OPSOMMING

Hierdie tesis maak gebruik van teoretiese model van Grabe en Kaplan (1996) vir die analise van sport tydskrif artikels in **Tshivenda**. 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 diskoers strukture van skriftelike tekste. Hierdie soort analitiese vaardighede word sterk gereflekteer in Kurrikulum 2005 vir die leer area van tale.

Die tesis wend 'n verskeidenheid teklinguistiese strategieë aan vir die analise van geskrewe genre tekste oor menseregte en burgerlike regte vraagstukke. Daar word beoog in die studie om 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 in tekste gebruik uit **BONA** tydskrif met 'n inhoud oor menseregte en gemenskaps en burgerlike regte. Die tesis demonstreer dat teksanalise tot '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 in breek 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 die 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 watter doel, waarom, wanneer, en hoe?". Die studie ondersoek die implikasies en motivering vir die insluiting van teksanalise en 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 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 teks analise van **Tshivenda** genre tekste gebaseer op die Sport tydskrifte soos **BONA**.



## MANWELEDZO

Thesis ino i katela muangarambo wa thiori ya u bueledza manwalo a Grabe na Kaplan (1996) kha u saukanya dziatikele dza zwipotso kha magazine wa **BONA**. Thiori yo shumiswaho kha uvhu vhugudi l angaredza dzielmennde dza linguisitiki, dzine dzi nga dzheniswa kha ngona ya u funza kha u bveldza zwikili zwa nwana tsha manwalwa. Lushaka holwu lwa zwikili zwa u saukanya zwi vhonelesa kha kharikhulamu ya 2005 ya Luambo, Litherasi, na Vhudavhidzano.

Thesis iyi i dovha hafhu ya shumisa mutevhe wa zwitirathedzhi zwa u saukanya manwalwa a lingwistiki kha mafhungo a zwipotso. Hu na khanedzano ya uri u ingwa ha izwi zwitirathedzhi nga vhadedzi kha mushumo wa u gudisa luambo kha Kharikhulamu 2005 zwi nga ita uri vhagudiswa vha kone u saukanya manwalwa zwavhudi na u wana tsivhudzo nga ha uri naa luambo lu nga shumiswa hani kha manwalwa. Musi ho sedzwa ndivho kha u saukanywa ha iyi thesis, ho do kuvhanganyiwa manwalwa a bvaho kha magazine wa **BONA** u angaredzaho mafhungo a zwipotso.

Thesis iyi i sumbedza zwauri u saukanywa ha manwalwa hu larhelela zwihulu kha thodisoso ya zwielanaho na tsiko sa ndivho ya vhudavhidzano, khalitsha na fhethu hune manwalwa a bveledzelwa hone.

Musi ri tshi tevhela maambiwa nga ha mbonalelo ya manwalwa, thandarhuwo ya dalaho nga ha themo la manwalwa, kuvhumbele kwa manwalwa a lingwistiki na zwiga zwinwe zwa kusaukanyele zwi a taluswa. U dadzisa izwi, vhugudi vhu sumbedza uri u saukanyiwa ha zwitirakhitsha zwalingwistiki kha manwalwa u tea u katelwa kha mmambiwa a dzipharamitha dza ethinogirafi ya nwala ya andadzwaho nga Grabe and Kaplan (1996). Ethinogirafi iyi ya u nwala l amba uri u saukanywa ha manwalwa ho dodombedzwaho zwavhudi hu tea u fhindula mbduziso dzi terhelaho: “Ndi nnyi a nwalelaho nnyi mini, ndivho l ifhio, ndi ngani, lini nahone hani?”.

Vhugudi uvhu vhu dadamala kha thodea na mahumbulelwa a u katela u saukanywa ha manwalwa kha u funza na u funziwa ha luambo. Lwa u fhedzisela hu na vhushaka vhukati ha dzithiori dzo angaredzwaho kha uvhu vhugudi, na muelete dza u guda (muelele dza shishi na muelele tiwa) dza Kharikulamu 2005.

Vhugudi uvhu vhu sumbedza uri muangarambo wa thiori ya Grabe na Kaplan (1996) vhune ha katela u vhumbwa ha manwalwa, a dzi swikisi fhedzi nwana kha phedagodzhi ya luambo lwo fhelelaho, fhedzi dzi nga shumiswa zwavhudi kha u saukanya manwalwa a Tshivenda a ambaho nga mafhungo a zwipotso kha magazine wo dowealeaho wa **BONA**.

## **DEDICATION**

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

***My late father Mulatwa Wilson Madambi Munyai and to  
my late younger brother Dovhani Simon Munyai.***



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# CHAPTER 1

## PURPOSE AND AIM OF STUDY

### 1.1 INTRODUCTION

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 the English texts, for **Tshivenda** texts, from Bona magazine. Although text analysis requires an explanation of both the linguistic and non-linguistic factors, the 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 **Tshivenda** texts that text analysis has become one of the most essential areas in applied language studies. Various linguistics 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) 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 **Tshivenda** in this study. A detailed discussion of the linguistic construction of **Tshivenda** texts will be based on Grabe and Kaplan's proposals on the theory and practice of writing, which incorporates to the language structure of written texts, a wide range of influencing considerations such as the writer's 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 **Tshivenda** 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 gives 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 analysis 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 theory will assume Halliday's systemic functional linguistics, as a broad framework for text analysis of **Tshivenda**, 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 texts together, and use discourse markers to see how parts of the texts are linked to one another.

### 1.2.1 An approach to text or genre analysis

In this study, for **Tshivenda** texts, from the magazine genre of sports issues 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 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 **Tshivenda** 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 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. 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 ORGANISATION OF STUDY

Chapter 2 of this study examines the elements of genre-theoretic analysis, which will be employed in the analysis of written **Tshivenda** texts.

It will be argued in this chapter that approaches to genre analysis, both Functional linguistics by Halliday, and 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 states 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 **Tshivenda** 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 **Tshivenda** texts. These texts, which will concern sports issues 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 writer's parameter of this ethnography will form the largest part of article analysis, as 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 GENRE-THEORETIC ANALYSIS OF WRITTEN LANGUAGE TEXTS**

#### **2.1 INTRODUCTION**

The genre-based approach to literacy and language teaching can be discussed by paying particular attention to the definition advanced by Swales (1981, 1985, and 1990) which states that genre “is a recognizable communicative event characterized by members of the professional or academic community in which it regularly occurs”. This means that it is primarily characterized by the communicative purpose that is intended to fulfill. This shared set of communicative purpose shapes the genre and gives it an internal structure.

The study of the genre-base approach to literacy and language teaching also include three different kinds of orientation, namely linguistic and genre analysis, sociology and genre analysis. These kinds of orientation play a very significant role on the part of the researcher in as far as genre analysis is concerned.

In studying the genre approach, Kress (1989) “develops the important role of genre as an essential factor in language use by noting that all language use is a matter of making discourse”. In this instance, language is seen as function, this means that the language senses the needs of the writer to make meaning.

The study of genre-based approach to literacy and language teaching are also the characteristics of genre different studies, for example genre in folklore studies, genre in literacy studies, genre in linguistics, as well as genre in rhetoric studies. This study also focused on genre as a social process in the sense that the author uses it to communicate with his fellow readers to achieve certain communicative purposes, register, as the way in which writers and speakers express themselves or the way in which it is spoken or written, is also explored. The three aspects of a situation, namely field, mode and tenor are explored.

In studying the genre-based approach to literacy language teaching, genre literacy comes to the fore and sets out to reinstate the teacher as a professional expert on language



whose status in the learning process is authoritative. The nature of grammar in genre is also explored in this approach where the aspects of grammar such as theme are outlined. The three kinds of themes in a clause such as topical themes, textual themes as well as interpersonal themes are outlined. The types of grammar such as traditional grammar, formal grammar as well as functional grammar are also outlined. In this instance, the different types of meaning organize the Grammar, and semantics of language into metafunctions.

The curriculum cycle also form part of the discussion about the genre-based approach to literacy and students in an awareness of the social purposes, text structure and language featured in a range of identified text type or genres.

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

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

### **2.2.1 Text 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. Freed and Medway suggest 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 purpose 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 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 prerequisites of poetry, the latter flows 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 on the 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 text 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 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 texts in contexts. The main area of discussion concerns 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) postulate 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 novice in a game. 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 conversations. 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. Freedom 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 mutual continuing events and interests that are highly valued in 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/herself correctly or appropriately in relation to the topic of genre, the audience and the purpose of the 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 construction, as implemented in the production of genres. For example, writers produce text for the reader, ministers preach or conduct ceremonies for the congregation, teachers instruct pupils and poets to 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 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 text in any one's 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 learner's 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 Genre as social process**

The main issues 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



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 sub-genres 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, 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 processes taking place in it, whilst the text 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 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 satisfaction. 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 processes or requirements outlined by the forces of power. Instead of criticizing or condemning the incompetence of the ruling party, most poets in Africa choose to be silent or to succumb to the unjust rules or incompetence in governance. Both oral and written genres are well received when they suit the needs or interests of the audience. Within the model of a process-based orientation to genre. Cope and Kalantzis define genre as "processes that describe, explain, instruct, argue and narrate". In these processes, the producers of genres focus on processes, the producers or 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. Languages 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 reports, procedures, explanations, discussion, expositions, recounts and narratives are introduced to the novices, resulting in them gaining more knowledge about how their societies are organized. This is made possible by the context 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 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 a society. Procedures and newspapers are a good examples of this genre type. Genre texts do not only inform and bond people in their societies, but they also, must primarily give equal importance to considerations of oral language and its role in education and in society. In other words, it is through this possible orientation on genre texts that people can develop a clear knowledge about how their society is organized.

Freedman and Medway (1992:13) support Bhatia's social view in their analysis of genres. They argue that genres have valid roles of reflecting the society in a number of ways, such as establishing relations amongst people as well as according to equal access to everyone in the society into all sources of information. They state that genre 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 with 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 introducing people to the conditions for a redistribution of power in society. The aim is to help people develop equally in 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 and 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 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 multicultural society. A sermon for example is a genre, which has a sub-genre 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 purpose 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 in the society, but they also familiarize them with social reality. Bhatia (1993) believes that genre are important means for defining, organizing and communicating social reality, 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 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 to 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, and unity of the spiritual and material in the hierarchy of beliefs and shared contingencies of daily life amongst people. All the above aspects and cultural forms are described and represented in language art facts 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 dependant on the capacity of humans to use language for purposes of organizing social co-operation. 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 persists 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. The fact is evident in certain aspects within the society as well. Reading a Bible text is not enjoyed more than when it is analyzed 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 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 spheres, will be very paradoxical of the existing situation. Bhatia expresses the view that genre, after all, as socio-culturally dependant communicative



event and is judge 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) argues 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 amongst 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 the best genre types to 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 newspaper genre and a report genre, respectively.

## **2.3 PSYCHOLGY 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. Bhatia views the psychological aspects of genre analysis as what the writer exploits to make the 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 analyzed.

### **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 a communicative purpose of a genre and its cognitive structuring is inevitable. This results from the fact that writers communicate what is in their minds. A new non-literacy 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 the text**

The main question one needs to ask is whether the writer involves the reader in this text or not. Is there any place in the text where the writer is interacting with his or her audience? When writing a text, the writer has a duty to communicate with 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 theory of audience, which is essential to the creation of text and the generation of meaning. What this means is that 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 skepticism. 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 the reader? How much shared background knowledge exists between the reader and the writer?". All those 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 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 Organizational 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 organization 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 questions 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 be notified. On the other hand, praise poem has a purpose to praise or criticize 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 genre or texts, go beyond conventions function at linguistic, social, cultural or academic levels. Important to note is the fact that most organizations impose 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 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 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 organized 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 organization of such rallies. Martin defines an "ideology" as the system of beliefs that determine the people's terms of human rights, genres, which cater for the illiterate in the communities, genres that 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, the focus is on 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 language 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 distinct 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 in 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. For example, in a report one expects to find the frequent use of past tense verbs or auxiliaries 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 statement occur predominantly in procedures. In this subsection, an analysis of those grammatical features, which occur frequently in Sports texts, will be made. The next subsection will look at how texts are structured.

### **2.4.2 Functional use of grammar**

The main aim of this section is to try to show the reader that grammar is not isolated from the overall meaning 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 textual purpose) and the reader (the recipient or target of the purpose). The next sub-section will discuss the notion of register in detail.

### 2.4.3 The relationship between genre and register within text

This section discusses the relationship between genre and register. Whilst genre refers to a staged purposeful social process, through which culture is realized, register refers to functional language variation in which texts are analyzed through register. When analyzing 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 language 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 channeling communication. That is how text is produced, as a spoken or a written text.

This sub-section 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 IMPLICATION OF GENRE-THEORETIC ANALYSIS OF TEXTS FOR SECOND LANGUAGE TEACHING AND LEARNING

Genre is 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 genre are multidimensional constructs with linguistic, sociolinguistic, psychological and literary contexts attached to them. In other words, through the analysis of genre and their



texts in the language classroom, learners gain access to the discourses used in variety of generic dimensions. Each genre consists of communicative purpose which the learners used in developing an understanding of the texts as well as for improving their writing and reading skills. Different categories of texts such as procedures, reports, 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 they need to read and write in different disciplines.

Another aim of introducing 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 a means of empowerment due to the fact that they do 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 marginalization between mainstream groups and other marginalized groups. Instead of adopting an imbalance in language learning, 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 type or genres. This curriculum cycle consist of steps, which the students undergo as they identify social purposes and context of genres. These including modeling (in which the students are encouraged to understand the contexts of a given interaction in order to understand the purposes of a genre), joint negotiation (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 effect 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 aspect 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 analyzed. 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. The disciplines, which are used for interpreting, describing and explaining genres are: Sociology and genre analysis of texts, Linguistic and genre analysis of texts, and Psychology 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 effectiveness of writing, reader requirements, or considering the prerequisites or constraints imposed by the organization, we are actually putting emphasis on the psychological aspect of genre analysis.



## CHAPTER 3

### THE LINGUISTIC AND ETHNOGRAPHIC CONSTRUCTION OF TEXTS

#### 3.1 INTRODUCTION

The main focus of this chapter is the manner in which texts are constructed. There is an ongoing controversy amongst linguistics about the notion that written texts results from spoken texts. Although texts are spoken as well as written, for the purpose of linguistic analysis in this study, only written texts or disclosure will be examined.

This chapter begins by exploring a broad definition of text. Views from different linguistics and language analysts will be considered. One of these linguists is Davies (1995) who defines a text as 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 chalkboard. This chapter discusses a number of issues relating to text analysis. This include among the word 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 as 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 and how" (Cf, Grabe and Kaplan). The last section of this chapter will consider the implications or rationale for incorporating this ethnograph of writing in text analysis.

#### 3.2 DEFINITION OF TEXT

From the number of definitions available for "text", it is evident that there is single or unique definition of text. Most linguists define "text" in line with their field specialization within the language.

Davies (1995) presents a concrete definition of the text, stating that 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 emphasize the idea that the 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 the text is a multidimensional construct, due to the fact that no undimensional 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 will 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. For example, HIV and AIDS poems making awareness to the public about epidemic.

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/she wants to make sure that he managed to persuade the reader, describe something for the reader, expose the reader to something, or inform about something through the text.

Swales (1993) present a few "rhetorical patterns or labels, which can be synthesized in the analyses 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 device 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 that 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 imbedded, 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 recognizable 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 syntactical level. Consider the following example of coherence in the text: "On a late summer evening, a young man and a woman, the latter carrying a child, crossed a street of Weidom Priors on the Upper Wessex. They entered a restaurant and brought some snacks". In this text, there is a coherence of sentence, which appears in their orderly form as evident. Parts of speech such as personal pronouns "they" as well as conjunctions "and" are used as linking devices, which contribute to the coherent structure of this segment.

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

Speaker 1: South Africa is a multilingual country

Speaker 2: The spirit of "Ubuntu" prevails among the entire citizen.

These two sentences differ semantically, but in context, they are cohesion in that both speakers' knowledge, "Ubuntu" is a commonly known concept to the country. Code switching between English and **Tshivenda** also a common practice in South Africa. The phrase "Ubuntu" therefore links with the first speaker's argument through country's name, South Africa.



“Ubuntu” contributes to the cohesion of these two sentences. Overall, 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 silent. 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, beacon and eggs), 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 the 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 text.

### **3.2.3 Texts and their communicative role**

When one reads a text, he or she reads it with 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 a 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 reader of the text. He uses 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 the 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/her audience in some way. The writer sets a goal in which he/she wants to achieve in the text, and then he/she communicates his goal to the readers through the text. If the writer wants to succeed in promoting something in his/her text, he/she must make sure to capture the reader’s attention, offer an appraisal of what he/she is promoting. Initiate relation and encourage further communication between him/her and the readers. This helps to minimize the distance between the writer and the reader. It is the communicative role of the text, which brings the writer closer to the readers.



Davies (1995) identifies a number of units, which contribute to communication in texts. These textual units include interactive units, organizing 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 section 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/her readers. Davies cites Halliday (1984) 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 the 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 type entail that writers giving information to the reader, which in turn accomplish 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 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 above units, Davies (1995) used organizational units, which are concerned with linking one part of the text with another. These are also referred to as liners, and they include discourse elements such as text cohesion and coherence.

### **3.2.3.2 Choice of sentential-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. Davies refers to these elements in the first position of the sentence as the



theme of the sentence or clause. It is this 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/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 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 relation 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. In most cases, writers write their text in the mode, which will reflect not only the tenor between them and the readers, but 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 the readers. All the above 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 basis elements for the purpose, there are other elements such as content, context, and target audience. The other aspects, which determine differences between texts, are rhetorical functions 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**

Consider, first, the definition of the term 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 requirement of the syllabus, the criteria of interest and culture. What it means is that if the readers of a text are interested in certain issues within the syllabus and culture, the writer will tend to put more emphasis on those issues. If politics from 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 reader's 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 consideration of interest.

#### **3.2.4.2 Purpose**

The notion of audience plays a major role as regards the purpose of text. Writers write text 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, and reports differ from poems, and so forth. Newspapers contain text, 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 writes seems to develop proficiency when, amongst other things, they give clear



purposes for writing. If the reader cannot make sense of what the writer wants to achieve, they do not develop the interest to read the text. Martin (1989) emphasizes the importance of attaching purposes of writing when he argues that writing any form of text or genre such as recounts, stories, procedures, explanation and exposition requires effective language use and clear purposes, after all, we all use language to keep the past alive. Martin argues that in all genres and texts with factual writing, we use language 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 **Tshivenda** 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 texts have come from. A context is a source of written or spoken texts (or it is 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 words, phrases and sentences are parts of an environment, for example, if 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 a school. On the other hand, words 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 with communities.

#### **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 (1998) one of the properties that cause differences in texts, is the issue of goal or purpose. He argues, for example, that reports and exposition differ in as much as each different goal and is structured differently to achieve these goals. A clear example of this could be research paper and an invitation letter. A research paper has an introduction in which a problem is presented, a body which discussed this problem in depth, and a conclusion which provides a solution to the problem, or which suggest 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 the invitation is explained, an address is written at the end for the invited person to reach the venue. The goals of these two genres of 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 is 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 language communicatively. Most learners could only explain grammatical elements or develop accuracy without using these for 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 text can play a vital role in language acquisition, especially if the language teacher can integrate



them in his/her language lesson. 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 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 text, 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 analysis 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, and 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 realization of meaning within the text. It is a requirement to each 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 the 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 text**

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 three elements of register when analyzing 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 an opportunity to work interactively with each other or with the teacher (tenor), write texts in which they will negotiate and analyze grammatical aspects (mode), and attach experience (field). These elements of register overlap well with the type of meaning of the last property of functional grammar. Halliday (1985) expresses the view when he proposes the use of grammar, which takes cognizance of the word, 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 help to introduce the learners to a variety of factors embedded on language. The factors include positive worldview, culture, linguistic diversity and so forth. In supporting this type of 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 to develop the skills to analyze the language effectively.

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

By involving linguistic elements, text can be analyzed by examining linguistic features such as sentence, word, and the discourse structure of the text and the dimensional level of the text. Grabe and Kaplan (1996) regard the above elements of text structure as “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 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 on the meaning of each word in it. All the words have sound and structure of 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. Lastly, lexical entries are used in text construction and they provide influences signaling each of the other components within the text. This means that the lexicon is the bases or primary element of text construction and analysis. A word generates another word, which will develop into a sentence as an end product. When analyzing text through the lexicon, lexical entries, preposition, verbs and so forth are taken into consideration. Semantically, all these lexical entries contribute largely to the overall meaning of the word sentence and the text. In other words, when analyzing the text at a lexical level, we are actually looking at the individual segment such as subjects and verbs, and their roles within the discourse structure. In the following sentence, the manner in which the language 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, the 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 structure of the language. The main focus here is on the constructions of sentence, as well as 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 "communicative" is mentioned, there is communication of information, and there must be a sentence or statement used to communicate this information through, whether it is a verbal or non-verbal. On the other hand, it is suggested by some linguists that the length of 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 the text can be one sentence. Grabe and Kaplan (1996) explain that the syntactic component involves the type of phrasing, 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 text can be effectively analyzed at a sentential level. This can be done by analyzing 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 analyzing 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 nominal complexity, increased use of passives and so forth. However, the analysis of texts at syntactic level can raise learners' or the readers awareness of text construction, and enable readers to understand the text better, and to be able to integrate its syntax with other level 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. Text equips 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. For example, if one analyzes 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 textual level and then at literate level. In other words, if one analyzes the language use in the text, this can result to a better understanding of the genre type for which the text is produced.

On the other hand, Swales expresses his view about the importance of text in genre construction. He argues that genre is a recent appendage found to be necessary because of important studies of text structure, and it is underpinned as the other level seeing how text are perceived, categorized and used by the members of the 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. Genre, as text types, can be explained at a textual level of linguistic level.

When one analyzes language at a textual level, the structure of the text must be examined. In analyzing 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 and a clause level as surface



and underlying textual structure. When one reads the text, he/she can see that the sentences follow in an orderly fashion, and 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/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 of dimensions of a text**

when someone begins to write, he/she has a goal in mind, which he/she wants to fulfill 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 why text are used for. Grabe and Kaplan refers 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 dimension 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 the contexts.
- **Abstractness:** This aspect enables the reader to identify how neutral, formal and objective the text is.
- **Evidentially:** 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 context 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 can 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 TEXT**

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

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 analyzed in isolation, but with a social and cultural setting in which factors such as style, purposes and the recipients of writing are analyzed. Considering the features of the ethnography of writing, the link between writing or 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 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 the spoken language. To them, the best way to attend 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 these parameters of ethnography will be discussed. Towards the end of this section, a taxonomy of writing skills, which builds



on the ethnography, will be considered. The ethnography also draws the issue of culture of 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.

### **3.4.2 The who parameter**

The first parameter of ethnography of writing deals with the question “who”. What is explored here is the person who decides the action of writing. In other words, it is the writer. The question is who the writer of the text is. Amongst other things, his/her status and professionalism in writing are examined. In most cases, the personality interests and background of the writer are reflected in his/her writing or text. Grabe and Kaplan’s (1996) view is that as far as the writer is concerned the following will need to be answered “is the individual a beginner or experienced writer? Is the individual experienced in a wide variety of or 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 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. In most cases, the writer’s persona and characteristics are reflected in his writings. 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 use, specifying the way 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 the 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 /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 forms the basis of



this discussion. The terms '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 nothing else but writing. Grabe and Kaplan outline a few questions, which forms the basis of the discussions of parameter. These questions are: "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 analyzing these questions, one will be able to get the gist of the text. This result from the fact that the theme of any text is built up on the purposes of that 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 /her text, such a text is believed to be coherent and well written. A text, which does not have a logical 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/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 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/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 chooses a tenor 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/her text. In other words, what



is the crux of his/her text? In Grabe and Kaplan, this parameter of 'what is written' is explained as "some messages 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 of text. These are: "What 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 to the content of the writing. In its definition, genre involves the communication purposes 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 writings 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/her own culture.

Lastly, register also appears to have an influence on writing. The manner in which writers write differ with respect to different purpose of writing and the subject matter. For example, writing about 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. Because of this, a text will have a content, which reflects the interest 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/her text, he/she has an audience in mind. When a person writes something, his expectations are that someone will read his/her writing. If what he/she has written does not receive any readership, then it is failure in one way or the



other. Grabe and Kaplan state that “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 then there will be no need to write, and also, it is the reader’s 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 creating.

There are a few questions, which need to be considered in as regards to whom parameter. These are; “who is the intended reader of the writing?”. 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 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 reader knows his/her texts as well. Thirdly, if the audience is known, how close or distant is the reader? The main issue, which this question is addressing, is if the reader shares the same identity and culture as the writer. If he/she does, then there are more opportunities for him/her to understand the writer style and linguistic discourse better. Lastly, how much shared 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/she knows what the writer is talking about. For example, if the reader is a Venda speaking male, and the writer is a Venda speaking person who wrote about the initiation, then there will be more sharing of ideas in this topic, as the reader knows it. As the reader reads the text, he will make comments, agree with the writer at some points, or disagree where necessary, because of the shared background knowledge of the topic the writer is writing about.

Finally, this discussion reveals that the reader needs to be taken as an active participant within writing. When one reads a text, he/she has to feel that the writer is communicating with him/her. In other words, the text must be able to challenge the reader to respond to the writer’s view. The reader can respond 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 when he writes about what is familiar to him/her. In this way, the writer is able to produce a reader-friendly text.



### 3.4.6 For what purpose parameter

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 of inviting, sending it, awaiting the responses, and finally, a goal (response from the invited) could be reached.

Grabe and Kaplan identified 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 apologise, 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 are:

1. Gricean maxims: the writer must be clear and informative to the reader. The writer needs to explain his/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 feature 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 use din 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 motives, intentions, and motives that may or may not be revealed. By functional purposes, (cf. Grabe and Kaplan). In Venda 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 neighbourhood for not being supportive to each other during hardship. The aim behind this is to revive their conscience 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 make the writing more accessible to the reader by making use of the four models of difficulty, which help to hide information to 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 writers in the text, 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 to one community, e.g. boy initiation, information to women.
3. Tactical difficulty: here the writer deliberately limits the understanding of his text, 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 theses constraints to test the reading abilities of his readers, for example, a creative writer will use more idiomatic expressions in his/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, lies within the writers intention to deny the reader full excess in his/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 purpose 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 writers intention to transmit and the readers past experiences, and by putting words on paper to communicate something to the reader. For example, the writer can notice that young people in a specific community do not know about their culture, his intention would 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 and 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 propose, or 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 you can come across, there is a purpose or 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 for 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 is sometimes 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 the end of the 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. Sports articles that will be analyzed in Chapter 4 are of utmost importance to the South Africans in the sense that they address sports, which are familiar to the citizens, and they also play a significant role in advising the sports authorities in dealing with matters concerning the sports in question.

#### **3.4.9 The how parameter**

Like the for what purpose parameter 3.4.5, 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 his/her text. In terms of this parameter, focus is on what the writer used in producing his/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 centres around the theory of on-line writing production or in simpler terms, a theory of the writing process. The 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. Some 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 form 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 models of the writing?
- Does the writing process vary from culture to culture?
- In addition, is there more than one 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 result 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, above, where it was highlighted that there are many types of writing instrument, and some vary due to different cultural position. To answer the first question about the usefulness of the writing processes, one can simply respond by saying that without employing the writing instrument or processes, we would not have texts to analyze or would not have a reason to implement all the above-discussed seven parameters of ethnography of writing.

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

In this section, brief discussion of taxonomy of writing skills and its context will be presented. Grabe and Kaplan define this taxonomy as a way of addressing or building on the question put forward in the ethnography of writing, which is : who writes that, to whom, for what purpose, why, where, when and how. The aspect of 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 exists for writers in terms of setting (where), tasks (writes), texts (what), and topics (how). In other words, the writer's goal, his intention and attributions are reflected in his writing.

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

- Educational settings for writing such as classroom, home, or writing center.



- Educational writing tasks such as letter, diaries, recounts, reports, and 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 attitude, 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 cohesion, informational structuring, genre structure, inference.
- Socio-linguistic knowledge, e.g. functional uses of written language, register and situational parameters, awareness of socio-linguistic 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 knowledge.
- Writing process strategies, which involve monitoring text production, re-reading already produced texts, summarizing editing texts.
- Writing process skills such as planning routines, text-model production, revising routines.

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 summarise these skills, a classroom can be a setting where a letter is produced and analyzed in terms of its purposes, context, the writers' goals, linguistic discourse, social relations to it, and 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 the 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.



### **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: linguistic and ethnography construction of texts. This model of writing deals with the communicative functions of language. The main idea, which model presents, is that writing communication. In other words, when the writer writes, he/she is actually communicating some information to the reader. Grabe and Kaplan advance a model 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 the 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 in 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 with the reader, include the following: communication 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/she is communicating something to him/herself. A writing of this nature



is regarded as individualistic. Example 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 for 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 and the reader's linguistic abilities, for example: acquiring the ability to use and analyze grammar effectively.
- Socio-linguistic 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 socio-linguistic 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 interest 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 result of employing the communicative approach to writing.



### **3.4.11.2 Applying the model of communicative 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 as to how this model can be implemented into writing. Communication takes place commonly through verbal means. Consider next, the strategies used by the writers to implement or adjust into writing. When the writer wants to communicate some information to his/her readers the first thing he/she considers is the internal goals settings, which allows the language user to set goals and purposes for writing, based on the contextual situation, internal motivations, performance attributions and interest (cf. Grabe and Kaplan). When the reader reads a text, he/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/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, 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 same world knowledge, which is explained by means of shared linguistic discourse and sociolinguistic competencies. Writing informs the reader about the world around him/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/her writing, so that they can complement the readers reading processes. Grabe and Kaplan states that the text already written also requires the reading process to interact with the writing process. When the writer writes a text there are many number of elements, which he/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/she has to follow the rhythms insertions in the poem.

Thus, the reader interacts well with the writer, as he/she freely occupies the writer's mode in his/her reading of the writer's 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. In addition, if text includes all four components, the reader is expected to read the text in its sequences 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, such a reader is interacting or communicating competently with his/her writer. If we want to apply a communicative model into writing, we need to initiate the reader in the text, motivate them by including the world's 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 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, choice of verbs, external reference and markers of subordination. The main purpose of the ethnography of the writing is to give the reader clear guidelines about all constituents of text production. When a text is produced, the following issues are to be taken into account: the reader has to know 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 with a social purpose in mind. This helps to build a relevant source or context for the next. If the texts 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 the 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 linguistic 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 sports fraternity of the South African people.

The second part of this chapter dealt with the linguistic analysis of texts. This section first considered how 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 has also an important bearing on the overall meanings of a text. A text, which has sentences and is not intertwined, is difficult to comprehend. Both the lexicon and the syntactic components of the text contribute to the construction of the text. A text, which is lexically cohesive or syntactically coherent, can give rise to the information 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 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, these recipients, 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 TSHIVENDA

#### 4.1 INTRODUCTION

This chapter focuses on the analysis of Tshivenda articles found in different publications of the Bona magazines. In this chapter, at the beginning stages, the reader is introduced to the elements of the Writes Parameter from the Grabe and Kaplan's (1996:204). *Ethnography of writing Instruction*. In this instance, the writes parameter, unlike other parameters of writing instruction, forms the target part of article analysis in this chapter. The writers parameter in this case, is not the only element which can be employed in text analysis in this chapter, but the language discourse structure also play a very significant role in analyzing **Tshivenda** text.

This is confirmed when Grabe and Kaplan (1996:49) refers to Van de Kopple (1986: 72-3) in arguing that a functional approach to language (which incorporates the writers parameter), is very important in the sense that it helps the language analyst to examine the relationship between the structure and the meaning of the text, while addressing its communicative functions. The analysis and discussion of **Tshivenda** texts in this chapter confirms this argument as it explores the question who writes what, to whom and for what purpose.

#### 4.2 PROPERTIES OF THE WRITES PARAMETER

##### 4.2.1 The Writes Parameter

The term writes suggests action or process, which examines the linguistic nature of writing (Grabe and Kaplan, 1989:203). It also examines the functional purposes reflected in writing, how sentences link to form a larger text? How creative is the writer? Does he incorporate language choice features in this text? For example:- sequencing of information, rhetorical arrangement of information, opening statements creatively, lexical choices, does he consider the audience, context, genre to improve his writing?



#### 4.2.1.1 Functional Sentence Perspective: Informational Structure

Functional sentence Perspective investigates what language does, and people use it to achieve various purposes (Grabe and Kaplan, 1996:49). More importantly, the existing relationship between the structure and the meaning of the text is analysed. The discussion of the Functional Sentence Perspective also incorporates elements such as Given-New information, Theme-rheme relations and Focus-Presupposition relations.

##### **Topic-comment Analysis**

In terms of this property, focus in 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 this sentence: **Munna u nwala mulingo wa u konda** (The man writes a difficult examination) the noun **munna**.

Text cohesion is a device, which signals the relationship between sentence and clausal units in the text. Cohesion is identified through the following aspects:- reference, substitutions, ellipses, conjunction, demonstratives, repetition, comparative cohesion and collocation. Analysis is concerned with how words relate to create meaning and to establish links and connections across sentences.

#### 4.2.2 **Text Cohesion**

##### **Choice of Verbs**

The main question as regards the choice of verbs is perceptual (hear or think), stative aspectual, public, or suasive verbs which 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 infinite verbs, reading the writers goals. Lastly, the reader will notice that in almost all the texts analysed below, writers tend to use infinite verbs oftenly. When the writer wishes to express his/her intentions in **Tshivenda**, infinitive verbs are often used in order to fulfill his purpose.

#### 4.2.3 **Text Coherence**

In terms of text coherence, focus is on the reader, identification of the text structure and its chronology. In this instance, attention is paid to the writer's 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 sentence or not. Text coherence is best discussed when the following aspects are investigated: Non-linguistic basis of coherence, relevance in texts, elements of subordination and co-ordination use of influence, and rhetorical patterns and their role in text coherence.

#### **4.2.4 The Lexicon**

Concerning lexicon, focus is on how the lexical entries are manifested in text construction to provide basis meaning and inferences signaling the manner in which syntactic structures, semantic senses, and pragmatic interpretations are produced (Grabe and Kaplan, 1996:64). 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 (e.g does, too) and substitution marker (e.g 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 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 the sentence, to make the assumption about what he/she will read. Thus, it could be argued that the writer interacts with the reader through the sentence-initial element in some way (man) is a topic/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 ongoing discourse. This continuous mention depends on how far back in 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**

This concerns the analysis of the main and sub-topics, and the progression of supporting information texts. According to Grabe and Kaplan (1996:54), one of the purpose of Topic Structure analysis is “to study differences in high- and low- quality writing and differences in revision strategies”

## **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 magazine. 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 (Grabe and Kaplan, 1996,50). This theme is also referred to as the point of departure in a written structure, whilst the theme represents the move away or further explanation to it (the theme). There is some overlap between this property and the one of the Given-New information. However, unlike the Given-Information, which deals more with the relationship between the hearer or reader, theme-rheme focuses on the relationship between the speaker or writer. In other words, Given-New relations pay more attention on the reader of the 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 New information, whilst the presupposed one is assimilated to the given information.



### 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 analysed below, involve the following appealing to the readers sense:- of sympathy, describing the situation of a particular context, advising the reader in a text, implementing measures or strategies against any form of a deadlock, ending politely, and so forth. All those moves are expected 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 NO 1:

### **Mushonga wa vhukati ha mudavhi (midfield medicine)**

#### 4.3.1 The Who Parameter (For All Five Articles)

The parameters of the ethnography of writing which are to be discussed in the analysis of Tshivenda texts below were fully explained in chapter three of this study. In as far as the Who parameter is concerned, focus is on whether the writer is a beginner, skilled, novice or mature writer. In the case of our first article about the Midfield Medicine (**mushonga wa vhukati ha mudavhi**), it is clear and true to say that our writer is a skilled person who earns his keep by writing because the title itself attracts the reader from the onset, because the moment the reader sees the word medicine, (**mushonga**) he/she quickly thinks of the medicine that he/she can use to solve the problem they might be experiencing in their soccer teams and as a result the reader continues reading thinking that somewhere in the article he/she will come across the right prescription of the midfield medicine. By doing this, the writer is using his journalist skills of engaging the reader in a reading activity where at the end, the reader will come up with something that has forced the writer to write the article in question.

Again, in the paragraph where the writer says "to be over the wall when they hit 30 " (**vha vha vho no kumela musu vhe na minwaha ya mahumi mararu**). In this instance, the writer is using an idiom, meaning to be useless, (no longer performing up to a desired standard). This is yet an indicative proof that the writer is a skilled journalist. He uses this



idiom in fear of saying it straight forward that the moment they reach 30, they are no longer fit to feature in the national Soccer Team (Bafana Bafana).

In his description of the miraculous work by Doctor Khumalo in the Midfield, the writer puts it this way, "Once again his midfield magic created havoc as he split defence passes and dribbled rings around the opponents. (**O dovha hafhu u zwi kona u kanganyisa na u vusa lihanya musi a tshi kwashekanya na u manyuludza vhakhaedu vhawe vha marahu**). The word magic (**manditi**) meaning an art of performing marvelous (**vhutsila ha u ita vhutolo**), havoc (**dzhatsha**), split (**u fhandekanya**) and dribbled (**u kanganyisa**) are words which the writer uses showing his journalist skills of characterizing the midfield player. Obvious, the midfield should in one way or another have these skills of dribbling, causing havoc, performing some sort of magic so as to cast the net.

In the very same article about the Midfield medicine, (**mushonga wa vhukati ha mudavhi**) the writer used the idiomatic expression, "measured up to the task" (**u swikelela thodea**). In this instance, the writer is trying to tell or rather indicate to us that since, the exclusion of Doctor Khumalo from the team, the then coach, Trot Moloto tried different players in the midfield in order to bring the state of equilibrium (equity) but to no avail.

Again, the writer showed his journalist skills by including comments and views from the fans in letters, newspapers, magazines, phones in sessions on radio and TV talk shows. He does all these in order to help the coach and the technical staff with better strategies, techniques as well as finding ways and means of better fying the standard of soccer on the Bafana's side.

The inclusion of comments of TV sport commentator and former Chiefs and SA striker Marks Maponayne, Former Swallows and Wits midfielder Mike "Sporo" Mangena as well as Swallows assistant coach Andries "Chaka Chaka" Mpondo indicates categorically clear that the writer of his article is by far the best SA Sports journalist. He even go to an extent of letting Doctor Khumalo have a say in this article so as to treat the matter or rather the topic from all possible angles so that in future SAFA should avoid fielding golden oldies in the expense of the youngsters in which we should invest our efforts as well as our resources in.



Another interesting aspects to note about the discussion of the Who parameter in this instance is this that the writer of all these articles about sports is a journalist whose profession is to write texts which have a social, political and economic impact on the life of South Africans and the entire world. Sports in general unifies different population groups and on the other hand entertaining people irrespective of colour, race, and political affiliation. In addition to this, all the texts that are to be analysed in this study share the same theoretical assumptions of the following parameters of the ethnography of writing: the when, where, and how parameters.

Again, these texts are all produced by South African journalists, in a South African magazines, Bona. All the issues discussed in these texts are true reflection of the contemporary sports arena in South Africa (i.e Fielded and unfielded players in the soccer fraternity, sacking and signing of new coaches to soccer teams, criticism from the public on the part of players e.t.c. Last but not least, all the texts are produced electronically, by means of a typewriter or a computer, and they appear in a magazine with a public status.

#### 4.3.2 Functional Sentences Perspective Informational Structure

##### Topical- comment Analysis

In terms of this property, focus in on what the sentence is all about, again within a sentence, the reader observes a part, which serves as a topic or subject of the sentences, and one part which serves as a comment to the subject. In this article, there are several instances where the sentence-initial expression functions as the topic of the sentence and this topic expression is something complemented by a phrase or clause that constitutes the comment to it.

In the caption: "Most sportsmen are considered to be over the wall by the time they hit 30" (**Vhunzi ha vhoramitambo vha ri vha tshi swika kha minwaha ya mahumi mararu vha vha vha tshi vho dzhiwa uri vho kumala**). The topic of this sentence is most sportsment (**Vhunzhi ha vhoramitambo**) and its complement clause is, "are considered to be over the wall when they hit 30 (**Vha ri vha tshi swika kha minwaha ya mahumi mararu vha vha vha tshi vho dzhiwa uri vho kumala**) which serves to indicate how the rating criterion of South Africa Sportsmen functions. In the caption : **vhafuni vhatikedzi vha bola ya milenzhe vha a tendelana zwi tshi da kha u vhonala ha tshaeo ya mutamba vhukati a ngaho Khumalo kha thimu ya lushaka ya bola ya milenzhe** (Fans



are unanimous in their argument that Khumalo's absence from the National Squad has left a huge gap in the midfield). In this instance, the topic of this sentence, **vhatikedzi vhataleli** (fans) and our comment is **vha a tendelana zwi tshi da khau vhonelela tshao ya mutamba vhukati a ngaho Khumalo kha thimu ya lushaka ya bola ya milenzhe**. (They are unanimous in their argument that Khumalo 's absence from the National Squad has left a huge gap in the midfield). In the caption: **Vhunzhi ha vhatikedzi vhafuni vha bola ya milenzhe vha humbulela uri Khumalo ndi mutambi a teaho u vhambedzwa na vhatambi vha ngaho Roger Milla na Lothair Matheus wa Germany**. (Many fans claim Khumalo to be in the same class with players such as Roger Milla and Lothair Matheus of Germany). In this instance our topic is **vhunzhi ha vhatikedzi vhafuni vha bola ya milenzhe** (many fans) and our comment is **vha humbulela uri Khumalo ndi mutambi a teaho u vhambedzwa na vhatambi vha ngaho Roger Milla na Lothair Matheus wa Germany** (claim Khumalo to be in the same class with players such as Roger Milla and Lothair Matheus of Germany), In the caption: Doctor Khumalo **o vha a tshi do tou vha pfarela u lila thonga ya musudzungwana kha thimu ya Amaglug-glug kha mitambo yayo ya Olympic** (Doctor Khumalo would have been an invaluable cog in Amaglug-glug's Olympic wheel. In this instance, our topic is Doctor Khumalo (Doctor Khumalo) and our comment is **o vha a tshi do tou vha pfarela u lila thonga ya musudzungwane kha thimu ya Amaglug- glug kha mitambo yayo ya Olympic** (would have been an invaluable cog in the Amaglug- glug's Olympic wheel).

### Topic continuity

Topic continuity in the text is accomplished through the noun phrases which receive continuous in the text. In this text, the writer used the noun phrases **Manditi a vhukati ha mudavhi** (Midfield magic) referring to Khumalo whose play is characterized by magic, causing havoc to his opponents by splitting defence, passes and dribbling rings around the opponents. The noun phrase in the form of an idiomatic expression **pfarela u lila thonga ya musudzungwane**. (An invaluable cog) is used by a writer in a form of an idiomatic expression to indicate that the inclusion or rather calling back Khumalo to the National team would rather be a waste of time because he is considered to be over the wall. Words like **vhukoni** (distinction) and **u fulufhedzea** (loyalty) refer to Khumalo as commented by staunch supporter Tomas Mogolo from Pretoria. Again the writer used the noun phrase **Mueni Mudivhalea** (a symbolic gesture) which the writer is likening Khumalo with a symbolic gesture, has got nothing to do, besides receiving special treatment from the host. In other words Khumalo will be of no use if he be allowed to return in the National Squad.



The expression: **matomola mbilu** (a sad affair) has been used in this text by Mangena who also sees the inclusion of Khumalo in the National team as a great setback. The word **refulekisi** (reflexes) has been used in this text which refers to Khumalo's forms which have deteriorated to an extent that they no longer see him fit to feature in the National team.

### Topic Structure Analysis

The main topic of this article is **Mushonga wa vhukati ha mudavhi** (Midfield medicine). This main topic is supported by various sub- topics and captions which appear in the text. In this text, we come across sub- headings and phrases that reinforce the main topic. For example: **u vha have fomoni** (Khumalo's present form). His present form contributed greatly in that it brought about triumph to his team (i.e Kaizer Chiefs) when beating Bush Bucks (3 – 1 ), Celtic (1 – 0 ) and Wits (1 – 1). This also necessitated his calling to return to the National Side. The expression of views by fans in letters, newspapers, phone in session on radio talk shows is also a sub- heading which has a direct link to the main topic since the fans are unanimous in their argument about the midfield medicine. This is noticed in the phrase which says **Vhatekedzi vhataleli vhabola ya milanzhe vha a tendelana zwi tshi da kha u vhonala ha tshaeo ya mutamba vhukati a ngaho Khumalo**. (Fans are unanimous in their argument that Khumalo's absence from the National Squad has left a huge gap in the midfield) **Vhunzhi ha vhatikedzi vha humbulela uri Khumalo ndi mutambi a re mutevheni na vhatambi vha ngaho Roger Milla, Lothair Matheus** wa Germany. (Many fans claim Khumalo to be in the same class with players such as Roger Milla and Lothair Matheus of Germany).

The phrase **mutevhe u fanaho** (same class) seem to be comparing Khumalo, the midfield medicine (**mushonga wa vhukati ha mudavhi**) and the other soccer stars in other countries. This sub- topic also backs up the main topic since it tells us about the very same Khumalo who according to the writer is a midfield medicine.

Almost all the paragraphs in the text, contain information which reinforces the idea of the Midfield medicine. The writer includes the paragraphs where people like Marks "Go man Go" Maponyane, Mike "Sporo" Mangena and Andries "Chaka Chaka" Mpondo comment about Khumalo. Their comments in this instance reinforce the main topic about the midfield medicine.



### Given- New Information

Given new information is the information already known by the reader, whilst new information refers to the unused or completely new information. When one considers the text, one understand 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. In this given information: **Mushonga wa vhukati ha mudavhi** (Midfield medicine) 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 in 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 information. In this text, the information is introduced to the reader through the headline and all the sub-headings reinforce this headline. For example, the headline is about the **mushonga wa vhukati ha mudavhi** (Midfield medicine), the sub- headings in which the writer shows us Doctor Khumalo's present forms which made his team Kaizer Chiefs win against its opponents; views made by fans in TV talk shows, radio and in newspapers; comments from Marks "Go man Go" Maponyane, Mike "Sporo" Mangena and Andries "Chaka Chaka" Mpondo back up the information already given. It is therefore the new information which gives a strong support to the information already given which is the midfield medicine. In this instance, it could be argued that, the writer of the text serves as the deliverer, the provider or rather the giver of information and the reader in this regard can be viewed as the recipient of information. At the end of the text, the writer introduces us to the sub- heading: **Doctor uri mini?** (What the Doctor says?). This sub- heading also present new information which also back up the given information. Doctor Khumalo tells us about the way he feels as an important asset in the National team, the bad criteria which coaches use to select players in the National side as well as developing and nurturing younger players.

### Theme- rheme relations

In the sentence: **Doctor Khumalo a re na minwaha ya mahumi mararu na miraru o vhuya luvhandeni nga ndila l akhamadzho mathomoni a khanlanwaha ya bola ya 2000 /2001** (The 33 year old Doctor Khumalo has made a tremendous comeback since the start of the 2000 /2001 soccer season), **Doctor Khumalo a re na minwaha va mahumi mararu** (the 33 years old soccer star Doctor Khumalo) is the theme whereas o



**vhuya luvhandeni nga ndila l akhamadzaho mathomoni a khalanwaha ya bola ya milenzhe ya 2000 / 2001** (has made a tremendous comeback since the start of the 2000 / 2001 soccer season) is the rheme which serves as a move away from the writers starting point.

In the sentence: **manditi awe a u tamba vhukati o ita uri a kone u vusa lihanya musi a tshi kwashekanya na u manyuludza vhakheudu vhawe** (his midfield magic created havoc as he split defence passes and dribbled rings around the opponents), the theme is **manditi awe** (his midfield magic) whereas **o ita uri a kone u vusa lihanya musi a tshi kwashekanya na u manyuludza vhakheudu vhawe** (created havoc as he split defence passes and dribbled rings around the opponents) serves as rheme (i.e a move away from the writers starting point).

In the main caption which has the following sentence: **Tshiimo tshawe zwo livhanywa na mutambo tsho tsa nga maanda lune ha tsha tou vha na ndemesa kha thimu ya lushaka** (His reflexes have slowed too much for him to make a real contribution to the national team). In this sentences, the theme is **Tshiimo tshawe** (his reflexes) and the latter clause: **tsho tsa nga maanda lune ha tsha tou vha na ndemesa kha thimu ya lushaka** (have slowed too much for him to make a real contribution to the National team) serves as a rheme (i.e a move away from the writers starting point).

### Focus- Presupposition Relations

In each and every written text, readers get information which is highlighted and information which is assumed, foregrounded or presupposed. In most cases, writers will make use of pronouns, subject and object agreements, and the property of focus-presupposition relations.

In the following sentence, **vhunzhi ha vhoramitambo vha ri vha tshi swika kha minwaha ya mahumi mararu vha vha vha tshi dzhiwa uri vho kumala** (most sportsmen are considered to be over the wall by the time they hit 30). The phrase which contains the pronoun, **vho** (they) is foregrounded or presupposed by the focus of the text, which is **vhunzhi ha vhoramitambo** (most sportsmen). In this instance, **vho** they) refers to the Sportsmen that foregrounds it. In a sentence, **manditi awe a u tamba vhukati o ita uri a kone u vusa lihanya** (his midfield magic created havoc). In this instance, the writer uses the possessive pronoun **awe** (his) which is foregrounded or presupposed by the



focus of the text which is **mushonga wa vhukati ha mudavhi** (Midfield medicine), Doctor Khumalo. In a sentence, **vhatambi vha ngaho Roger Milla wa Cameroon na Lothair Matheus wa Germany vhane vha kha diimela mashango a havho**. (Players such as Roger Milla and Lothair Matheus of Germany who still admirably represented their countries). **Avho** (their) is a possessive pronoun which is foregrounded or presupposed by the focus of the text which is players such as Roger Milla and Lothair Matheus.

In the sub- heading which reads: **Doctor u ri mini?** (What the Doctor says?) the writer uses the pronoun or the first person singular **Ndi** (I) throughout. For example, **Ndi khou diphina nga mitambo nahone a thi di pfi ndi kha mutsiko lini** (I'm simply enjoying the game and there is no pressure on me). The use of this pronoun helps us to understand Khumalo's personal view in connection with his present form, criteria used in selecting players to the National Team as well as developing and nurturing younger players.

#### 4.3.3 Text Cohesion

Concerning text cohesion, the reader will recall that this property will be discussed by examining factors which contribute to the chronological appearance of the text. For example, reference, substitution, ellipsis, conjunction, repetition, inclusion and collocation.

#### Reference

Grabe and Kaplan 1996 refers to reference as a set of abilities functioning to connect cognition to the real world-an activity that can be carried on in the absence of verbal language. In the text on Midfield Medicine, reference is identified in various sections. In a sentence, **Hafhu manditi awe a u tamba vhukati** (once again his midfield magic). In this instance, **awe** (his) is a reference marker which refers to Khumalo's midfield skills. The personal pronoun **u** (he) in the sentence, **Hafhu manditi awe a u tamba vhukati o ita uri a kone u vusa lihanya** (once again his midfield magic created havoc), is a reference marker which refers to Khumalo. **Dzavho** (their) in the sentence, **vhatikedzi vha bola ya milenzhe vha a tendelana kha khanedzano dzavho** (the fans are unanimous in their argument) is a reference marker which refers to the fans. **Vhunzhi havho** (many more) in the sentence that follows also refers to fans who are abdicating infavour of Khumalo's return to the National Team. In the sentence **vhanwe vha nyanyuwa nga heyi ndila uri arali khoutshara wa vhatambi vha minwaha ya fhasi ha mahumi mavhili na mararu, Shakes Mashaba a pfa a tshi tama u mu dzhenisa,**



(Others feel that if there's one over-age player under 23 coach Shakes Mashaba should have chosen). **Vhanwe** (others) is a reference marker referring to other fans who speaks in favour of Khumalo. The reference marker referring to other fans who speaks in favour of Khumalo. The reference marker **nae** (him), in the sentence **fhedzi u vha nae hafhu kha thimu ya lushaka zwi do nga ndi u humela marahu** (but having him back in the National Team would be like taking a step backwards) refers to Khumalo. In the sentence, **nga heyo ndila zwi do mu nea tshirunzi** (that way he could retain his dignity) **heyo** (that) is a reference marker and the example made by Alan Shearer, an English soccer star who enjoyed the sport at Club level forgetting about finding himself playing in the National Team. In the sentence, **ri tea u fhata vhatambi vhaswa musi ro sedza mitambo ya Sydney ya khaphu ya lifhasi l daho ya Olympics** (We must groom the Sydney youngsters for the next World Cup and the next Olympics). **Idaho** (next) is a reference marker which refers to the world cup games as well as the Olympic games. In the last section of the text, the writer used pronouns **nne** ( I ) throughout which refers to Khumalo. For example, **Ndi khou diphina nga mutambo nahone a thi di pfi ndi kha mutsiko lini** (I am simply enjoying the game and there is no pressure on me).

### Comparative Cohesion and Substitution

Comparative cohesion and substitution interact closely. Both comparative cohesion and substitution are used simultaneously in the text, the writer used the phrase **a re mutevheni** (to be in the same class with) which brings about comparative cohesion in the text because in this instance, the writer seems to be comparing Khumalo with players such as Roger Milla of Cameroon and Lothair Matheus of Germany. **Vhanzhi vhanzhi** (many more) is used here as a substitution for the noun **vhatikedzi** (fans) where the sentence reads: **vhunzhi ha vhatikiedzi vha bola ya milenzhe vha humbulela uri Khumlao ndi mutambi a re mutevheli na vhatambi vha ngaho Roger Milla wa Cameroon na Lothair Matheus wa Germany** (many fans claim Khumalo to be in the same class with players such as Cameroon's Roger Milla and Lothair Matheus of Germany. Another element of comparative cohesion is found where Thomas Mogolo, a staunch supporter from Pretoria says, **“U mu vhidza murahu kha thimu ya lushaka zwi do mu ita tshiga zwi do mu ita tshiga tshihulu tsha tsanduko”** (calling him to the squad would have been more than just a symbolic gesture). In this case Khumalo as a soccer star and being a good midfield player, the writer is trying to compare him with an important figure who will bring about change in the National Team. Another substitution is



found where the writer speaks about **vhatambi vhakale** (golden oldies). Golden oldies in this sentence is used in the place of old players.

### Conjunctions

In this text, the writer uses conjunctions to create relationship between various sentences. This relationship between various sentences contribute in serving the communicative purpose of the writer. Through these conjunctives, the writer is able to compare and contrast in order to highlight the main topics in the text. In the sentence **Manditi awe a u tamba vhukati o ita uri a kone u vusa lihanya musu a tshi kwashekanya na u manyuludza vhakhaedu vhawe vha murahu** (his midfield magic created havoc as he spilt defence passes and dribbled rings around the opponents.). In this sentence, there are two conjunctives, **musu** (as) indicates the manner on how Khumalo performs his midfield magic whereas **na** (and) joins two sentences together to achieve the writer's communicative purpose.

In this sentence, **Ee, Khumalo u khou tamba zwavhudi zwa zwino, fhedzi u vha nae hafhu ha thimu ya lushaka zwi do nga ndi u humela murahu** (yes, Khumalo is playing well at the moment, but having him back in the National Team would be like taking a step backwards) the writer uses this conjunction **fhedzi** (but) to show the benefits of doubt that calling him back to the National Team will be a waste of time since he is 33 of age. In the sentence, **Arali ro sedza kha thimu dza lushaka dza manwe mashango, ri wana uri vhumzhi ha vhatambi kha idzi thimu ndi vane vhukale, havho, ha anganyelwa heneffa kha minwaha ya mahumi mavhili u ya fhasi lune na rine ri fanela uri ri edze ayo mashango nga u vhulunga lupfumo kha thangana ya murole** (if you look at the National teams around the world, you'll find that the bulk of most countries team are under 23 – players). The writer uses the conjunctive **Arali** (if) in order to alert South African Football Association to copy what other countries are doing in as far as relying on the young generation to uplift the standard of soccer in their countries.

### Demonstratives

The writer uses demonstratives in this text in order to establish sentential links. The following demonstratives (appearing with certain noun) occur in the text: **ano** (these), demonstrate to us the type of performance that Bafana Bafana so sadly lacks as compared to its previous performance. **Nga heyo ndila zwi do mu nea tshirunzi** (that way he could retain his dignity). In this sentence **heyo** (that) is a demonstrative which



occurs with the noun **Ndila** (way), and in this instance, Maponyane, whom the writer uses as a TV commentator is trying to advice Khumalo who is now taken as an invaluable cog in the National team to copy example from other players like Alan Shearer, and English soccer star, who after reaching the age of 30 dropped himself from the National Team and concentrate the sport at club level. In the sentence, **vhala vhane vha si kone vha dzheniswa** (those who don't, are selected) **vhala** (those) occurs with the pronoun **vhane** (who). In this instance, Khumalo is trying to expose the Bafana Bafana's technical team for the blunder that they are making in fielding weak players instead of match fit players. In the sentence, **ndi line hune avha vhatambi vha khou ya u fhiwa tshantshi tsha u di sumbedza** (And when are these players going to get the exposure they deserve) **avha** (these) is a demonstrative which occurs with the noun **vhatambi** (players). The writer uses the demonstrative **avha** (these), indicating to players who are denied chance to expose their talents to the National team.

### Repetition

The writer uses repetition in this text to emphasize the given as well as the new information he is writing about. In this text, we read much about Doctor Khumalo, whom the writer refers to him as the Midfield medicine. In this instance, the writer uses pronouns to bring about emphasis about Doctor Khumalo. For example, in the sentence: **Hafhu manditi awe a u tamba vhukati** (once again his midfield magic) **awe** (his), is a possessive pronoun which refers to Khumalo's potential (i.e the potentiality of dribbling rings around the opponents. Again in the sentence, **musi a tshi kwashekanya** (as he split defence), **a** (he) is a pronoun which refers to Khumalo. This pronoun in Tshivenda proceeds the verb or the direct object in the sentence. In the sentence, **vhatikedzi vha bola ya milenzhe vha tshi nwenwela na u lwa u vhuyelela hawe kha thimu ya lushaka** (soccer fans smiling broadly and calling for his return to the National team) **awe** (his) is a possessive pronoun which signifies Khumalo's return to the National Team. In the sentence, **musi vhatikedzi vha bola ya milenzhe vha tshibvisela vhudipfi havho khagala kha manwalo** (expressing their views in letters), **havho** (their) is a possessive pronoun which is anaphoric to **vhatikedzi** (fans). The writer also uses idioms to bring about repetition in this text. For example: **pfarela u lila thonga ya musudzungwane** (an invaluable cog). Cog for instance refers to an act of cheating or deceiving. The writer uses this idiom to show that Khumalo's calling to the National team will be merely a waste of time since he is no longer performing well as compared to those days when he caused havoc in the midfield as he dribbled rings around the opponents. Again, the writer used an



idiom **tshikhukhulisi tshihulu** (symbolic gesture). Gesture in this instance refers to an action expressive of sentiment or passion or intended to show indignation or disposition. In the sentence, **fhedzi u vha nae kha thimu ya lushaka** (but having him back in the national team), **ene** (him) is a third person singular pronoun which refers to Khumalo. Repetition also comes to the fore when the writer includes the subheading where Doctor speaks on his own. In this instance the possessive pronoun **wanga** (my) is used to bring more emphasis about Khumalo who seems to speak in favour of himself to convince the Bafana Bafana's technical staff as well as the public in general so that they call him again in the National team.

### Collocation

Collocation is the association or juxtaposition of a particular word with other particular word or words. In this text, the writer employed expressions as well as the words that are in the association with each other or one another. For example: **mutambi wa kale** (a veteran player, an over age player). All these words mean one and the same thing, veteran refers to a person who has seen long service and the phrase, an over age player also refer to a long serving player. The expression like, **vho khumala** (to be over the wall) and **vhukale ho di fha maanda kha Khumalo** (age has caught up with the good Khumalo) all means one and the same thing because the writer uses these two expressions to show that Doctor is now a considered to be a veteran who is seen to be unfit to Cope with the challenges in the National team. Collocation is also employed where the writer uses the idioms like: **u vha pfarela u lila thonga ya musudzungwane** (an invaluable cog) and **tshikhukhulisi tshihulwane** (symbolic gesture). In this instance, the writer is informing the reader that the calling of Khumalo of the National team again will be a waste of time since his reflexes have slowed too much for him to make a real contribution to the National team. Phrases slowed too much for him to make a real contribution to the National team. Phrases like **fomo dzi mangadzaho** (terrific form, top form, scintillating form) show an element of collocation in this text because they all refer to Khumalo's sparkling form in his team level. The writer also employed words such as **u bveledza** (develop), **u fhata** (to groom), **u fhata** (to build, nurturing) in the text to show an element of collocation. **Vhaswa** (youngster) and **thangana ya murele** (new generation) brings about collocation in this text because they all refer to young people who are still capable of performing up to a desired standard.



#### 4.3.4 Text Coherence

In discussing coherence in the text on Midfield Medicine, the following will be explored:- nonlinguistic bases of coherence, the discourse theme, elements of subordination and coordination, and the use of inferences.

##### Non-linguistic Bases of Coherence

Concerning the non-linguistic bases of coherence, the reader, through his or her known writing conventions, manages to understand and identify the structure of the text and its chronology. In this way, the reader 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 **Mushonga wa vhukati ha mudavhi** (midfield medicine) and is supported by three 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 up on what the headline says. In the first place, the writer explains the way in which Khumalo is playing at his club level (i.e. Kaizer Chiefs) whereby his performance or present forms helped Kaizer Chiefs triumph over Bush Bucks, Celtics as well as Wits University. Below this, he discusses about the views expressed by fans who are unanimous in their argument that Khumalo's absence from the National Squad has left a huge gap in the Midfield. Secondly, the writer introduced the readers to the paragraph which supports the headline (i.e. the caption about people who speak against Khumalo's calling to the National team. This includes amongst TV sport commentator and former Chiefs and S.A. ace striker Marks "Go man Go" Maponyane, former Swallows and Wits midfielder Mike "Sporo" Mangena as well as Swallows assistant coach Andries "Chaka Chaka" Mpondo. Thirdly, the writer introduces the reader to the caption where Khumalo says about his scintillating form, the criteria used by coaches in selecting players for the National team, his concern about foreign coaches as well as his concern about players who are in first and second divisions denied exposure.

##### Relevance

This text is extracted from a South African magazine, Bona and it serves to reveal soccer fraternity in South Africa, paying a positive as well as negative attention to PSL and Bafana Bafana. There is much relevancy in what the writer is writing about because the



South African Football Association as well as the Premier Soccer League are facing the problems brought by players, coaches assistant coaches, blunders made by coaches in selecting players, as well as lack of South African coaches who are competent enough to fill the gap which the foreign coaches leave to us when they no longer prefer to sign further contracts with our soccer teams.

Relevancy also come to fore in this text when one looks at the manner on how younger players are denied chance to expose themselves at team level as well as to the National team. For example, in the text, it is said that the South African Soccer authorities should concentrate on developing and nurturing younger talents, and in practice, Jomo Sono, the new coach for Bafana Bafana, is practicing what is being preached in Televisions, Radios and Newspapers (i.e developing and nurturing youngsters instead of making use of the golden oldies).

### **Elements of (surbodination and coordination)**

As regards the aspect of surbodination and coordination text analysis involves investigation of issues relating to comparison and restatement. The issue of comparison, overlaps with the aspect of comparative cohesion discussed earlier under the section of text cohesion. The first element of comparison in this text is found in the sentence where the writer states, **vhunzhi ha vhatikedzi vha bola ya milenzhe vha humbulela uri Khumalo ndi mutambi a re mutevheni na vhatambi vha ngaho Roger Milla wa Cameroon na Lothiar Matheus wa Germany.** (many fans claim Khumalo to be in the same class with players such as Roger Milla and Lothair Matheus of Germany). In this instance, an element of comparison is brought to the fore because the writer is comparing Khumalo with well known players such as Roger Milla and Lothair Matheus. An element of comparison is also noticed in the sentence, **Doctor Khumalo u tou vha pfarela u lila thonga ya musudzungwane kha thimu ya Amaglug- glug kha mitambo ya Olympic.** (Doctor Khumalo would have been an invaluable cog in Amaglug-glug's Olympic wheel). In this instance, the writer is comparing Khumalo with an invaluable cog since he is no longer performing up to a desired standard.

The second element of surbodination and coordination 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, clause or elements in the text and why the writer uses them. For example, the following words, as was indicated



under repetition, **awe** (his), **a** (he), **hawe**(his), **ene**(him), **wanga**(my), have been related in the text. The reason for this restatement could be that the writer wanted to emphasize about Khumalo as a theme under discussion. These words also function as a reminder to the reader that Khumalo who is regarded as a midfield medicine is talked about in each as every caption in the text and the writer does all these in order not to deviate from the main theme. The writer also uses expressions like **pfarela ulila thonga ya musudzungwane** (an invaluable cog). The writer uses this expression to show that Khumalo's calling to the national team will be merely a waste of time as he no longer performs up to a desired standard **Tshikhukhuliso tshihulu** (a symbolic gesture). Gesture in this instance refers to an action expressive of sentiment or passion.

### Uses of Inferences

Inferencing creates mechanism in the text since it connects new information and the information already stored in the mind of the reader. In the text on midfield medicine, there are some identifiable elements of inferences, which contribute to the overall sequence of the text. In this text, the writer states that, **o vhuya luvhandeni nga ndila I akhamadzaho mathomoni a khalanwaha ya bola ya 2000 / 2001** (Khumalo has made a tremendous comeback since the start of the 2000/ 2001 soccer season). He continued to elaborate about Khumalo's soccer skills when he states that **"Hafhu manditi awe a u tamba vhukati o ita uri a kone u vusa lihanya** (one again his midfield magic created havoc). Later in the text, the reader is informed about fans expressing their views in letters to newspapers and magazines and phones in session on radio and TV talk shows. Furthermore, the writer elaborates on how the fans feel about Khumalo's inclusion in the national team. This helps to link given information as well as new information. The writer further introduces the reader to people who are against the idea of Khumalo's return to the national team again. At the end of the text the writer comments about Khumalo who says **"Ndi zwavhukuma, mushumo wanga wa bola u khou vhuyelela ngonani"** (it is true, that my career is blossoming again). The inferences used in the example sentences above emphasize the theme on midfield medicine.

### Rhetorical Patterns Within Coherence

The following rhetorical patterns, which appear in the text can be identified: cause-effect argument-exemplification, comparison-contrast, and problem-solution. In this text on midfield medicine, the most identifiable rhetorical pattern is problem-solution. **Tsatsaladzo ya uri Khumalo o aluwa kha u tambela Bafana Bafana** (criticism from fans



condemning Khumalo's return to Bafana Bafana). **U nanga vhatambi vha kale kha thimu ya lushaka** (choosing golden oldies to the national team) and so forth all represent problems highlighted by the writer in this text. The solution to these problems appears in the middle of the text where one of the people argues that, **ri tea u sedza kha vhumatshelo, ri omelele kha u bveledza talente ya vhatambi vhatuku phanda** (we must look to the future and concentrate on developing our young talent). The second rhetorical pattern to be identified is the cause-effect pattern. In the section where the writer says, **tshaeo ya mutamba vhukati a ngaho Khumalo kha thimu ya lushaka I disaho tshikhala tshihulu** (Khumalo's absence from the national squad has left a huge gap in the midfield), **tshaeo** (lack) is the cause whereas, **tshikhala tshihulu** (a huge gap) is an effect brought up by the Khumalo's absence from the national squad.

The third rhetorical pattern which occurs in this text is comparison-contrast. In the section where many fans speak in favour of Khumalo's and comparing him with players such as Rogger Milla as well as Lothair Matheus of Germany who still admirably represent their countries even though they were in their late 30's and early 40 's , there is an element of comparison. Contrast is reflected in the section where people like Mike Mangena argues that **"Ri tea u fhata vhatambi vhaswa musi ro sedza mitambo ya Sydney ya khaphu I daho ya lifhasi na I daho ya Olympics"** (we must groom the Sydney youngsters for the next world cup and the next Olympics). In this instance Mike Mangena is contrasting the idea of calling the golden oldies in the national squad.

The last rhetorical pattern of argument exemplification is also identified. Concerning this text, the main argument is about the midfield medicine. This main argument brings to light other exemplifications to the soccer fraternity in South Africa. For example, other scenarios like, lack of skillful midfielder like Khumalo, those who speak against him, the criteria used by coaches in selecting players to the national squad as well as developing and nurturing of young talents are employed by the writer hence the main argument is on the midfield medicine.



### 4.3.5 The Lexicon

#### Lexicon Choice as a Reflection of communicative purpose.

The property of lexical choice is an area of text analysis concerned within 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 in the text. For example, in the caption **vhunzhi ha vho ramitambo** (most sportsmen), the reader can already make an assumption about the different sporting activities in South Africa like soccer, athletics, netball etc. the sentence **Doctor Khumalo yone naledzi mutambi wa bola ya milenzhe** (the 33 year old Doctor Khumalo), opens the mind of the reader since it introduces him to a specific sporting activity namely soccer and in this way the reader becomes clear that he is going to hear much about the 33 year old soccer star, Doctor Khumalo. In the middle of the text, the writer opens the paragraph by the preposition for which means in favour of. By mere looking at this preposition, the reader knows that he is going to read and hear much about the fans who speak in favour of Khumalo. For example, **ndi mutambi a re mutevhenei na vhatambi vha ngaho Roger Milla na Lothair Matheus** (many fans claim Kumalo to be in the same class with players such as Roger Milla and Lothair Matheus). Again in the text, the writer uses another preposition against. Against means in opposition or resistance to. This preposition brings in mind of the reader the fans or people who might speak against those who speak in favour of Khumalo. In this instance, the reader will be very much inquisitive to read the text further on in order to hear the critics made by these people. At the end of the text, the writer uses the sentence-initial element **Doctor uri mini?** (What the Doctor says?). The use of this sentence-initial elements, attract the reader to read further more in order to hear what Khumalo says about himself even though many people regard him as an invaluable player in the national team.

#### Choice of Verbs

In this text, the writer uses a number of infinite verbs in order to reveal his goal or intentions. For example, **o ita** (has made) **u vusa** (created), **u kwashekanya** (split), **u**



**manyuludza** (dribbled), **u shaya** (lacks), **u bvisa vhudipfi** (expressing views), **sia** (left), **U humbula** (believe). The application of these verbs in the text under analysis help the writer to reveal his functional as well as his underlying intentions. The reader also reads phrases like **u dzhiwa uri wo kumala** (to be over the wall). This phrase means that when most sportsmen in South Africa reach 30, they are regarded useless since they no longer perform up to a desired standard. An expression like **u vha mutevheni muthihi** (To be in the same class). The writer uses this expression in order to show the readers that Khumalo is not just an ordinary player to be under minded and that is why he is classified with prominent players like Roger Milla of Cameroon as well as Lothair Matheus of Germany. **Vhukale ho difha maanda kha Doctor** (age has caught up with the good Doctor). The writer also uses this expression which contains the infinite verb **ho difha** (has caught up) in order to show readers that Khumalo has aged in as far as featuring his plans in the National team. Throughout this text, the writer uses verbs like: **u thusa** (to help) **u nangwa** (to be chosen), **u fulufhedzisa** (to promise), **u lata** (to drop), **u edela** (to roost), **u tenda** (to agree), **u kundelwa** (to fail), **u vhuyeleva**, **u bveledza**(to develop), **u dzhia** (to take), **u alusa**(to groom), **u vhulunga** (to invest), **u diphina**(to enjoy), **u tamba** (to play), **u xela** (to loose). These verbs help in revealing the writer's intentions in the text.

#### 4.3.6 Cognitive Move-structure

The writer uses certain structural moves in order to achieve his communicative purpose. In 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 Khumalo's profile which reveal his age and his tremendous comeback. For example, **Doctor Khumalo a re na vhukale ha minwaha ya mahumi mararu na miraru, yone naledzi kha bola ya milenzhe o vhuya luvhandeni nga ndila l akhamadzaho mathomoni a khalanwaha ya bola ya 2000 /2001** (The 33 year old soccer star Doctor Khumalo has made a tremendous comeback since the start of the 2000 /2001 soccer season), this profile also reveals Khumalo's present form which helped Kaizer Chiefs triumph over Bush Bucks, Celtic and Wits.

The second move which we can identify in this text is concerned with fans who are unanimous in their argument that **Hu vhonala hu na tshaeo ya mutamba vhukati a**



**ngaho Khumalo kha thimu ya lushaka ya bola ya milenzhe** (Khumalo's absence from the National squad has left a huge gap in midfield).

The third move which can be identified here is concerned with many fans who speak or express their views in favour of Khumalo and classify him with prominent players. For example, **vhunzhi ha vhatikedzi vha bola ya milenzhe vha humbulela uri Khumalo ndi mutambi are mutevheni muthihi na Roger Milla wa Cameroon na Lothair Matheus wa Germany** (many fans claim Khumalo to be in the same class with players such as Cameroon's Roger Milla and Lothair Matheus of Germany).

The fourth move is concerned with people who are against the idea of calling Khumalo back to the National Team. This includes amongst the following:- TV sport commentator and former Chiefs and South Africa ace striker Marks "Go man Go" Maponyane, former Swallows and Wits midfielder Mike "Sporo" Mangena and Swallows assistant coach Andries "Chaka Chaka" Mpondo. For example, all these people support the idea of **u vhulunga lupfumo kha thangana ya murele** (to invest efforts and resources in the new generation). This is an indicative proof that these people are against the idea of reinstating Khumalo to the National Team.

The fifth and last move is concerned with what the Doctor says. In this instance, the writer includes comment by Khumalo himself in trying to convince the Bafana's technical staff as well as the public when he says **"Ndi zwavhukuma, mushumo wanga wa bola wo vhuzelela ngonani"** (it is true that my career is blossoming again). **"Ndi khou diphina nga mitambo nahone a thi di pfi ndi kha mutsiko line"** (I'm simply enjoying the game and there is no pressure on me). In this way Khumalo is trying to assure the fans and Bafana's technical staff for them to call him back to the National team.

#### 4.3.7 The What parameter

In the analysis of what parameter, focus is on the text content, the genre and register in which it is produced. The content of the text on Midfield medicine is the shortage of skilful midfield like Doctor Khumalo. This is confirmed in the following statement from the text: **vhatikedzi vhafuni vha bola ya milenzhe vha a tendelena zwi tshi da kha u vhonala ha tshaeo ya mutamba vhukati a ngaho Khumalo kha thimu ya lushaka ya bola ya milenzhe** (The fans are unanimous in their argument that Khumalo's absence from the



National team has left a huge gap in the midfield). According to the content theory, a text should be reflective of a contextual background knowledge and culture. Therefore, the content of this text fulfils this requirement in the sense that in South Africa, considering the state of affairs on the side of Bafana Bafana, things are not going well as compared to those days when Khumalo showed his Midfield skills which contributed greatly in helping Bafana Bafana against its opponents.

As regards genre, the text on Midfield medicine can be described as a narrative genre, as it narrates or explain how fans and commentators says about Khumalo's reinstatement in the National team. The 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 this text, the intended readers are the people of South Africa at large. 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 the deteriorating standard of Bafana Bafana. The team has lost rhythm and as such, the writer writes the text which falls within the ambit of the readers and this shows competency on the part of the writer. This is one aspect of knowledge, which is shared by both the writer and the reader in this text. Again, the writer interacts so well with his readers in this text, to an extent that even after the text has been concluded, the writer puts additional information, just to keep his readers up to date. For example, he concludes this text by updating his readers by focusing their attention to Carlos Quieroz who is still struggling to get a better squad that will bring the standard to normality.

#### **4.3.9 The For What Purpose Parameter**

In terms of the for what purpose parameter, analyses 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 wants to convey? In other words what motivated the writer to produce the text? The main purpose of the text on midfield Medicine is that of informing. At the beginning of this text, the writer starts by informing us about Doctor Khumalo whom he regards as a Midfield medicine. He went on informing us about the work that he did in helping his team, Kaizer Chiefs to triumph against teams like Bush Bucks, Celtic and Wits. He went on informing readers about Khumalo, by using fans and people who speak in favour of his return to the National squad. Another important aspect to note is the possibility of getting multiple purposes in this texts. With regards to this, it could be argued that another purpose of the text on Midfield Medicine is to expose Khumalo. In this text, the writer uses people who speak against Khumalo, for example, Mike Mangena, Marks Maponaya and Andries Mpondo. Expression like, **u kumala** (golden oldies), **pfarela u lial thonga ya musundzungwane** (an invaluable cog), **tshikhukhulisi tshihulu** (a symbolic gesture), **vhukale ho difha maanda kha Khumalo** (age has caught up with the good Khumalo), support the idea of exposing Khumalo to an extent that the Bafana Bafana's technical staff must not bother themselves in calling him back to the National team. Another purpose of the text on Midfield Medicine is to advice. In this instance, the writer is advising SAFA to look and concentrate on the youngsters instead of fielding the golden oldies. For, example in this text, the writer uses the following words to emphasize the point of concentrating on youngsters: **u fhata** (to groom, nurturing) and development has got something to do with developing new talents and this sound like an advice to those who are in authority to turn to a new leaf. National teams around the world which use under 23 players. This is true because youngsters are still fit and strong to can counter challenges made by golden oldies. Again, the writer advises the coaches in the National team to use the right criteria in selecting players for the National team.

#### 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 purpose discussed above. In terms of functional purpose of the text, it is stated that the writer informs the readers about Midfield Medicine (Khumalo). However, in case of the why parameter, it can be deduced that the writer's underlying intention is that of appealing to all South African soccer lovers and authorities that has got an interest of soccer at heart, to



lend a helping hand to one another in order to submit what ever they have in store to improve the standard of Bafana Bafana which is deteriorating on a daily basis.

#### 4.4 ANALYSIS OF ARTICLE NO 2:

##### **Mugidimi a si na mikhwa (Rogue runner)**

#### 4.4.1 Functional sentence perspective: Informational Structure

##### **Topic-comment Analysis**

The expression in a sentence sometimes take a complement phrase or clause that expresses the comment to it. In the sentence, **Dzangano la zwipotso la Pretoria li vhila uri li khou di wana li tshipondwa tsha mudziavhumbulu a re na fulufhelo** (The athletic fraternity in the Pretoria area claims that it has been the victim of a confidence trickster) **Dzangano la zwipotso** (the athletic fraternity) is a topic of the sentence and it takes the complement clause: **li vhila uri li khou di wana li tshipondwa tsha mudziavhumbulu a re na fulufhelo** (claims that it has been the victim of a confidence trickster) which serves as its comment.

Topic-comment structure is also demonstrated in some of the captions in the text. In the sentence, **Mazibuko, o di amba sa mugidimi wa maimo a phanda** (Mazibuko described himself as one of South Africa foremost runners), Mazibuko is a topic of the sentence and it takes the complement clause: **o di amba sa mugidimi wa maimo a phanda** (described himself as one of South Africa foremost runners) which serves as its comment. In a sentence, **kilabu ya zwipotso ya Rentmeester I re ngei Pretoria yo vha I tshi khou galatsha vhagidimi vha sumbaho u vha na vhukoni kha phurogiremu ya u bveledza vhagidimi** ( the Pretoria-based Rentmeester Athletics club was recruiting promising athletes for a development programme). **Kilabu ya zwipotso ya Rentmeester** (the Pretoria-based Rentmeester Athletics club) is a topic of the sentence and it takes the complement clause: **yo vhai I tshi kho u galatsha vhagidimi vha sumbaho u vha na vhukoni kha phurogiremu ya u bveledza vhagidimi** (was recruiting promising athletes for a development programme) which serves as its comment.

##### **Top continuity**

In this text, the writer continually uses the pronoun **ene** (he). The repetition of this pronoun 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 Rogue runner, 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 pronoun repeatedly in the text to emphasize to the reader the subject or topic of the article. In certain instance, the writer uses the pronoun **nne** ( I ), particularly where Mazibuko explains his history of being a marathon king.

### Topic structure analysis

The main topic of this text is, **Mugidimi a sa fulufhedzeiho** (rogue runner). There are various sub-topic and captions, which support this main topic in the text. In the caption, **Dzangano la zwipotso la Pretoria li vhila uri li khou di wana li tshipondwa tsha mudziavhumbulu a re na fulufhelo** (the athletic fraternity in the Pretoria area claims that it has been the victim of a confidence trickster), the word, **mudziavhumbulu** (trickster) supports or reinforces the main topic, **mugidimi a sa fulufhedzeiho** (rogue runner).

In the sentence, **musi a tshi didisigaida sa muofisiri wa zwipotso** (masquerading as an athletics official), the word **u didisigaida** (masquerading) has got something to do with disguising and it therefore supports the main topic of this article.

In the caption, **u dovha a pfala a tshi vhila uri u ndilani ya u disa ndambedzo ya u bveledza phurogireme ya zwipotso Winterveld** (he also claimed he was on verge of clinching a sponsorship for an athletics development programme in Winterveld), **u vhila** (to claim) also supports an act of being a rascal, wag, vagrant or rather a mischievous person who even goes to an extent of disguising in order to earn a good name to companies for financial backing under the pretext of developing athletics in the region.

The sub-heading, **Mazibuko khosi ya marathoni l sa divheihho** (Mazibuko, the unknown marathon king), strongly supports the main topic. The phrase, **khosi ya marathoni l sa divheihho** (the unknown marathon king) proves to the reader that indeed Mazibuko was masquerading under the pretext of developing athletics in the region which of course was fallacious.



### Given-new Information

This property of informational structure is analysed by examining the information which is given or already known to the reader, and that which is brand new information. In this text, the writer has presented his headline in bold writing, and this helps to attract the reader or invite him/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: **mugidimi a sa fulufhedzeiho** (rogue runner), 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 reader's thoughts are about the new information, which will back up the given one. The claim made by the athletic fraternity about the confidence trickster, Mazibuko's profile which gives readers information about the races that Mazibuko has won, the role played by Bona in checking Mazibuko's credentials as well as factors which drove Mazibuko to keep on cheating companies and disguising as a marathon king, all account for the new information in the text, and they also give further information to what the reader knows.

### 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: **Dzangano la zwipotso la Pretoria li vhila uri li khou di wana li tshipondwa tsha mudziavhumbulu a re na fulufhelo** (the athletic fraternity in the Pretoria area claims that it has been the victim of a confidence trickster).

In this sentence, **dzangano la zwipotso** (the athletic fraternity) is the theme, while **li vhila uri li khou di wana li tshipondwa tsha mudziavhumbulu a re na ffulufhelo** (claims that it has been the victim of a confidence trickster), serves as the rheme of this sentence. On the other hand, the point of departure here is: **Dzangano la zwipotso** (The athletic fraternity) and the rheme in this instance, serves as a move away from the writer's starting point. In a caption with the following sentence: **Mudzulapo u fulufhedzeaho na u diimesela, u vhila uri u a kwamea musu a tshi vhona vhana vhane vha vha phonthenshiala** (an honest and dedicated citizen, claims he's concerned about the plight of children), **mudzulapo a fulufhedzeaho na u diimelsa** (an honest and dedicated citizen) serves as a theme (the point of departure), while **u vhila uri u a kwamea musu a**



**tshi vhona vhana vhane vha vha na phonthenshiala** (claims he's concerned about the plight of children) serves as a rheme of this sentence.

However, very important to note is the fact that the theme sometimes occupies the position of the topical subject. Consider the following example: **Mazibuko o di amba sa mugidimi wa maimo a phanda** (Mazibuko described himself as one of SA's foremost runners). In this instance, the theme is Mazibuko while, **o di amba sa mugidimi wa maimo a phanda** (described himself as one of SA's foremost runners), serves as a rheme (i.e. a move away from the writer's starting point which is: Mazibuko)

### Focus-presupposition Relations

In this text, the reader will notice that there is information that is highlighted, and information which is assumed, foregrounded or presupposed. In the sentence, **Dzangano la zwipotso la Pretoria li vhila uri li khou di wana li tshipondwa tsha mudziavhumbulu** (the athletic fraternity in the Pretoria area claims that it has been the victim of a confidence trickster), **li** (it) is foregrounded or presupposed by the focus of sentence, which is the athletic fraternity. In the sentence, **u dovha a pfala a tshi vhila uri u ndilani ya u disa ndambedzo ya u bveledza phurogireme ya zwipotso ya Winterveld** (He also claimed he was on the verge of clinching a sponsorship for an athletics development programme in Winterveld)

**U** (he) is a third person singular pronoun which is foregrounded or presupposed by the focus of the text which is: **Mugidimi a sa fulufhedzeiho** (Rogue runner), **U** (he) is anaphoric to the rogue runner (Mazibuko) who keeps on masquerading as an athletic official for financial backing under the pretext of developing athletics in the region. In the sentence, **musi ndi kha tshikolo tsha nthando vha phenyadinwe kha mbambe dzi fanaho na 5000m na 10 000m** (while at high school I ruled the roost in the 5000m and 10 000m events), **Ndo** ( I ) is a first person singular pronoun which is foregrounded or presupposed by the focus of the text which is, **Mugidimi a sa fulufhedzeiho** (rogue runner). **Ndo** ( I ) in this instance, refers to Mazibuko who is regarded as a rogue, vagrant, wag or mischievous runner.



#### 4.4.2 Text Cohesion

This property will be discussed by examining factors which contribute to the chronological appearance of the text. For example, reference, substitution, ellipsis, conjunction, repetition, inclusion, collocation and demonstration.

##### Reference

In the text on Rogue runner, reference is identified in various of the text. In the sentence, **Dzangano la zwipotso la Pretoria li vhila uri li khou di wana li tshipondwa tsha mudziavhumbulu a re na fulufhelo** (The athletic fraternity in the Pretoria area claims that it has been the victim of a confidence trickster), **li** (it) is a reference marker, it refers to the athletic fraternity in the Pretoria area. In the earlier sections of the text, the writer states that, **Mazibuko ane a divhonadza sa mudzulapo a fulufhedzeaho na u diimisela** (Mazibuko, who comes across as an honest and dedicated citizen), **ane** (who) is an adjective which functions as a reference marker because it refers to Mazibuko who is regarded as a rogue runner.

The reference marker is again evident in the text in the following sentence, **u dovha a pfala a tshi vhila uri u ndilani ya u disa ndambedzo ya u bveledza phurogireme ya zwipotso Winterveld** (he also claimed he was on the verge of clinching a sponsorship for an athletics development programme in Winterveld). **U** (he) is a third person singular and it refers to the main topic (rogue runner).

In the sentence, **ndo bebwa Winterveld, hu amba Mazibuko** (I was born in Winterveld, says Mazibuko), **ndo** ( I ) is a reference marker since it refers to the very same rogue runner which is the main topic. In the sentence, **vha dovha hafhu vha mmbadelela na mbadelo dza hositele ya tshikolo tsha nthu tsha Virginia** (they even paid all my boarding fees at Virginia High School), **vho** (they) is a third person plural in this instance, the writer uses it as reference marker referring to the Virginia Gold Mine. To sum up, the writer used the pronouns, **U** (he) and **nne** ( I ) throughout the text. These reference markers refer to the rogue runner.



## Comparative cohesion and substitution

Comparative cohesion and substitution interact closely. In the sentence, **Mazibuko o di amba sa mugidimi wa maimo a phanda** (Mazibuko described himself as one of S.A's foremost runners), there is an element of comparison in the sense that in as far as athletic fraternity is concerned, there are those runners who compete for the sake of participating and those who want to be recognized world wide, and in this instance Mazibuko is comparing himself with the foremost runners in South Africa. Again in the text, an element of comparative and substitution is evident. In the sentence, **Musi ndi kha tshikolo tsha nthu, ndo vha phenyadinwe kha mbambe dzi fanaho na 5000m na 10 000m** (while at High School I ruled the roost in the 5000m and 10 000m events), the phrase, **Ndo vha phenyadinwe** (I ruled the roost) functions as an element of comparison because if he founded himself ruling the roost it means that he was by far the best runner in as far as the 5000m and 10 000m is concerned. Being the best runner in those events suggests that there were good runners as well as better runners who were competing with him. An element of comparative and substitution is also found in the following sentence, **U bva nga la 30 Lara 2000 u swika 5 Phando 2001 Mazibuko u ri, ndo vha ndi tshi khou ita ndowendowe na Gert Thys ngwena ya kale ya marathon ya Afurika Tshipembe na Horner Mutsaka wa Zimbabwe ane a vha ngwena ntswa ya marathon wa Two oceans** (From 30 November 2000 to 5 January this year says Mazibuko, I trained in Zimbabwe with former S.A marathon champions Gert Thys and Ezael Thabo, as well Zimbabwean Horner Mutsakane, the two oceans champ). In this instance, Mazibuko is comparing himself with prominent champs as stated above in order to convince big companies for financial backing under the pretext of developing young talents in the region. This element of comparative cohesion and substitution is identified on the title page where it reads. **Nna Sipho Mazibuko ndi mugidimi wa maimo wa lifhasi o di nekedzalaho u bvedza talente kha vhaswa kana ndi lilambelo la munna li hudzaho fufufhedziso li sa ri ho tshithu na miloro yak hole-khole?** (Is Sipho Mazibuko a world class athlete concerned with developing any young talent –or is he a con man selling false promises and counterfeit dreams). In this sentence, there is an element of comparative cohesion and substitution in the sense that, is a person in the name of Mazibuko is being valued at two situations, namely, a situation in which he is valued as a person with interest of developing young talent i.e the athletic fraternity and the situation in which one finds himself selling false promises and counter dreams. If one starts valueing something, one values it against the background of another, and by so doing comparative cohesion and substitution comes to the fore.



## Conjunctions

The writer used conjunctives throughout this text to join sentences together to give the reader a sensible idea about what he (the writer) wants to achieve when writing this text. In the sentence, **Ndo bebwa Winterveld, hu amba Mazibuko, fhedzindo thoma u gidima Winburg tshikolobulasi tsha Makeleketla kha la Free State** (I was born in Winterveld, says Mazibuko, but I started running in the Winburg township of Makeleketla in the Free State), **fhedzi** (but) is a conjunction which joins two sentences together, the first sentence is about Mazibuko's birth place whereas the second one tells the reader about the township in which Mazibuko started his running career. The conjunction **fhedzi** (but) appears several times in the text and it serves to denote differences in the arguments presented by the writer in the text.

In the middle of the text, the writer also used conjunction, for example, **Ndo vha ndi tshi khou ita ndowendowe Zimbabwe na Gert Thys na Ezael Thabo** (I trained in Zimbabwe with former S.A marathon champions Gert Thys and Ezael Thabo). **Na** (and) is a conjunction that joins two sentences together. The writer also used the conjunction **ngauri** (because) in the middle of the text. This conjunctive is found in the caption with the following sentence: **Arali I zwo zwi zwone, zwi vha zwithu zwo khakheao vhukuma ngauri a hu na muthu na muthihi a tendelwaho u dzudzanya mbambe nga nda ha thendelo ya dzangano** (If that is true that's a very serious offence, because nobody is allowed to organise a race without the permission of the association). Again in the sentence above, **arali** (if) is also a conjunction.

## Demonstratives

Demonstratives are used in the text in order to establish deixis, discourse emphasis, nominal, links, or to link clause 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 previously mentioned phrase, clause, or sentence in the text. In a sentence, **Mazibuko ane a divhonadza sa mudzulapo a fulufhedzeaho na u diimisela** (Mazibuko, who comes across as an honest and dedicated citizen), **ane** (who) is a demonstrative which refers to Mazibuko. Again, in the sentence, **vha dovha hafhu vha mmbadelela na mbadelo dza hositele ya tshikolo tsha nthu tsha Virginia** (they even paid all my boarding fees at Virginia High School), **vho** (they even paid all my boarding fees at Virginia High School),



**vho** (they) is a demonstrative, which functions as a subject and it refers to the Virginia Gold Mine which recruited Mazibuko. In the sentence, **mbambe yanga ya mathomo heneho yo vha ya nwaha wa 1997 Caronia Toyota Half Marathon, ye nda l fhedza nga 1:08:06** (My first race there was the 1997 Caronia Toyota Half Marathon, which I finished in a time of 1:08:06), **afho** (there) is a demonstrative which refers to the Pretoria-based Rentmeester Athletics club which recruited him. Again, in the very same sentence, **ine** (which) is a demonstrative which refers to the 1997 Caronia Toyota Half Marathon which he finished in 1:08:06. In the sentence, **nga nwedzi wa Phando nwaha u tshi kha di vha wonoyundo di wanela kilabu ya zwipotso ya vhana vhatuku** (In January this year, I founded an athletics club for the children of Winterveld), **wonoyu** (this) is demonstrative which refers to the previous year in which Mazibuko founded himself the athletics club for the children of Winterveld. The writer also employed demonstratives such as **dzinwe** (some) and **u fana na** (such as) in this text. For example, **Tshinwe hafhu, dzinwe dza idzo mbambe dzine a ri o dzi wana kana u dzi fhedza, sa u fana na ya Maboloka a l ho fhethu** (some of the races he claims to have won or completed in -such as the Maboloka Marathon do not exist). **Dzinwe** (some) refers to other marathon races he completed in and **u fana na** (such as), is a demonstrative which likens a thing with something, for example, the Maboloka Marathon which Mazibuko claims to have participated in.

### Repetition

In this text, the writer uses repetition to emphasize the theme of the text. There are several instances in which the writer used repetition in this text about the rogue runner. The writer used the word **U vhila** (to claim) throughout the whole text in order to emphasise the theme or the main topic of the text. In the first paragraph in the sentence which reads: **Dzangano la zwipotso la Pretoria li vhila uri li khou di wana li tshipondwa tsha mudziavhumbulu a re na fulufhelo** (the athletic fraternity in the Pretoria area claims that it has been the victim of a confidence trickster), the writer is drawing the reader's attention, to the main topic about the rogue runner whom he regards as a trickster. A trickster and rogue, are synonymous in the sense that if one is regarded as a trickster, it means that he conceals the truth or he swindles the truth in order to achieve a specific objective. The word **Mudziavhumbulu** (trickster) in this paragraph has been employed to emphasize the main topic about the rogue runner.



In the paragraph where Mazibuko claims to be on the verge of clinching a sponsorship for an athletics development programme in Winterveld, the writer is again employing an element of repetition since **ene** (he) refers to the very same rogue runner mentioned in the topic.

In the sub-heading which reads, **Mazibuko, khosi ya marathon l sa divheihlo** (Mazibuko, the unknown marathon king), the writer employed repetition by mentioning Mazibuko's profile which gives the reader the whole information about his history concerning his birth place, for example, **Ndo bebwa Winterveld, hu amba Mazibuko, fhedzi ndo thoma u gidima Winburg tshikolobulasi tsha Makeleketla kha la Free State** (I was born in Winterveld, says Mazibuko, but I started running in the Winburg township of Makeleketla in the Free State). **Ndo** ( I ) in this sentence refers to the very same Mazibuko, the rogue, wag, vagrant, rascal, mischievous runner. In this manner, repetition is employed because the reader's mind is brought back to the main topic which appears as the information already known to him.

In the very same sub-heading, mention about the races which Mazibuko has won is also made and in this manner the writer is repeating information about the rogue runner, for example, the Naval Hill Marathon, the Roodepoort Marathon and the Kroonstad Marathon.

The sub-heading, **Mazibuko, mudziavhumbulu wa biko** (Mazibuko, the master deceiver), the writer used the word **mudziavhumbulu** (deceiver), which means a person who conceals the truth or swindles the truth or rather bend the truth. This word brings about repetition since it refers to the rogue runner.

The word **U disigaida** (masquerading) in the second paragraph at the beginning of this text means disguise. This word brings repetition in the text because it is a rogue person who disguises in order to achieve something, In this instance the writer uses this word to refer to Mazibuko who is already made known to the reader at the main topic.

### 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 the first paragraph, the reader is introduced to the word **Mudziavhumbulu** (trickster), which refers to someone who conceals or swindles the truth. This word is



synonymous to **U disigaida** (masquerading). A trickster masquerade in order to achieve something. For example, in this text about the rogue runner, it is Mazibuko who masquerades as an athletics official to companies for financial backing under the pretext of developing athletics in the region.

The word **mudziavhumbulu** (deceiver) collocates with **mudziavhumbulu** (trickster). These words mean one and the same thing because if one deceives something, he or she goes to an extent of concealing or rather swindling the truth in order to achieve certain things (in other words he/she plays monkey tricks to achieve the set goals).

#### 4.4.3 Text Coherence

Recall that the aspect of text coherence contributes to the identification of the structure of the text and its chronology. In discussing the text on rogue runner, the following factors will be analysed: then non – linguistic bases of coherence, the discourse theme, elements of subordination, 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 bold headline and is supported by four captions. In this way one can predict the theme which he or she will read from the headline and captions.

On the other hand, a well – structured and chronological text occurs below this headline and alongside the captions. The 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 paragraphs contribute to the overall meaning of the text.

This chronological presentation of paragraphs occurs as follows: paragraph 1, 2 and 3 introduces the athletic in the Pretoria which is worrying about the Mazibuko who claims



himself as an athletic officer who is supposedly making representations to companies for financial backing under the pretext of developing athletics in the region.

The sub – paragraph which reads: Mazibuko, the unknown marathon king, consist of seven paragraphs. The first paragraph in this sub- heading is about Mazibuko's profile in which is revealing his birth place and the wonderful work that he did while at High School. The second paragraph is about the Rentmeester Athletic Club which recruited Mazibuko because of his talent. The third paragraph is about Mazibuko's marathons which he claimed winning. The fourth paragraph is about his training with South African marathon champions. The fifth and the sixths paragraphs are about founding an athletic club for the children of Winterveld. The last paragraph in this sub – heading is about Mazibuko's sponsors and an eight- roomed house given to him by Rentmeester athletic club. All these paragraphs support the main topic or theme about the rogue runner.

Under the sub-heading which reads: Mazibuko, the master deceiver, all the sub-headings and paragraphs are about the concerned institutions and authorities which are against Mazibuko's ideal of claiming to be the best runner in South Africa. For example, Athletics Gauteng North, Rentmeester Athletic Club, Thulanganyo Secondary School Athletics convenor, Soweto Marathon Organiser, Magnolia Road Runners Club etc.

The last paragraph is about Bona, the initiatives taken by Bona to visit Mazibuko in order to find out the factors which drove him to make such outrageous falsehood. The writer succeeds in creating links and chronology between paragraphs and this is evident in certain sections of the text. In one section of the text he begins with **nga murahu** (after), which is a conjunction helping in linking an idea with the one already known by the reader. The writer also used the expression: **u isa ipfi livhi mulwadzeni** (to add insult to injury), to link or add supporting information to the one already known by the reader.

### **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, 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 the rogue runner. In the text, the outrageous falsehood made by Mazibuko is described in



the following sentence: **Ndo kwama vha Williams Hunt Motors vhe vha do fulufhedzisa uri vha do lambedza thimu** (I have already approached Williams Hunt Motors who have promised to sponsor the team), **Ndi dovha hafhu nda vha na vhalambedzi vhanga nne mune vhane vha vha Adidas na Fatti's na Moni's** (I also have two personal sponsors, Adidas and Fatti's and Moni's ). These two examples serve as inferences to the outrageous falsehood made by Mazibuko, which makes him to be rogue runner. 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 the rogue runner, instead, they also give the reader a clear picture on how Mazibuko formulated his stories to be believed as a prominent athletic official.

### Elements of Subordination and Coordination

Concerning the property of subordination and coordination, 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 aspect of comparative cohesion discussed earlier in the section on the text cohesion. The first comparison marker is evidenced in the sub-heading which reads: **Mazibuko, khosi ya marathon I sa divheihho** (Mazibuko, the unknown marathon king). In this instance, Mazibuko is being compared to a king who is above his subjects. He is said to be a king in the sense that in almost every marathon races he competed in, he came up number one, which puts him on a high-ranking level. Another comparison marker in this text is evidenced in the sub-heading, which reads: **Mazibuko, muzuwi wa biko** (Mazibuko, the master deceiver). In this instance, Mazibuko is being compared to a master, which means someone who commands or controls, a lord or owner, a leader because of the wonderful job that he did at high school and in winning in almost all the marathon races he competed in. The second element of subordination and coordination 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, phrase, clauses or other elements in the text and why the writer uses them. This is achieved with the aspect of repetition as well. The word **U vhila** (to claim) has been constantly used in this text to show or rather reveal Mazibuko's outrageous falsehood that he keeps on making to companies, athletics clubs as well as the public in general. For example: **Mazibuko u dovha hafhu u vhila uri na vhalambedzi vhane vha khou mulambedza na ndu ya kamara thanu na tharu ye a l newa zwo da sa pfufho dze a do dzi wana nga murahu ha musu ho sedzwa mishumo**



**ye a do l ita ho sedzwa siani la zwipotso.** (Mazibuko also lays claim to several sponsorship and even an eight-roomed house he was given as a reward for his contributions to the sport). The writer also used words such as **Mufhuri** (trickster), **Muzuwi** (deceiver) in the text to bring about repetition marker because all these words refer to the very same rogue runner answering in the name of Mazibuko who keeps on disguising as an athletics official.

## 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.

The text on rogue runner is extracted from a South African Magazine, Bona, and it serves to reveal the outrageous falsehoods made by certain individuals who make representations to companies for financial backing under the pretext of developing young athletics in the country. In this manner, one can argue that some of the readers of this text might have come across individuals who keep on disguising or concealing the truth in order to get financial help from companies or government departments, particularly the health and Welfare Department.

This text is also relevant in the sense that athletics is known to almost every reader in South Africa and in this way the readers interest is stimulated and the reader will want to read further on because he or she is reading about something which is in line with the South African Sports, Arts and Culture.

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 Athletics club for doing nothing about people who keep on masquerading as athletics official to companies for financial backing which is totally an outrageous falsehoods, he or she can think of possible solutions to the problem at hand. The reader's concern and willingness to help the athletics club to take drastic steps against rogue individuals is encouraged in the middle of the text where Mothomogolo says, **Sipho o do dzhia tshigwada tsha vhagidimi a livha navho Brits. Vhagidimi avho vho vha vha songo tendelwa u dzhena khambambe sa izwi vho vha vha songo di nwalisa na kha kilabu na nthihi zwayo na u sa vha havho**



**na lisentsi, lwe zwa ita uri a vho sokou vha sia ngeyo.** (Sipho took a group of our athletes to a race in Brits when they were not allowed to participate because they weren't affiliated to any club and didn't have the required licences, he just abandoned them there). By reading this extract from the text, the reader will to a certain extent, feel pity on the part of poor, innocent and promising athletes who have been abandoned there for no apparent reason and on the other hand the reader can come up with solutions or ways and means of punishing people like Mazibuko. For example, constituting disciplinary bodies that will deal with culprits who will be found bringing athletics into disrepute.

### Rhetorical Patterns Within Coherence

The following rhetorical patterns are identified in this text on rogue runner: problem-solution, cause- effect, argument- exemplification, and comparison- contrast patterns.

In the text on rogue runner, the most identifiable rhetorical pattern is problem- solution. **U di wana u tshipondwa ha dzangano la zwipotso la Pretoria nga mufhuri wa biko** (An act of being the victim of the confidence trickster on the part of the athletic fraternity in the Pretoria area is one of the problem which is clearly evident in this text.

**Mbilo dzi elanaho na dzimarathon o dzi winaho na zwipotsontsara zwine a vhila uri u nazwo ndi inwe ya thaidzo dzi wanalaho kha iyi atikili** (The claims made by Mazibuko concerning the marathons he has won as well as the sponsors he had proposed also form part of the problem evidenced in this text. The solution to these problems appears in the second last sub- heading where Bona set out to check Mzaibuko's credentials in order to confirm the validity of his claims.

On the other hand, the pattern of comparison- contrast occurs in one of the sections in the text. First, the writer says that, **Mazibuko o di amba sa mugidimi wa maimo a phanda** (Mazibuko describes himself as one of South Africa's foremost runners).

Secondly, he states that **Musi ndi kha tshikolo tsha nthu, ndo vha phenyadinwe kha mbambe dzi fanaho na 5 000m na 10 000m** (While at High School, I ruled the roost in the 5 000m and 10 000m events). All these statements have the comparison marker because, to be the foremost runner and ruling the roost have got something to do with comparing oneself with other athletes. The element of contrast is evidenced in the section



where Bona set out to check Mazibuko's credentials, where after checking, they found out that Mazibuko was just making outrageous falsehoods for financial backing.

In terms of the aspect of argument- exemplification, it could be argued that the main argument of this text is about the outrageous falsehoods made by Mazibuko to companies for financial backing under the pretext of developing athletics in the region. This is justified by the application of the following word in the text: **u sa fulufhedzea** (rogue), **mufhuri** (trickster), **u di disigaida** (masquerading), **muzuwi** (deceiver). All these words exemplify the mischievous deeds and outrageous falsehoods made by Mazibuko.

The last rhetorical pattern of cause- effect is also identifiable in the text. This occurs in analysing the reasons which drove Mazibuko in his indulgement in such outrageous falsehoods.

In the text, it is stated that **musi a tshi di disigaisa sa muofisiri wa zwipotso, Sipho Mazibuko ane a vha na minwaha ya mahumi mavhili na miraru, u vhone a tshi khou di vhoneadza phanda ha dzikhamphani uri dzi mu lambedze nga masheleni, muhumbulo muhulwane u wa u bvededza zwipotso kha ridzhini.**

(Masquerading as an athletic's official, the 23- year old Mazibuko is supposedly making representations to companies for financial backing under the pretext of developing athletics in the region). In this instance, **U didisigaisa sa muofisiri wa zwipotso kha dzikhamphani** (to masquerade as an athletic's official to companies is the CAUSE while **Uri dzi mulambedze nga masheleni muhumbulo muhulwane u wa u bvededza zwipotso kha ridzhini** (financial backing) in this instance is the EFFECT.

#### 4.4.4 The Lexicon

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

The property of lexical choice in the 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 talk about in the text.

For example, when the writer of this text begins the headline with the clause **Mugidimi a sa fulufhedzeiho** (rogue runner), the reader can assume that the above clause is the topical subject of the text, and that everything that is discussed in the text relates to the rogue runner who keeps on making outrageous falsehoods. One of the captions confirms the idea of being a mischievous runner when the writer begins this caption as follow: **Musi a tshi didisigaisa sa muofisiri wa zwipotso** (masquerading as an athletics official). This caption confirms the idea of being a mischievous runner: To masquerade means to disguise and when a person disguises, he or she conceals or deceives in order to achieve something that he or she does not deserve. The concept masquerading in this instance relates itself with the above stated title. The following sentence also brings the interaction between the reader and the writer: **U dovha a pfala a tshi vhila uri u ndilani ya u disa ndambedzo ya u bveledza phurogireme ya zwipotso Winterveld** (He also claimed he was on the verge of clinching a sponsorship for athletics development programme in Winterveld).

An act of clinching sponsorship in Winterveld interacts the reader and the writer because the reader's attention is also drawn to the title in question. The sub-headings which reads: **Mazibuko, khosi ya marathon I sa divheihlo** (Mazibuko, the unknown marathon king). **Mazibuko, muzuwi wa biko** (Mazibuko, the master deceive) all refer to the rogue runner as stated in the headline. The master deceiver as well as the marathon king all refer to the very same rogue runner already known by the reader.

### Choice of Verbs

In the text on rogue runner, the verb **vhila** (to claim) has been used frequently to show that there is no state of equilibrium or equity. If somebody claims something, it shows that there is something that he or she is demanding to bring back satisfaction on him or her. At the beginning of the text, the verb- **vhila** (claim) has been employed to show dissatisfaction on the part of the athletic fraternity in the Pretoria area which has been victimised by a confidence trickster.

The writer also used the verb, **u disigaida** (to masquerade) in this text. Masquerading has got something to do with disguising. When one disguises, one conceals or rather deceives



the truth. The writer also used the verb **u bveledza** (to develop) in order to show the reason why Mazibuko made representation to companies. The verb – **u talutshedza** (to describe) has been used in the text where Mazibuko described himself as one of South Africa's foremost runners. The verb- **u badela** (to pay) has been used in the text where Mazibuko was recruited by the Virginia Gold Mine. Again, in the very same sentence, the verb- **u galatsha** (to recruit) has been used to show an extent of enlisting or reinforcement on the part of the Virginia Gold Mine. The writer also used an expression like- **u vha phenyadinwe** (to rule the roost). This expression means that Mazibuko was by far the best runner during his schooling career when it comes to 5000m and 10 000m races. The verb **u takadzwa** (to be impressed) has also been used in the text and the writer used it to show the manner on how the Pretoria-based Rentmeester Athletics Club felt about Mazibuko's performance in athletics races. The writer also used verbs such as :- **u fulufhedzisa** (to promise), **u fhiwa** (to be given), **u dzudzanya** (to organise), **u dinwalisa** (to affiliate), **u imela** (to represent), **u fhedza** (to finish), **u umbara** (to wear). These verbs help in revealing the writer's functional as well as the underlying intension.

#### 4.4.5 Cognitive Move Structure

The writer uses certain structural moves in order to achieve his or her communicative purpose. 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 about the athletic fraternity in the Pretoria area, which claims to be the victim of a confidence trickster, Mazibuko who masquerades as an athletics official who is supposedly making representations to companies for financial backing under the pretext of developing athletics in the region. This claim is described through the following sentence: **Dzangano la zwipotso la Pretoria li vhila uri li khou di wana li tshipondwa tsha mudziavhumbulu a re na fulufhelo** (The athletic fraternity in the Pretoria area claims that it has been the victim of a confidence trickster)

The second move which can be identified in this text is found under the sub- heading: **Mazibuko, khosi ya marathon l sa divheihlo** (Mazibuko, the unknown marathon king). In this instance, the reader is introduced to Mazibuko's profile in which he (Mazimbuko) informs readers about his birth place, the wonderful job that he did while at high school and the marathons he claims he has won. This is clearly illustrated in sentences like: **Ndo bebwa Winterveld** (I was born in Winterveld). **Musi ndi kha tshikolo tsha nthla, ndo**



**vha phenyadzinwe kha mbambe dzi fanaho na 5000m na 10 000m** (while at school, I ruled the roost in the 5000m and 10 000m events), **minwe ya mimarathon ine Mazibuko a vhila uri o l wina ndi heyi: Naval Hill, Kroonstad, Mpumalanga, Betlehem na Maboloka** (other marathon claims to have won are: Naval Hill, Kroonstad Mpumalanga, Betlehem and Maboloka).

The third move in this text is about the athletics club which he has founded for the children of Winterveld. This is clearly indicated in the following sentence: **nga nwedzi wa Phando nwaha u tshi kha div ha wonoyu, ndo di wanela kilabu ya zwipotso ya vhana vha Winterveld** (In January this year, I founded an athletics club for the children of Winterveld).

The fourth move is about several sponsorship which Mazibuko claims to have founded and the eight- roomed house given to him by Rentmeester. This move is indicated in the following sentences: **Ndi dovha hafhu nda vha na vhalambedzi vhang nne mune vhane vha vha Adidas na Fatti's na Moni's** (I also have two personal sponsors, Adidas and Fatti's and Moni's).

The fifth move is about exposing Mazibuko for all the outrageous falsehood he is making to the General Public as well as all the institutions or authorities that have an interest of developing athletics in the country. For example, the Gauteng North, which is in charge of all athletics in Pretoria and surrounding areas totally deny having an athletics official like Mazibuko in their association.

The Rentmeester Athletics club official Hernie Coetzee also confirms the outrageous falsehood made by Mazibuko by pointing out that he no longer belongs to their club since he was expelled by being mischievous. The evidence brought by the organizers of different marathons which Mazibuko claims to have won exposed him as a rascal person because some of the races he claims to have won or competed in, such as the Maboloka Marathon do not exist. Bona's visit to Mmaukanyane township also brought exposure to the fore because they received false information from the horse's mouth which is also in line with the outrageous falsehood he is indulging himself in.



#### 4.4.6 The What Parameter

In the analysis of the what parameter, focus is on the text content, the genre and the register in which it is produced. The content of this text is about the rogue runner who keeps on disguising as an athletics official, who is supposedly making representations to companies for financial backing under the pretext of developing athletics in region. This is confirmed in the following statement: **Ndo do kwama vha Williams Hunt Motors vhe vha do fulufhedzisa uri vha do lambedza thimu** (I've already approached Williams Hunt Motors who have promised to sponsor the team). According to content theory, a text should be reflective of a contextual background knowledge and culture. The content of this text fulfils this requirement in the sense that in South Africa today, the rate of unemployment has alarmed and for this reasons people tend to play monkey tricks in order to find ways and means of surviving. For example, people open small projects, clubs, or associations in their communities with the aim of getting financial backing from big companies, NGO's , government or government departments like Health and Welfare. In this instance, they go to an extent of exaggerating their needs genre, the text on rogue runner can be described as a narrative genre, as it narrates or explains the outrageous falsehood made by Mazibuko which reflects what certain individual's indulge themselves in, in order to survive. This text is produced through the medium of writing, and it is represented in a formal register, as it is meant for publication in a National Magazine.

#### 4.4.7 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 the rogue runner, 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 word. It is this huge audience as a whole, which shares the same background as the writer of this text. A Bona magazine article, which is written in English or Sotho, is obviously meant for any one who reads, speaks and understands these languages. This applies to all the other languages in which Bona magazine is produced as well. If the reader is a South African or a foreign person, there is shared background knowledge between him or her and the writer. This is due to the fact that everyone who is a South African or a foreign person is aware of all the outrageous falsehood which people indulge themselves in, in order to survive.



#### 4.4.8 For What Purpose Parameter

In the text on the rogue runner, 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 about the rogue runner who is threatening the image of the association and bringing the image of athletics in the Pretoria area into disrepute. This is revealed in the following statement: **Dzangano la zwipotso la Pretoria li vhila uri li khou di wana li tshipondwa tsha mudziavhumbulu a re na fulufhelo** (The athletic fraternity in the Pretoria claims that it has been the victim of a confidence trickster). In this statement, there is a victim of a circumstance (the Pretoria athletic fraternity) and the victimizer (Mazibuko, the trickster) who keeps on concealing or rather cheating as an athletics official who is supposedly making representations to companies for financial backing under the pretext of developing athletics in the region. In this way the writer is advising the financial institutions as well as companies to keep a watchful eye to culprits like Mazibuko. They should first of all make a thorough investigation before they could start funding the clubs in question. The reader on the other hand, who is owning a financial institution or who is not managing a specific company becomes aware of the outrageous falsehood that individuals indulge themselves in so as to get financial assistance.

The writer continues to inform the reader further in the text, by stating more sentences, which describe the outrageous falsehoods made by this trickster (rogue runner). This is revealed in the text where the writer uses the word **U vhila** (to claim) constantly. To claim means to demand as a right, to maintain or assert, a demand for something supposed due. The employment of this word in the text supports the idea of being a rogue person. It is only a rogue and masquerading person who will make claim for something that he does not deserve. For example: **Mazibuko u dovha a vhila uri u na vhalambedzi vhane vha khoum u lambedza na nndu ya kamara thanu na tharu ye a l newa zwo da sa pfufho dze a do dzi wana nga murahu ha musu ho sedzwa mishumo ye a do l ita ho sedzwa sia la zwipotso** (Mazibuko also lays claims to several sponsorships and even an eight-roomed house he was given as a reward for his contributions to the sport).



#### 4.4.9 The Why Parameter

When considering the text on the rogue runner, 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 the highlighted under functional purposes discussed above. The initiatives taken by Bona in contacting the Athletics Gauteng North which is in charge of all athletics matters in Pretoria and surrounding areas was a great venture in checking Mazibuko's credentials to confirm the validity of his claims. This step played a very significant role in exposing him as a true trickster because the marathons he claimed he has won and competed in never exist in the history of athletics in South Africa. All the institutions and authorities contacted by Bona denied the fact that Mazibuko is one of South Africa's foremost runner and in this way, the element of exposure comes to the fore. For example: **Tshinwe hafhu dzinwe dza idzo mbambe dzine a ri o dzi wina kana u dzi fhedza, u fana na ya marathon wa Maboloka, a l ho fhethu kana kha rekhodo dzashu** (For one thing, some of the races he claims to have won or competed in-such as Maboloka marathon do not exist).

#### 4.5 ANALYSIS OF ARTICLE NO 3:

##### **Vhuimo Ha u Fhedza Ha Queroz (Queroz's Last Stand)**

##### 4.5.1 Functional Sentence Perspective: Functional 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 is illustrated in several sentences within the text on Queroz's stand.

For example, in the sentence **Khoutshara iyi yo bebwaho Mozambique, I sumbedza u vha yo kundelwa u shumana tshidele na thaidzo iyi ya kale ngaurali** (The Mozambican-born coach seems to have immediately showed weakness when he failed to deal decisively with the old problem), **Khoutshara iyi yo bebwaho Mozambique** (The Mozambican-born coach) is the topic, and it takes the complement clause. **I sumbedza u**



**vha yo kundelwa u shumana tshelede na thaidzo iyi ya kale** (seems to have immediately showed weakness when he failed to deal decisively with the old problem).

In the sentence, **Mutevheli wawe Trott Moloto o do shakuliswa nga u kundelwa hawe u vha na zwikili zwa thekhiniki, pfanelo dza vhurangaphanda na u shaya bono** (Successor Trott Moloto has to duck the flat for lacking technical skills, leadership qualities and vision).

**Mutevheli wawe Trott Moloto** (Successor Trott Moloto) is a topic, while **o do shakuliswa nga u kundelwa hawe u vha na zwikili zwathekiniki, pfanelo dza vhurangaphanda na u shaya bono** (had to duck the flak for lacking is a comment) 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 surname Queroz has been constantly used. It is the repetition of this surname, which accomplished the realization of topic-continuity in the text. Topic continuity gives the writer the opportunity to emphasize the topic, or subjects of his or her writing. In this text on Queroz's last stand, realization of topic-continuity appears in several captions in the text, and is also illustrated in some of the paragraph's within the text. When reading the text, the reader can identify the topic, because of its repeated use by writer.

Another function of topic-continuity is to emphasize the topic to the reader, and to remind the reader about the topic or subject of writing. In the text, the writer presents the phrase **Khoutshara iyi yo bebwaho Mozambique** (The Mozambican-born coach) as complement of Queroz. His purpose for doing this is to emphasize to the reader that *Queroz whom he or she is reading about is a Mozambican – based couch.*

### Topic – Structure Analysis

Consider next, linguistic elements, which the writer uses to support the main topic in the text. The main topic of this text is **vhuimo ha u fhedza ha** (Queroz's last stand). There are various sub-topics, linguistic elements and captions in this text which are used to support the main topic. *The main topic of the text expresses Queroz's last stand on Bafana Bafana* which is the South African National Soccer Team. His last stand or



position results from the fluctuating form of Bafana Bafana. In other words, there is no consistency and continuity on the National team. Firstly, in the main caption, the writer reveals the steps or rather steps that are supposed to be taken to discipline players who turn up late for international training camps. This is reflected in his argument that **Nyito, hu si tshinwe tshithu fhedzi lini, nyito ya u tsvhanyedza, nyito ya ndapulo kha vhatambi vhane vha swika vho lenga gammabani ya u itela hone ndowendowe ndi zwithu zwa ndeme kha bola ya milenzhe ya Afurika Tshipembe** (Action, and nothing else but stern, capable action against players who turn up late for National training camps, is what South Africa Soccer needs). This statement reveals the factors that are playing a significant role in letting Queroz down to an extent that SAFA finds it worth while to sack him as Bafana Bafana coach.

Secondly, the writer supports the main topic of the text when he reveals other factors that contributes greatly in lowering Bafana Bafana's standard or form. For example, the failure of Orlando Pirates, Ajax Cape Town and Kaizer Chiefs to release their players to join the camp, the absence of Mark Fish, the Holland based goal-keeper Hans Vonk and Dumisa Ngobe whom the Turkish side Ankaragucu refused to release, all those have bearing on Queroz's position as a National Coach.

The writer also reveals the former Bafana Bafana coaches like Phillip Trousier and Trott Moloto who left the national team because of similar problems that Queroz is facing, which also necessitated his resignation. This captain also supports the topic because both Trousier and Moloto once coached Bafana Bafana.

### **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: **Vhuimo ha u fhaedza ha Queroz** (Queroz's last stand), 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 reader's thoughts are about the new information, which will back up the given one. The failure of South African local teams to release their players to join the camp, the absence of overseas based players like Mark Fish, Hans Vonk and Dumisa Ngobe, former Bafana Bafana coaches like Phillip Trousier and Trott Moloto, all account for the new information in the text, and they also give further information to what the reader already knows.

This text outlines the deteriorating standard of Bafana Bafana which is caused by lack of discipline which is perpetrated by officials, players as well as SADA which fails to intervene when local as well as overseas clubs refuse to release National team players.

This is evidenced in the following caption: **Nyito ya kilabu a I tou nyadza fhedzi vhulanguli ha khoutshara lini, I dovha hafhu ya sumbedza queroz uri vhatholi vhawe vhane vha vha SAFA, a si vhathu vha sina pfariso musu ri tshi da kha thimu ya lushaka** (The club's action not only undermines the coach's authority, it also showed him that his employers, SADA aren't people you can rely on, they obviously have no clout when it comes to the National team).

### Theme – Rheme Relations

The property of theme-rheme relations is exemplified in a range of sentences in the text on Queroz's last stand. 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. In the sentence, **khoutshara iyi yo bebwaho Mozambique I sumbedza u vha yo kundelwa u shumana na thaidzo iyi ya kale**. (The Mozambican-born coach seems to have immediately showed weakness when he failed to deal decisively with this old problem), the phrase **khoutshara iyi yo bebwaho Mozambique** (The Mozambican-born coach) represents the theme of sentence and **isi u sumbedza u vha yo kundelwa u shumanan tshidele na thaidzo iyi ya kale** (Seems to have immediately showed weakness when he failed to deal decisively with this old problem), is a complement which serves as its rheme. In other words, this clause is a move away from the writer's starting point. **Khoutshara iyi yo bebwaho Mozambique** (The Mozambican born coach).

Another element of theme-rheme in the text is illustrated in the sentence which explains the players who were refused to join the camp in preparation of the African Cup of Nations.



This sentence is: **Vhatambi vha bvaho kha thimu ya Orlando Pirates, Ajax Cape Town na Kaizer Chiefs vho kundelwa u vha na vhanwe vhatambi gammbani** (Players from Orlando Pirates, Ajax Cape Town and Kaizer Chiefs failed to join the Camp). In this sentence **vhatambi vha bvaho kha thimu ya Orlando Pirates, Ajax Cape Town and Kaizer Chiefs**), represents the sentential theme, and its complement clause: **vho kundelwa u vha na vhanwe vhatambi gammbani** (failed to join the camp) is its rheme.

### Focus – Presuppositions 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, subjects and object agreement affixes to express the aspect of focus-presupposition relations. For example in the sentence, **vhatambi vha vha vho vhidzelwa u shumela shango la havho, hu si vhone vhane kana kilubu dzavho** (players are called to serve their country-not themselves or their clubs), **vhatambi** (players) serves as the focus in this statement. The pronouns **dzavho** (their) and **vhone vhane** (themselves), denotes a presupposition, which is foregrounded by **vhatambi** (players), which is the focus in this case. These two pronouns refer to players, hence the argument that these words are foregrounded.

Another aspect of focus-presupposition is illustrated in the following sentence: **kilabu ya pirates, Ajax na Chiefs dzo do dzula na vhatambi vhadzo machayani hu u itela mitambo yadzo ya vhukati ha vhege**, Pirates, Ajax na Chiefs again kept) serves as the presupposition in this statement.

### 4.5.2 Text Cohesion

#### Comparative Cohesion and Substitution

A close interaction occurs between comparative cohesion and substitution. In the following sentence, **vhatambi vhanzhi vha di isa phanda na u sumbedza u sa diimesela tshothe kha kulabu ya bola ya milenzhe ya lushaka**. (Several of the players continue to demonstrate distinctly less than devotion to the National cause), the comparison marker **u sa diimesela tshothe** (to demonstrate distinctly less than devotion and the previous one where players showed more devotion. The writer also use the substitution marker in the text to minimize the length of his or her writing, which is one of the requirements for writing a public magazine. In the sentence, **ndi zwa vhukuma**



**vhatambi vha vha vho vhidzelwa u shumela shango la havho, hu si vhone vhane kana kilabu dzavho.** (Surely players are called to serve their country – not themselves or their clubs), **dzavho** (their), **vhone vhane** (themselves), are pronouns which represent the subject of the sentence **vhatambi** (players) is the subject and it is substituted by **dzavho** (their) and **vhone vhane** (themselves).

### Conjunction

In this text, the writer used different conjunctions to link sentences together. It is through this linkage that different ideas are linked together in paragraphs to support the main topic about Queroz's last stand. In the sentence: **Mahumbulwa manzhi, ndivho na fulufhedziso** (countless suggestions, ideas and promises) **na** (and) is a conjunctive, which joins two sentences together to give the reader the idea of promises and suggestions on how to manage the fluctuating form of Bafana Bafana.

This conjunction **na** (and) has been used constantly throughout the whole text to link sentences together and to link ideas in different paragraphs which support the main topic. Again, in the text the writer used **fhedzi** (but), to counterout the patriotic spirit which Bafana Bafana players are expected to show. The sport officials, the coach as well as the public expect players to have patriotic spirit for their country, but instead players are showing less devotion to their National team.

In the sentence **Arali Carlos Queroz a sa lidza tshimebi u sumba avha vhatambi** (So, if Carlos Queroz doesn't crack the whip), **arali** (if) to emphasize the idea that there is laissez faire in the team and that if he does not show seriousness in his career as a head coach, the team will fail to perform up to a desired standard.

### Demonstratives

Demonstratives are used in the text 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: **itshi** (this) **izwi** (these) are used with words such as **tshifhinga** (time) **vhatambi** (players). All these



demonstrative phrases point to or are representative of the textual theme as mentioned in the headline and in some of the captions.

At the end of text, the writer used the demonstrative **avha** (these), referring to players who are said to be unruly. The writer also used the demonstrative **avho** (those) to refer to players who have already reached the highest sports in soccer. The repeated mention of words, phrases, clauses continually 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 Queroz's last stand, but also the impact which local teams, overseas-based players, and SAFA has on the National soccer team. This is evidenced by various words and expressions, which he uses in the text. For example, the writer used the pronoun **dzavho** (their) constantly in the text to refer to Bafana Bafana players who are not disciplined enough to honour camping in preparation for the African Cup Competition. The writer also used the pronoun **ene** (he) throughout the text to refer to Queroz, and it serves as an important strategy to remind the reader constantly about the subject of his or her text. The surname Queroz is repeated constantly in the text to draw the reader's attention to the subject of the text. For example, **Zwa vhudi vhudi, Queroz we a vha a tshi kumelwa sa fulufhelo liswa la bola ya milenzhe ya Afurika Tshipembe** (In fact, Queroz who was hailed as South Africa soccer's latest hope). Again in the text, the writer used the phrase **khoutshara iyi yo bebwaho Mozambique** (The Mozambican-born-coach), to refer to Queroz who is a head coach of Bafana Bafana. The writer also used the possessive pronoun **dzawe** (his) to refer to Queroz, For example, **U diphina hawe zwa zwino ho vha u dikanakana** (His sweetness so far has been simply mind-boggling).

### Ellipsis

Writers sometimes use language elliptically in texts to indicate a continuation to a certain aspect, or an explanation, as well as a dash mark to indicate a link or continuation between his or her sentences. This ellipsis marker is indicated in the following example: **Ndi zwa vhukuma, vhatambi vha vha vho vhidzwelwa u shumela shango la havho-hu si vhone vhane kana kilabu dzavho** (Surely players are called to serve their country- not themselves or their clubs). 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 Queroz's last stand, although it presents a negative view to the first clause. Although these players were expected to show patriotic spirit to their teams and play to serve their country, instead they showed keen interest in playing to their local teams. Again the writer used the dash marker in the following sentence: **Mutamba murahu wa kilabu ya Charlton Athletic, Mark Fish na mulindavhunwo wa kilabu ya lushaka hu sin a mbunoi pfalaho** (Charlton Athletic defends Mark Fish and Holland-based goalkeeper Hans Vonk also asked to be excused from the game- without explaining why).

### Collocation

Collocation refers to 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 this text on Queroz's last stand, the writer used the expression: **U sumba munwe nga munwe** (to wag a finger to someone) meaning to criticize.

In this instance, the expression has been used where Queroz had only an international game to his credit which will determine whether he would be able to fill the boots put out for him to wear. The writer also used the phrase: **U amba nga vhulenda** (to be soft and show diplomatic approach). This is evident in the sentence where the writer states that Queroz seemed to always try not to tread on people's toes- whether he is speaking out at a press conference or making decision in camp.

The writer also used the expression **Mirabvu: I fanaho** na Thabo Mngomeni, Godfrey Sapula, Brian Baloyi na David Kannemeyer (The dogtired Thabo Mngomeni, Godfrey Sapula, Brian Baloyi and David Kannemeyer). The dog – tired players refer to those players who have already reached the highest sports in soccer. (In other words they are over the wall in as far as soccer fraternity is concerned).

### 4.5.3 Text Coherence

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 Queroz's last stand, the following factors will be analyzed: the none-linguistic basis of coherence, element of subordination 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 chronology. In discussing coherence in the text on Queroz's last stand, the following factors will be analyzed: the non-linguistic basis of coherence, element of subordination and coordination, and the use of inferences.

## Non-Linguistic Bases of Coherence

In this regard, the reader through his or her writing convention 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, and is supported by eight 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 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 about countless suggestions, ideas and promises on how to manage the fluctuating form of Bafana Bafana, in the middle paragraphs of the text, the reader is told about the factors which play a very significant role to the fluctuating form of Bafana Bafana, and the latter paragraphs outline the work done by former coaches like Phillip Troussier as well as Trott Moloto. The last paragraphs outline much about Queroz who is faced with a very difficult task of bringing prosperity on the side of the National team. When the writer begins one of the paragraphs with the sentence, **Ndi zwa vhukuma, vhatambi vha vha vho vhidzwelwa u shumela shango la havho.** (Surely, players are called to serve their country) he or she is actually linking this paragraph to the previous one, which emphasizes stern action which should be imposed on the National team players. The use of **Ha vhudi vhudi** (In fact) confirms the writer's skill in the linking the paragraphs in the text.



The last aspect, which gives a clear view of the non-linguistic presentation of the text, is use of pictures. In two of these pictures, the national team coaches are photographed showing dissatisfaction about Bafana Bafana's form which lacks consistency and continuity. The last picture in this text, shows one of Bafana Bafana's key players, Siyabonga Nomvete in a tussle with Zizi Robert of Liberia.

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 coaches suffer the consequences if the national team does not perform up to a desired standard.

### Relavance

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 the South African Bona Magazine, and it serves to reveal the lack of discipline in the National team. Another reader can argue that the lack of discipline on the National team is something known in South Africa. Most people or readers of this magazine might have read, heard about the lack of discipline and laissez-faire in our National team.

The failure of key player's to join others in the camp, the failure of local teams to release the National team players, as well as the failure of SAFA to intervene in bringing discipline and consistency, all contribute to the promotion of laissez-faire and unruliness on the National team.

In the text, lack of discipline is revealed in the following statement **Mutamba murahu wa kilabu ya Charlton Athletic, ane a vha Mark Fish na Mulindavhuimo wa kilabu ya, Holland, Hans Vonk na vhone vho numbela usa vha hone kha kilabu ya lushaka. I pfalaho ya u sa do vha hone havho.** (Charlton Athletic defender Mark Fish and Holland-based goalkeeper Hans Vonk also asked to be excused from the game without explaining why).

### Elements of Subordination and co-ordination

Under the aspects of subordination and Coordination, focus is on the analysis of the issues of comparison and restatement in texts. The aspect of comparison will be



discussed earlier in this study. In the sentence: **Kha vhunzhi ha vhatambi muya wa vhuvha kha vhatambi kha u vha na vuhali u fana na “quagga”** (For many so-called key players patriotic spirit is as extinct as a quagga), the writer compares the patriotic spirit which the National team players are supposed to have with that of South African wild ass. This means that the players should be dedicated and show a keen interest in uplifting their country, rather than paying and shining in their local teams. In other words, the spirit of patriotism should prevail amongst them at all times, like the Brazilians who show much devotion in playing for their country.

The second element of subordination and coordination is restatement. There is an overlap between this property and the one of repetition discussed under cohesion above. In restatement, considerations given to restated words, clauses or elements in the text and why the writer uses them. The following words, as mentioned under repetition, are restated in the text **Vhatambi** (players) **khoutshara** (Coach), **thimu** (team), Queroz. All the above words contribute to the theme of the text, which is “Queroz’s last stand”. The first restated word **vhatambi** (players), are the ones that are causing inconsistency and discontinuity on the National team. The failure of these key players to join others in the camp makes it difficult for the technical staff as well as the head coach to draw up his combinations and formations in order to defeat his opponents. Notice that the most important aspect of restatement here is to ensure that the text sticks into one theme as the writer has used it to link to different sections of his text. The above-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 undisciplined players of Bafana Bafana and the impact this had on the entire team are described in the following sentences:

**Nyito, hu si tshinwe tshithu lini, nyito yau tavyhanyedza, nyito ya ndapulo kha vhatambi vhane vha swika vho lenga gammabani yau itela hone ndowendowe** (Action, and nothing else but, stern, capable action against player’s who turn up late for National



training camps), **vhatambi vha bvaho kha thimu ya Orlando Pirates, Ajax Cape Town na Kaizer Chiefs vho kundelwa u vha na vhanwe vhatambi gammbani ya u itela hone ndowendowe** (players from Orlando Pirate, Ajax Cape Town and Kaizer Chiefs failed to join the camp), **vhatholi vhawe vhane vha vha SAFA, a si vhathu vhane u nga di tika ngavho lini, vha vhone vha sina pfariso musi ri tshi da kha thimu ya lushaka** (His employers, SAFA aren't people you can rely on they obviously have no clout when it comes to the National team).

In the examples above, the first explain the state of affairs in the National team which is characterized by lack of discipline, respect and dignity in the National team. Players from local teams turn up late for National Training and those example emphasize the negative impact that the undisciplined players have in the entire team.

The last two examples give the reader a clear understanding of the cause and reasons, which contributes to Bafana Bafana's fluctuating form discussed in the text. The late arrival of some players to the National team, the absence of key players to the team as well as the failure of SAFA to have a clout when it comes to the National team are the causes of this problem.

### Rhetorical Pattern Within Coherence

In texts, it is sometimes possible to identify the following rhetorical patterns:

Problem – solution, cause-effect, argument –exemplification, and comparison – contrast patterns. In the text on Queroz's last stand, the most identifiable rhetorical pattern is problem – solution. The following sentences in the text : **Vhatambi Vhanzhi vha vhone vha tshi di isa phanda na u sumbedza u sa diimisela tshothe kha kilabu ya bola ya milenzhe ya lushaka** (Players continue to demonstrate distinctly less than devotion to the National cause), **vhatambi vha swika vho lenga gammbani ya u itela hone ndowendowe** (Players turn up late for National training camps), **vhatambi vha thimu dza hayani na dza seli vha hanelwa u ya u dzhoina vhanwe gammbani ya u itela ndowendowe** (Players from local as well as overseas players are refused permission to join the camp) the failure of SAFA to intervene in the team to try and bring conducive atmosphere to the national team, all these sentences confirm or give no guarantee that SAFA, as an employer to Queroz, the head coach seems to have no clout when it comes to the National team to ensure that drastic, stern, and capable steps are taken to hammer in some sort of respect and dignity in the team.



On the other hand, the pattern of comparison contrast occurs in one of the sections in the text. The writer says: **muya wa vhuvha ha shango la hau kha u fane na “quagga”** (Patriotic spirit is an extinct as a quagga). In this manner, the writer is comparing the patriotic spirit which the players are supposed to show with that of the South African ass. In other words, they should show much devotion to the National team.

In terms of argument exemplification, it could be argued that, the main argument is on the fluctuating form of Bafana Bafana and the reasons for this cause. In line with the main argument of the text **vhuimo ha Queroz ha u fhedza** (Queroz's last stand), the following reasons are cited in the text as examples of factors which lead to the deteriorating form of Bafana Bafana (i.e. the problem at hand), these are: **Vhatambi vha swika vho lenga gammbani ya u itela hone ndowendowe** (players arrive late at training camps), **us sa vha hone ha vhatambi vhahulwane thimuni** (the absence of key players to the national team), the failure of local as well as overseas teams to release National team players to join others in the training camps, the failure of SAFA to act against unruly players as well as the failure of local and overseas teams to release Bafana Bafana's players to join the National team.

The pattern of cause-effect is also identified in this text. In analyzing the reasons and causes of the deteriorating form of Bafana Bafana, one can identify this cause-effect. In the following statements from the text, the reasons, which are highlighted are the CAUSE of the problem of the deteriorating form of Bafana Bafana: **Vhatambi vha swika u lenga gammbani dza u itela hone ndowendowe** (Players arrive late to the training camps). **U sa vha hone ha vhatambi vhahulwane kha thimu ya lushaka** (the absence of key players to the National Team) **u kundelwa ha kilabu dza hayani na dza seli u lungulula vhatambi vha thimu ya lushaka** (failure of local team and overseas teams to release Bafana Bafana's players) **U kundelwa ha SAFA u dzhiela thimu dza hayani na dza seli vhukando ha u sa tendela vhatambi vha thimu ya lushaka u vhuya.** (and the failure of SAFA to take drastic, stern and capable action against local and overseas teams to release Bafana Bafana's Players). All the above sentences denote the CAUSE and the EFFECT expressed is that: **Bafana Bafana a I shumi u swika kha tshiga tsha ndingano** (Bafana Bafana does not perform up to a desired standard).

The second pattern of cause-effect is illustrated through the impact, which the problem of the deteriorating form of Bafana Bafana has on the sport officials and the general public:



In this case, **vhulanguli vhulepa lepaho** (poor management) is the cause, and the following sentences are representative of its EFFECT: **Vhaofisiri vha zwipotso vha dizhenisa kha nyambo na tshutshedzo dzi sa ri tshithu** (Sports officials engage themselves in useless-rhetoric and empty threats), **Vhatambi vha lenga u ya ndowendoweni** (players turn up late for national training camps), **vhatambi vha hanelwa nga thimu dza hayani na dza nda** (players are refused permission to join others in the camp by their local and their overseas teams), **khoushara dzi tholwa dzi tshi pandelwa** (coaches are hired and sacked randomly).

#### 4.5.4 The Lexicon

##### Lexical Choice as a Reflection of Communicative Purpose

The property of lexical choice in the text 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 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 **Vhuimo hau fhedza ha Queroz** (Queroz's last stand), the reader can assume that his question or interrogatory clause is the topical subject of the text and that the text will be discussing Queroz's position in the National Team and why he is supposed to be axed from the team. One of the captions begins with the phrase which confirms Queroz as the subject of the text. This caption is as follows: **Khoutshara iyi yo bebwaho Mozambique** (The Mozambican – born coach). In the middle of the text, the writer begins the paragraph with **havhudi vhudi**, Queroz, **we a vha atshi kumelwa sa fulufhelo liswa** (In fact Queroz who was hailed as SA soccer's latest hope). 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. The above clause is repeated frequently in the text in order to remind the reader about its thematic role in the text. This aspect contributes well to the text. This aspect contributes well to the reader's understanding of the text, who wants to read it with the aim of finding out about what is taking place on Bafana Bafana's side under the leadership of Queroz. It is through the



writer's effective language use, and the implementation of expressions in sentential-initial positions that the reader follows the writer successfully in the text.

### Choice of Verbs

In the first paragraph of this text, the writer used the verb, **u thenga thenga** (to fluctuate) in order to reveal the position of Bafana Bafana which lacks consistency and continuity. This fluctuating form of Bafana Bafana is confirmed by a number of verbs, which the writer uses in the text to define the factors which contribute greatly in causing inconsistency and discontinuity on the part of the National team. These verbs are **U kundelwa** (failed) to explain to the reader that the failure of local teams to release their players to join the camp has a negative impact to the National Team. The writer also used the verb (**U humbela u sa vha hone** (to be excused from) to support the idea of the absence of key players to the National team. Another verb which has a direct bearing to the idea of the fluctuating form of Bafana Bafana is **u hana** (to refuse). This verb explain to the reader the idea of refusal shown by the Turkish side Ankaragulu when it refused to release dependable midfielder Dumisa Ngobe. The writer also used the expression **u dagaila na u femeleka** (huffed and puffed) to show the manner in which the National team struggled in order to win the weak and unpromising team, Lone Stars. The writer also used the verb **u sasaladza** (to criticize) to explain to the reader how Phillip Troussier was criticized for riding roughshod over players and officials alike in order to stamp out the rot and laissez-faire in the National team. Difficult verbs have been constantly used throughout the text in order to convey the message to the reader. Challenging the reader in some way is reflective of the next discussion on cognitive move structure.

#### 4.5.5 Cognitive Move Structure

Within to the text, writers employ certain structural rhetorical moves order to achieve their communicative purposes. The first identifiable move in this text is REVEALING lack of management in the National soccer team (Bafana Bafana team). In this move, the reader is made aware of the negative impact which is brought by players who show less devotion in the National cause.

This is revealed in the sentences: **Vhatambi vha sumbedza u isa phanda na u sumbedza u sa diimisela tshothe kha kilabu ya bola ya milezhe ya lushaka.** (players continue to demonstrate distinctly less than devotion to the National cause), **vhatambi**



**vhane vha swika vho lenga gammabani ya u itela hone ndowendowe** (players who turn up late for National training camps).

The second move, which one can identify in the text, is DESCRIBING THE EFFECTS OF PLAYERS who are denied to join the national camps from local as well as overseas teams. For example, local teams such as Orlando Pirates, Ajax Cape Town as well as Kaizer Chiefs, refused or failed to release their players to join the camp while doing duty for their clubs in the Rothmans cup replay and a league game respectively.

Thirdly, the writer employs the structural move of implementing drastic measures to try and hammer in some sort of stern, capable actions against undisciplined players. This is evidenced in the following sentence: **Nyito, hu si tshinwe tshithu lini, nyito ya u tavhanyedza, nyito ya ndapulo gammabani ya u itela hone ndowendowe** (Action, and nothing else but stern action capable action against players who turn up late for National training camps).

The fourth move is about Queros's successors, Phillip Troussier, who was heavily criticized for riding roughshod over the rot and laissez faire in our national team, and Trott moloto who sat trotted out from the driver's seat for lacking technical skills, leadership qualities and vision.

The fourth move about Queros's character as head coach which is characterized by diplomacy, indecision and apparent courtesy. This is evidenced in the following sentence: **Zwinwe zwa zwithu zwi kokodzelaho murahu Queros ndi u amba have nga vhulenda, nan shumisa** "approach" ya "diplomatic" (Queros's Achilles level could quickly prove to be his soft, diplomatic approach).

The fifth move is about SAFA, who are Queros's employer. SAFA officials are doing a lot of nothing in taking drastic steps or action to unruly players as well as teams which refuse to release Bafana's players. This is evident in the following sentence: **SAFA I vhonala I sina pfariso musi ri tshi da kha thimu ya lushaka** (SAFA obviously have no clout when it comes to the National Team).

The fifth and the last move in this text is about the advice which the writer reveals at the end of the text **Ngauralo, Carlos Queros u tea u lidza tshimebi u sumba avha**



**vhatambi uri zwi na ndeme u nanga vhatambi vha re na ndala ya mvelaphanda** (So, if Queroz doesn't crack the whip and show these players that they are really dispensable by selecting players hungry for success)

This means that he must be strict and show that he really means business when it comes to the affairs of the team.

#### 4.5.6 The What Parameter

In the analysis of the what parameter, focus in on the text context, the genre and register in which it is produced. The context of the text on Queroz's last stand is about the lack of discipline and *laissez-faire* in the National soccer team. This is confirmed in the following statements from the text: **Nyito, hu si tshinwe tshithu fhedzi lini, nyito ya u tavyanyedza, nyito ya ndapulo kha vhatambi vhane vha swika vho lenga gammbani ya u itela hone ndowendowe ndi zwithu zwa ndeme kha bola ya milezhe ya Afurika Tshipembe.** (Action, and nothing else but stern, capable action against players who turn up late for National training camps, is what SA soccer needs). By mere reading or looking at this statement, one can easily see that, there was no discipline on the part of National team because it is clearly stated that there was no drastic steps taken against players who turn up late for National training camps. This also proves that there was no disciplinary committee to enforce or to see to it that the policies and rules of SAFA are adhered to at all times. For example, **SAFA a si vhathu vhane u nga ditika ngavho line, vha vhone vha sin a pfariso musi ri tshi da kha thimu ya lushaka** (SAFA aren't people you can rely on-they obviously have no clout when it comes to the national team). This statement shows that SAFA as a responsible association was supposed to take stern action against undisciplined players so as to improve the standard of soccer on the national team.

The content of this text fulfills the requirement in the sense that soccer as one of South African sporting activities is played in almost all the villages in our country and it is also played worldwide. As regard genre, the text on Queroz's last stand can be described as a narrative genre, as it narrates or explains the deteriorating and fluctuating form of Bafana Bafana. 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.



#### **4.5.7 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 Queroz's last stand, 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. In this huge audience as a whole, which shares the same background as the writer of this text. A BONA article, which is written in English, is obviously meant for any one who reads, speaks and understands English. This applies to all the other languages in which Bona 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 the fluctuating form of Bafana Bafana.

#### **4.5.8 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 Queroz's last stand is that of informing. In the text, the writer is informing the reader about the fluctuating form of Bafana Bafana and the factors which are playing a significant role in letting its standard down.

Another important aspect to note is the possibility of getting multiple purposes in texts. With the regards to this, it could be argued that another purpose of the text on Queroz's last stand is to expose SAFA which is doing a lot of nothing in taking stern action or rather steps to discipline the unruly players, local teams which refuse to release players to join others in the camp, and taking steps to overseas teams which also refuse to release the players in question.

#### **4.5.9 The Why Parameters**

The focal point of discussion in terms of the why parameters 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 the fluctuating form of Bafana Bafana. However in the case of the why parameter, it can be deduced that the writer's underlying intention is that of appealing to the reader's sympathy and to make them not blame the coach as the main cause of the fluctuating form of Bafana Bafana.

#### 4.6 ANALYSIS OF ARTICLE NO 4 :

##### Tshifinga Tsho Fhela (Time Out)

##### 4.6.1 Functional Sentence perspective: Informational Structure

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 constitute a comment to the topic. In the sentence, **vhatambi zwo vha zwi tshi ambiwa uri vho vha vha sa takali nahone vho vha vha tshi sokou bilufhala vhe mutamboni**, (the players were reportedly unhappy and were just going through emotions in games) the topic is **vhatambi** (the players) and its complement clause serves as a comment on how the players behaved in the league games. The comment is **zwo vha zwi tshi ambiwa uri vho vha vha sa takali nahone vho vha vha tshi sokou bilufhala vhe mitamboni** (were reportedly unhappy and were just going through emotions in games) and it serves to elaborate the player's bad behaviour which resulted in surprise losses, such as their 6 -1 humiliation by Africa sports in the lucrative African champions league. 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 situation in which Sundown's management found itself in. This caption expresses the fact that **ho do di wana ho dalelwa nga khumbelo nnzhi dzi bvaho mashangodavha**. (Sundowns' management had been inundated with applications from coaches all over the world). In this sentence **vhulanguli ha Sundowns** (Sundown's management) is used again as a topic, and **ha do wana ho dalela nga khumbelo nnzhi dzi bvaho mashngodavha** (had been inundated with application form coaches all over the world) serves as a comment to it.

##### Topic – Continuity

Topic – Continuity in the text is accomplished through the noun phrase, which receives repeated mention in the text. In the work, **thimu** (team) is used repeatedly in the text. It



is repetition of this word, 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 Time out !, 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 about the topic or subject of writing. In the text, the writer presents the word **kilabu** (club) as complement to **thimu** (team). His or her purpose for doing this is to emphasize to the reader that the team under discussion is the topic of the text. As a result of this, the reader of this text is constantly aware of the topic of discussion.

### Topic Structure Analysis.

The main topic of this text is Neil “Mokoko” Tovey as caretaker coach of Mamelodi Sundowns: (Neil Tovey **muthusa khoutshara wa thimu ya Mamelodi Sundown**). This is evidenced in his utterance of the words in exclamation mark **Tshifhinga tsho fhela!** (Time Out !) 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 : **thimu yone yo do thoma u wina mitambo** (the team suddenly started winning games), **vhulanguli ha Sundowns nga itsho tshifhinga ho di wana ho dalelwa nga khumbelo nnzhi dzi bvaho mashangodavha, fhedzi vho do diwana vhe kha mutsiko wa uri vha nee Neil Tovey uri a khoutshe thimu lwa tshothe** (Sundown’s Management had been inundated with applications from all pressure to give there in to Tovey full-time). (Tovey certainly has experience). All these captions and sentences support the main topic which is about Neil “Mokoko” Tovey as caretaker coach of Mamelodi Sundowns. In almost all the sections of this text, certain information is included, and it is aimed at reinforcing the idea of the caretaker coach in Mamelodi Sundowns, and at the second paragraph, he reveals, Clemens Westerhof as Tovey’s predecessor who had the shortest stay even as PSL coach. Right at the middle of the text up until at the end of the text, the writer reveals other supporting information like **o tutulwa zwikili zwawe zwa u khoutsha nga fhasi ha vhukhoutshara ha Paul Dolezar kha mushumo wawe wa u khousha kha thimu ya Kaizer Chiefs na kha Sundowns** (he honed his coaching skills under Paul Dolezar).

In his first coaching job at Kaizer Chiefs and then in Sundowns the inclusion of other supporting information like, Daniel Mambushu Mudau’s comments on how he values



Tovey as a possible incumbent for coaching Sundowns, the inclusion of views by observers to ascertain to as whether Tovey can be given chances to coach the team also support the main topic of this text.

### 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 is noted in the beginning of this chapter. In the following sentence musi **Neil “Mokoko” Tovey a tshi vhewa u vha muthusa khoutshara wa ngwena l vhusaho ya ligi ya Premier kha thimu ya Mamelodi Sundowns** (When Neil “Mokoko” Tovey was made caretaker coach of reigning premier league champions Mamelode Sundowns) Neil “Mokoko” Tovey represents the theme of both this sentence and the text as a whole. The clause : **a tshi vhewa u vha muthusa khoutshara wa ngwena l vhusaho ya ligi ya premier kha thimu ya Mamelodi Sundowns** is a comment to the above phrase, and serves as its rheme. In other words, the clause is a move away (rheme) from the writer’s starting point, Neil “Mokoko” Tovey.

Another element of the theme – rheme in the text is illustrated in the sentence, which explains about the manner on how the players behave during league games. This sentence is : **Vhatambi zwo vha zwi tshi ambiwa uri vho vha vha sa takali nahone vho vha vha tshi sokou bilufhala musi vha tshi khou tamba zwe zwa vha zwi tshi sia thimu l tshi luza nga ndila i akhamadzaho** (the players were reportedly unhappy and were just going through emotions in games, resulting in surprise losses). In this sentences, **vhatambi** (players) is the theme, whereas **zwo vha zwi tshi ambiwa uri vho vha vha sa takali nahone vho vha vha tshi sokou bilufhala musi vha tshi tamba zwe zwa vha zwi tshi sia thimu l tshi luza nga ndila i akhamadzaho** (were reportedly unhappy and were just going through the emotions in games, resulting in surprises losses) is a rheme, that is a move away from the theme **vhatambi** (players).

### Given – New Information

This property of informational structure is analyzed by examining the information 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: **Tshifhinga tsho fhela** (Time Out) 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 reader's thoughts are about the new information, which will back up the given one. The state of affair in the team (Sundowns), that is performing dismally, Sundowns management team, the caption about the older coaches who are hailed to retire, the sub-heading about the young coaches (assistant coaches) who are supposed to be given chances of coaching PSL teams, all account for the new information in the text, and they also give further information to what the reader already knows. The case of assistant coaches who are denied chances of coaching their respective teams is evidenced in the following sentence: **Ndi zwa vhukuma zwauri hu na dzinwe thimu dzi sa todiho u nea vhathus adzikhoshara tshifinga-fhedzi hu na vhariwa vhatusa khoutshara vho, vha ofhaho u livhana na khaedu.** (it is true that there are clubs which don't want to give their assistant coaches a chance – but there are also assistant coaches who are afraid of challenges). In this instance, the writer introduces the reader to the new information about assistant coaches which backs up the given information already known to the reader.

### 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, subject and object agreement affixes to express the aspect of focus presupposition relations.

In the following sentence: **Vhulanguli ha Sundowns nga itsho thifhinga ho do wana ho dalelwa nga khumbelo nnzhi dzi bvaho mashangodavha, fhedzi vho do di wana vhone vhane vhe kha mutsiko wa uri vha nea Neil Tovey uri a khoutshe thimu lwa tshothe.**

(Sundown's management, had been inundated with applications from coaches all over the world but found themselves under pressure to give the reins to Tovey full-time). In this instance, **vhulanguli ha Sundowns** (Sundown's Management) is a focus and it presupposes or foregrounds **vhone vhane** (themselves) which also indicates or refers to the management in question.

Again in the following sentence: **Tovey ene u na tshenzhemo ya vhudi- o tutula zwikili zwawe zwa u khoutsha nga fhasi ha vhukhoutshara ha Paul Dolezar** (Tovey certainly



has experience-he honed his coaching skills under Paul Dolezar), Tovey is a focus whereas **zwawe** (his) is presupposed or foregrounded by the focus (Tovey). Throughout this text, the writer used his journalist skills to provide the reader with information which is assumed, foregrounded or presupposed.

#### 4.6.2 Text Cohesion

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

##### Reference

In the text on “Time Out” reference is identified in various sections of the text. In the sentence, **nga tshifhinga tsha u vhalani ha itshi tshitori, Tovey o vha a tshi nga kha di diwana kana u sa di wana e kha thimu ya Sundowns** (by the time you read this story, Tovey may or may not be in charge of Sundowns). **Itshi** (this) is a reference marker which refers to the text (story) on “Time out”. Again in the text, the writer used the reference marker **tshine** (that) in this text. This is evidence in the following statement: **Vha isa phanda nga la uri ho thou imelwa fhedzi musi thimu itshi thoma u shuma nga ndila l si ya vhudi vha koneha u wana tshiga tshine vha nga mu sumba ngatsho uri a tsitselwe kha vhuimo ha muthusa khoutshara** (they suggest the club is just waiting for the team to start performing badly and will use that as an excuse to relegate Tovey to assistant coach).

In this statement **tshine** (that) has been used to refer to what the observers believe in as far as Tovey is concerned. In the sentence **vha dzumbama nga khoutshara khulwane nahone a vha toti u bvisela mitsinga yavho khagala** (they hide behind the head coach and are afraid to stick their necks out). **Vha** (they) and **yavho** (their), refer to assistant coaches who are afraid to face challenges of applying for the position of head coach. At the end of this text, the writer also used the reference marker **itshi** (this). This reference marker has been used to refer to the chance which Nigel Dixon is supposed to use in order to get level 1 and level certificates.



## Comparative Cohesion And Substitution

The two properties, comparative cohesion and substitution interact closely. In the main caption of the text, these properties are simultaneously manifested in the following expression : **Zwo vha mathomo a mafhelelo kha thimu, kha vhanuse vha tikedzi vha bola ya milenzhe na mathomo a nyanyulaho siani la bola kha vhanwe** (it was the beginning of the end for the team, for some supporters – and the beginning of an exciting new era for others). The phrase **vhanwe** (others) presents a comparison between different groups of supporters.

Notice that, this comparison is reflected in the argument that while some supporters found it being the end for the team, the other supporters found it to be the beginning of an exciting new era. On the other hand, the expression **vhanwe vhatikedzi** (other supporters) used here serves as a substitute for the double barrel noun **vhanwe vhatikedzi** (some supporters) used above. In the text the writers used the pronoun **ene** (his) throughout the text. This pronoun is anaphoric to Tovey. The writer used it to avoid much repetition, but it still refers to Neil Tovey as caretaker coach of Mamelodi Sundowns. Again in the text, the writer used the word “Brazilians” instead of Mamelodi Sundowns and this also serves as a substitute.

## Conjunction

In this text on Time Out, the writer used the conjunction **na** (and) constantly in the text. The use of this conjunction is evidenced in the following few sentences: **Zwo vha mathomo a mefhelelo kha thimu na kha vhanwe vhatikedzi na mathomo a nyanyulaho kha vhanwe vhatikedzi** (it was the beginning of the end for the team, for some supporters – and the beginning of an exciting new era for others), in this example or sentence, **na** (and) is a conjunction, used by the writer to link two different ideas within a sentence in order to show how two different groups of supporters feel about the team (Mamelodi Sundowns).

In the second instance, **na** (and) is used to reveal Tovey's critics which resulted in the team winning games. Again, in the middle of the text, the writer used the conjunction **na** (and) to reveal patterns and formations which many players complain about. For example: **haya maitele maswa l nga vha phindulo ya vhunzhi ha vhatambi vhanwe vha khou vha laedzwa nga vhuzhi ha dzikhoutshara dzine dza khou vunda talente na vhukoni havho nga u vha kombetshedza u tama dziphatheni na dzifomesheni dzine vha sa**



**dzi pfesese** (yet this fresh approach could be the answer for the many players who complain about coaches who stifle their talent and creativity by forcing them to play patterns and formations they don't understand). In this caption, the conjunction **na** (and) has been used to link two skills, namely patterns and formations together. The patterns and formations in question are what many players are complaining about since they stifle their talent and creativity.

The writer also used the conjunction **kana** (or) at the second paragraph. For example: **vhatikedzi vhanzhi vho do lusa na u muvhulaha musu a saathu u litsha kana zwa khwine a tshi tou shakuliswa** (supporters had bayed for his blood more than once before he resigned --- or was fired). This statement has two elements in it, the extent to which the head coach was about to be assassinated and the moment of facing expulsion. The writer managed to reveal the two situations at a go making use of the conjunction **kana** (or).

In this text on Time Out, the writer also used the conjunction **fhedzi** (but). This is evidenced in the following statement : **Vhulanguli ha Sundowns nga itsho tshifhinga ho do wana ho dalelwa nga khumbelo nnzhi dzi bvaho mashangodavha, fhedzi vho do diwana vhone vhane vhe kha mutsiko wa uri vha nea Neil Tovey uri a khoutshe thimu lwa tshothe** (Sundown's management had inundated with applications from coaches all over the world but found themselves under pressure to give reins to Tovey full-time). In this statement, **fhedzi** (but) has been used by the writer to bring about contradiction. The idea of giving the reins to Tovey full-time is contradicting the idea of Sundown's management which had been inundated with applications from coaches all over the world. The state of contradictness is necessitated by the applications of the conjunction **fhedzi** (but).

The writer also employed the conjunction **ngauri** (because) in this text. For example **vha wanala vha sa khou puromotiwa ngauri a vha na tshenzhemo** (they haven't been promoted because of "lack of experience".) This conjunction reveals the reasons why many other young coaches are not promoted by their respective teams to the position of the head coach.

### Demonstratives

In this text on Time Out, the writer used the following demonstratives in order to establish sentential links or clausal or phrasal relations in his text: **itshi** (this ) and **ियो** (that). These



demonstratives appear with certain nouns in the text. For example : **Nga tshifhinga tsha u vhalala ithsi tshitori.** (by the time you read this story), **itshi** (this) refers to the story on time out which is about Tovey who can either be coach of Mamelodi Sundowns or may not be in charge of Sundowns.

In the second instance, the demonstrative **itsho** (that) has been used with the noun **Ndila** (way) in this instance, the writer is trying to reveal the reasons why assistant coaches fail to find themselves being given the position of head coach. The reasons include amongst the following: **A vha na manwalo o teaho nahone a vha iti khumbelo dza u vha khoushara muhulwane musi khoutshara khulwane dzi tshi tuwa** (they don't have proper qualifications and don't come forward and apply for the job when the head coach leaves).

### **Repetition**

The writer's use of repetition in this text aims at emphasizing the role of head coaches and assistant coaches in PSL teams. In this text, the word **thimu** (team) has been frequently repeated throughout the text. The writer does all these in order to focus the reader's attention on Sundowns which Tovey is acting as caretaker coach. The name of the team (i.e. Sundowns) has been constantly repeated throughout the text and the writer does this in order to remind the reader about the team in which Tovey was made caretaker coach.

Again the phrase **Muthusa Khoutshara** (Caretaker Coach) has been constantly used in the text. This phrase is evident in the following sentence : **Nga tshifhinga tsha musi Neil Tovey a tshi dzeha kha Sundowns sa mufarisi khoutshara** (then in stepped Neil Tovey as caretaker coach.)

The word like **vhatambi** (players) also received constant repetition throughout the text. For example **vhatambi zwo vha zwi tshi ambiwa uri vho vha vha sa takali** (the players were reportedly unhappy).

In this text on time out, the word **vhatikedzi** (supporters) has been constantly repeated in the text. All in all, the application and the frequent repetition bring about emphasis about the main topic of the text. The main topic of this text is Neil Tovey as caretaker coach of Mamelodi Sundowns, emphasizing his job as caretaker coach, the writer used and repeated certain words which work hand in glove with the word club or team.



When one speaks of a soccer team, words such as **vhatamabi** (players) **muthusa kana khoutshara muhulwane** (assistant or head coach) **vhatikedzi** (supporters or fans) come to the fore. The writer therefore uses his journalist skills to repeat them constantly throughout the whole text.

### Ellipsis

In the texts, writers use the language elliptically to indicate continuation or an omission to a certain aspect, or 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.

In this text on time out, the writer used only two linguistic devices, namely, a dash as well as the rectangular dot. Unlike the rectangular dot which is used at the end of the text to indicate end or closure, the writer used dashes constantly throughout the text. For example, **Zwo vha mathomo a mefhelelo kha thimu, kha vhatikedzi-na mathomo a nyanyulaho siani la bola kha vhanwe** (it was the beginning of the end for the team - for some supporters and the beginning of an exciting new era for others). In this instance, a dash mark helps to minimize the list of parties that are affected when the team is not performing up to a desired standard. For example, the team itself, and supporters. He may have included other parties like, the sponsors, officials, but because of the application of the dash mark, the length of the sentence was reduced. Concerning the rectangular dot which is used to indicate an end or closure it is used to avoid the use of expression **mafhelelo** (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 is the juxtaposition or association of another word or words. In this text, collocation marker is evident in the following expression: **vhatikedzi vho do mu huvhela mihuvho lunzhi musi a saathu u litsha** (supporters had bayed for is blood more than once before he resigned). In actual fact, if supporters start bayeing for their coach, it means that he is no longer fit to coach the team any further. They bay in order to show the management team that the losses of the club is mainly caused by the coach.

Right at the end of the text, the writer employed the idiomatic expression **u vhea tshimange vhukati ha maivha** (to put the cat among the pigeons). This means that the



PSL made the matter worse on the part of the assistant coaches who do not have the relevant qualifications (i.e. level of coaching certificate). This rule also disadvantaged the assistant coaches in question because the majority of them are using their experience to coach their clubs, for example. Nigel Dixon who has been in Bush Bucks for 12 years, he does not have formal qualifications and as such he feels very much disadvantaged since he is coaching only on experience.

#### **4.6.3 Text Coherence**

The property of text coherence deals with identification of the structure of the text and chronology. As indicated in the previous analysis, this aspect will analyse the non-linguistic bases of coherence, the discourse theme, element of subordination and coordination, use of inference and rhetorical patterns in the text.

##### **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 manner in which the text on time out 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, 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 / she will already know what the text is all 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 link to the issue discussed earlier in the text. In this text, paragraphs are linked in this order: the initial paragraphs explain the state of affair in Mamelodi Sundowns when Neil "Mokoko" Tovey was made caretaker coach of the reigning Premier league, the middle paragraphs discuss about Sundown's Management which is faced with a difficult task whether to appoint foreign coaches or giving the job of head coach to Tovey, Neil Tovey's profile which outlines the



wonderful job he did to big clubs like Kaizer Chiefs, the discussion about the assistant coaches that are denied chance of coaching their respective teams.

Towards the end of the text, mention about the reader, why the assistant coaches in question are not given chance to coach their respective teams is made so that people should lay blame on the Team's management that they are denying them chance of coaching their respective teams.

The 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 **musi ho sedzwa vhatikedzi thimu yo vha i tshi khou shuma lu pfisaho mbilu vhutungu**. (as far as the fans were concerned the team was performing dismally) the noun **vhatikedzi** (fans) is synonymous to supporters mentioned earlier on whom some of them felt, that it was the beginning of the end for the team, whereas others felt it was a beginning of an exciting new era. In the middle of the text, the writer begins with **ndi humbula uri** (I reckon that), actually referring to Sundowns captain, Daniel "Mambushu" Mudau who felt inspired by what Tovey is doing to the team. 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 experience. This text also appears from South African Based Magazine Bona, which addresses the issues faced by most of its readers from South Africa. At the moment, Bona is published in English and in African languages of South Africa. If texts are relevant to the background of its readers, it helps to keep readers attracted to the text. The texts' "relevance" to the South African football is reflected on five pictures which show assistant coaches, a player and head coaches in soccer fields. The caption on the touchline next the pictures showing assistant coaches **ndi tshifhinga tsha uri vhomakhulukuku vha bola ya milenhe ya afurika tshipembe vha awele vha sendelele khoutshara sitswa dzi re na mihumbulo miswa dzi khoutshe** (it's time for the grandfathers of SA SOCCER to retire to the sidelines and allows young coaches with new ideas to move into the limelight), confirms the role played by these coaches in their respective teams. Lastly the text reveals that there are also clubs which do not want to give their assistant coaches a change and that there are also assistant coaches who are



afraid of challenges, they hide behind the head coaches and are afraid to stick their necks out.

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 coordination

The main areas of analysis in terms of the property of subordination and coordination 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 the analysis. In the main caption of the text, the writer makes use of the word **vhanwe** (the others) to express comparison in the text. This word **vhanwe** (others) reveals that there are two groups of supporters, those who believe that it was the beginning of the end for the team, and on the other hand, there are those who believe that it was the beginning of an exciting new era for the team. This comparison appears in the following statement : **Zwo vha mathomo a mafhelelo kha thimu kha vhanwe vhatikedzi-na mathomo maswa a nyanyulaho kha vhanwe** (it was the beginning of the end for the team, for some supporters – and the beginning of an exciting era for others). This explains that whilst one group of supporters finds it to be the beginning of the end for the team, the other group of supporters finds it to be the beginning of an exciting new era for the team.

The second element of subordination and coordination is restatement. This element is linked to the property of repetition discussed above in 4.6.2. In this aspect, consideration is on restated words, phrases, clauses or elements in the text and why the writers uses them. In this text, the writers restates the following noun phrase constantly throughout the text, **Muthusa Khoutsara** (Assistant Coach). This noun phrase is repeated with the purpose of emphasizing the topical subject of the text.

Lastly, the writer restates the noun phrases such as **vhatambi** (players), **thimu** (team) and **vhatikedzi** (supporters).

### Uses 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 time out ! There are some identifiable elements of inferences, which contribute to the overall sequence of the text. In the text, the writer states **vhe vha do rangela Neil Tovey, vhane vha vha vho Clemens Westerhof vho vha vhe na lutendo lu mangadzaho zwi tshi da siani la bola ya milenzhe** (his predecessor, Clemens Westerhof had dazzling credentials), he continues to elaborate in the time when Tovey stepped in Sundowns as caretaker coach and this is evident in the sentence **nga tshifhinga tsha musu Neil Tovey a tshi dzhena kha Sundowns sa mufarisa khoutshara** (then in stepped Neil Tovey as caretaker coach).

Later in the text, the reader is informed that Tovey **ene u na tshenzemo ya vhudi** (Tovey certainly has experience) in addition to these comments, the reader is also informed about the comment by Sundown's captain, Daniel "Mambushu" Mudau's comment which confirms that Tovey can really do the job of a head coach and the last paragraphs of this text outline much about young gifted coaches. 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 examples above emphasize the theme of Neil "Mokoko" Tovey as the caretaker coach of Mamelodi Sundowns.

### Rhetorical Patterns Within Coherence

The major rhetorical patterns that can be identified in this text is the problem- solution pattern. As the reader has noticed, the text presents the problem in Mamelodi Sundowns through the use of the phrase **u shuma lupfisaho mbilu u vhavha** (performing dismally) which was caused by Clemens Westerhof as a foreign coach. The solution to the problem is suggested right at the first sentence in the fourth paragraph which states **musi Neil Tovey a tshi dzhena kha Sundowns sa muthusa khoutshara, thimu yo do thoma u wina mitambo** (then in stepped Neil Tovey as caretaker coach - and the team suddenly started winning games).

In the text, the rhetorical patterns of cause-effect occurs in the following ! **Vhatambi vho vha vha tshi dzula vho bilufhala nahone vha tshi sokou sinyukana vhe mitamboni** (players were reportedly unhappy and were just going through emotions in games) as the cause, and **u luza nga ndila l akhamadzaho** (surprise losses) as effect.



Lastly, one can also argue that the failure of assistant coaches to have formal qualifications and their fear to face challenges, (cause) contribute in one way or another to their respective teams not appointing them as head coaches (effect).

#### 4.6.4 The Lexicon

Lexicon choice as a reflection of communicative purpose. In this aspect, the aspect 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 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 she can figure out what the writer will talk about in the text, for example: when the writer begins the headline with the clause **tshifhinga tsho fhela** (Time out!), the reader can assume that this phrase, which ends with an exclamation mark, is emphasizing, commanding and also reminding players who seem not to be serious when playing by mere reading this phrase, the reader can see that these are the actual words spoken by the coach who is not satisfied about the manner in which players are playing. He is reminding them in a harsh manner to put more efforts, respecting the time that they have squandered.

The first sentence in the second paragraphs, begins with **u ya nga ha vhatikedzi, thimu yo vha l tshi khou shuma lu pfisaho vhutungu** (as far as the fans were concerned, the team was performing dismally) in this instance, the writer is revealing to the reader how the fans felt about the team. According to them, it was not performing up to a desired standard since it had surprise losses.

The first sentence of the fifth paragraph begins with **vhulanguli ha Sundowns nga itsho tshifhinga ho do di wana ho dalelwa nga khumbelo nnzhi**. (Sundown's management had been inundated with applications) this sentence serves to reveal to the reader about Sundown's management. The phrase Sundown's management portray some sort of interest on the part of the reader to focus his or her attention to that initial sentence in order to hear much about the Management of the team in question. In this instance, the



reader will like to hear what the Management in Sundown's will do concerning the applications from far and wide.

In the sentence which begins with Tovey **ene u na tshenzhemo ya vhudi** (Tovey certainly has experience) by reading this short phrase, the reader will further be attracted to read further on in order to hear much about Tovey's experience which he gained from Kaizer Chiefs under Paul Dolezar and at Sundowns.

### Choice of Verbs

The choice of certain verbs immediately accomplishes interaction between the reader and the writers. Some of these verbs challenge the reader to do some action, hence responding to the writer. Writers also use 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.

In this text on time out! , the writer used the verb **I vhusaho** (reigning) to reveal to the readers that Mamelodi Sundowns was the Champion of the Premier soccer league by then.

The verb **u huvha** (to bay) in this caption has been used to reveal to the reader that the fans used to utter to Clemens Westerhof by a sign of baying. To bay is to bark, especially of large dogs. In this instance, the writers likens the angry fans who uttered angrily for his resignation to large dogs which bay, e.g for a hunted animal!

The verb **u shakulisa** (to fire) has been used in the text. To fire means to sack or expel with immediate effect. This is evident in the following sentence: **Vhatikedzi vhanzhi vho do mu zhambela lu isaho thambo nga murahu ha musu a sa athu u litsha, he vha dovha vha vhona zwikhwine zwauri a shakuliswe** (supporters had bayed for his blood more than once before he resigned ... or was fired) this means that, the supporters found it worthwhile for him to be fired since the club was not performing up to a desired standard.

In the middle of the text, the writer used the verb **u shela** (to inspire) to inspire means to infuse spirit into. The application of this verb by the writer is to reveal to the reader that if Tovey be given a chance to coach the club as head coach, it will motivate other young gifted coaches to face the challenges.



#### 4.6.5 Cognitive Move Structure

The writer uses certain structural move to achieve his or her communicative purposes. Such moves can be identified when the discourse structure of the text is examined.

The first indentifiable move in the text is: Describing the state of affairs in Mamelodi Sundowns before Neil “Mokoko” Tovey was made caretaker coach. This state of affairs in Mamelodi Sundowns was characterized by supporters who bayed for Clemens Westerhof's blood more than once before he resigned because the team was performing dismally, players were reportedly unhappy resulting in surprise losses. These are evidence in the following sentences: **Vhatikedzi vhanzhi vho lusa u vhulaha Clemens Westerhof lu fhiraho luthihi a sa athu litsha** (supporters had bayed for Clemens Westerhof's blood more than once before he resigned) **vha tambi zwo vha zwi tshi ambiwa uri vho vha vha sa takali nahone vho vha vha tshi sokou bilufhala musu vha tshi khou tamba zwe zwa vha zwi tshi sia thimu l tshi luza nga ndila l akhamadzaho** (the players were reported unhappy and were just going through emotions in games, resulting in surprise losses).

The second move which can be identified in this text, is when Neil “Mokoko” Tovey stepped in as caretaker coach of Mamelodi Sundowns.

The moment of Neil Tovey as caretaker coach of Sundowns was characterized by the team winning games, Sundowns management which was convinced by Tovey's excellent job which forced them to think of giving him a full-time job of being a head coach.

This is evident in the following sentences: **Nga tshifhinga tsha musu Neil Tovey a tshi dzhena kha Sundowns sa mufarisa khoutshara naho ho vha na tshatsaladzo yo itwaho, thimu yone yo do thoma u wina mitambo** (then in stepped Neil Tovey as caretaker coach- and, much to the dismay of his critics, the team suddenly started winning games) **vhulanguli ha Sundowns nga itsho tshifhinga ho do wana ho dalelwa nga khumbelo nnzhi dzi bvaho mashoangodavha, fhedzi vho do di wana vhone vhe kha mutsiko wa uri vha nee Neil Tovey uri a khoutshe thimu lwa tshothe.** (Sundowns management had been inundated with applications from coaches all over the world but found themselves under pressure to give the reins to Tovey full-time)



The third move is about Daniel “Mambushu” Mudau’s comment who confirms about Tovey’s capabilities that if he (Tovey) be given the chance to coach the club, it will inspire other coaches to a great extent. This is evident in the following sentence: **kaputeni wa Sundowns’ Daniel “Mambushu” Mudau ene uri “ndi humbula zwauri arali Tovey a nga fhiwa tshifhing tsha u khoutshara kilabu khulwane sa Sundowns zwi nga tutuwedza khoutshara dzinwe kha u linga zwinzhi kha vhurangaphanda** (I reckon that if Tovey is given the chance to coach a club as big as Sundowns “says Sundowns captain Daniel “Mambushu” Mudau, “he will” inspire other coaches to venture into the frontline) in this instance. “Mambushu” is trying to advise other PSL teams to give chance to their assistant coaches rather than relying on foreign coaches who leave us astray when they leave the teams.

The last move is about the young gifted, assistant coaches who keep on hiding behind the head coaches. These assistant coaches do not want to face challenges in case when the head coach leaves the teams. This is evident in the following sentences: **Ndi zwa vhukuma zwauri hu na dzinwe thimu dzi sa tadiho u nea vhathusa khoutshara thsifhinga, fhedzi hu na vhanwe vhathusa khoutshara vhane vha si tode u divhonadza** (it is true that there are clubs which do not want to give their assistant coaches a chance – but there are also assistant coaches who are afraid of challenges “he points out” (they hide behind the head coach and are afraid to stick their necks out). In this instance, the writer is appealing to the clubs to give their assistant coaches chance of heading their teams and forget about hiring foreign coaches who are not knowledgeable about the South African soccer, they stifle players’ talent and creativity, forcing them to play patterns and formations they do not understand, and on the other hand, assistant coaches are also encouraged to be brave enough to apply for head coach posts if such posts are advertised. They are also advised to have proper qualifications for them to qualify for head coach posts.

#### 4.6.6 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 “Time out” is about Neil “Mokoko” Tovey as caretaker coach of Mamelodi Sundowns which is one of PSL giants.



This is confirmed by the following statement from the text: **Musi Neil “Mokoko” Tovey a tshi vhewa u vha muthusa khoutshara wa ngwena l vhusaho ya ligi ya premier kha thimu ya Mamelodi Sundowns** (when Neil “Mokoko” Tovey was made caretaker coach of the reigning Premier League Champions Mamelodi Sundowns) 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 the role played by assistant coaches in their respective teams is common and known by soccer lovers in the soccer fraternity. As regards genre, the text on time out can be described as a narrative genre, as it narrates or explains the role played by assistant coaches in their teams and why some of them fail to get the permanent job of being head coaches. 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.

#### 4.6.7 To Whom Parameter

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 the soccer lovers. 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 bona magazine, a magazine which originates from South Africa. The fact that this magazine is read mostly by 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 what is taking place in the soccer fraternity in South Africa. This is one aspect of knowledge, which is shared by both the reader and the writer in this text. The writer interacts so well with his or her readers in this text, to an extent that even after the text has been concluded, the writer puts additional information, just to keep his or her readers up to date, pertaining to the PSL teams to insist on recommending assistant coaches to be given the job of head coaches.

#### 4.6.8 The For What Purpose Parameter

In terms of this parameter, the writer's intentions is analyzed. In other words, what is discussed are his intentions in the text, which he wishes to convey to the readers. The main purpose is to inform people about the state of affairs in Mamelodi Sundowns which is in the Premier Soccer League. There are a few expressions used by the writer in the text



to explain Sundowns state of affairs. For example **musi ho sedzwa vhatikedzi, thimu yo vha l tshi khou shuma lu pfisaho mbilu vhutungu** (as far as fans were concerned, the team was performing dismally) **Vhatambi zwo vha zwi tshi ambiwa uri vho vha vha sa takali nahone vho vha vha tshi sokou bilufhala musi vha tshi khou tamba zwe zwa vha zwi tshi sia thimu l tshi luza nga ndila l akhamadzaho u fana na mutambo wayo na Africa Spoirts kha ligi yo pfumaho ya African Champions he ya do rwiwa 6 – 1** (the players were reportedly unhappy and were just going through emotions in games, resulting in surprise loses, such as their 6 – 1 humiliation by Africa sports in the lucrative African Champions league).

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 pruposes, when the writer exposes some assistant coaches who are afraid to face challenges, they hide behind the head coach and are afraid to stick their necks out.

#### 4.6.9 The Why Parameter

In terms of the why parameter, the underlying intentions and motives of the writer are discussed. Those intentions differ to those of the main purpose of the text, as the writer does not state them openly in the text, for example in the touchline captions it is written out with the old ...? Shakes Mashaba, Trott Moloto, screamer Tshabalala, Jomo Sono, Gavin Hunt, Kenny NDIazi, Kabo Zondo, Clive Barker, Gordon Igesund, Eddie Lewis, Walter Rentmann, and Walter Da Silva.

Again at the bottom of the page where the text ended, it is written ... and in with the new! Andris Mpondo, Daniel Mposho, Neil Tovey, Nigel Dixon, Steve Kompela, Donald Khuse, Pitso Mosimane, Tomas Madigage, Roger De Sa, ,Augustine Makalakalane and Harris "TV" Choeu. In this instance, the writer is advising the PSL teams cleverly, to start looking and promoting young coaches who are still full of stamina to look after the interest and welfare of their respective teams.



## 4.7 SUMMARY

The purpose of this chapter was to explore **Tshivenda** magazine texts of Sports 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. Four 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 ethnology 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.

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

1. **Mushonga wa vhukati ha mudavhi**  
(Midfield medicine)
2. **Mugidimi a si na mikhwa**  
(Rogue runner)
3. **Vhuimo ha u fhela ha Queroz**  
(Queroz's last stand)
4. **Tshifhinga tsho fhela**  
(Time Out)

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



## CHAPTER 5

### CONCLUSION

In this study, current approaches on the analysis of texts, were explored and employed in the analysis of **Tshivenda** genre texts on sport issues. In the 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 Grabe and Kaplan (1996) was employed. This theory was employed for a detailed analysis of **Tshivenda** 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 word (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 writer's 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 writer's 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 **Tshivenda** texts in chapter 4. This theory does not only account for how texts in **Tshivenda** 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 readers, 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 this 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 **Tshivenda** 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 to 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 why, what, and how 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". Recall that in the discussion of the purposes in the four 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 bring 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 teacher's 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 successful writing of texts.

This ethnography of writing was employed in the analysis of **Tshivenda** 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 four texts in this study. All these texts addressed sports issues in relation to sport lovers in South Africa. 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, and 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:

1. **Mushonga wa vhukati ha mudavhi**  
(Midfield Medicine)
2. **Mugidimi a si na mikhwa**  
(Rogue runner)
3. **Vhuimo ha u fhedza Queroz**  
(Queroz's last stand)
4. **Tshifhinga tsho fhela**  
(Time out)

Finally, from the contents of these texts, it is clear that the writer aims at addressing sports in South Africa. Besides informing their readers about management in different sporting code in South Africa, these texts also inform and reveal the position of athletics as well as soccer authorities position and its failure in taking drastic steps to unruly players as well as local and overseas based players who are too much of themselves as well as their respective teams which fail to release them well in time for National Service.

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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**VENDA TRANSLATION  
OF  
ARTICLE ON SPORTS  
FROM  
BONA MAGAZINE  
ARTICLE NO 1**



## ARTICLE NO 1

### **Mushonga wa vhukati ha mudavhi (midfield medicine)**

Kha shango li fanaho kana kha shango line vhunzhi ha vho ramitambo vha ri vha tshi swika kha minwaha ya mahumi mararu, vha vha vha tshi dzhiwa uri vho kumela, a zwo ngo ralo kha Doctor Khumalo, a re na minwaha ya mahumi mararu na miraru yone naledzi kha mutambo wa bola ya milenzhe sa izwi o vhuya luvhandeni nga ndila I akhamadzaho mathomoni a khalanwaha ya bola ya 2000/2001.

Hafhu manditi awe a u tamba vhukati, o ita uri a kone u vusa lihanya musu a tshi kwashekanya na u manyuludza vhakhaedu vhawe vha murahu lune thimu ya bola ya milenzhe ya Bafana Bafana I si vhe na muthu a disaho mutsiko mungafho ano maduvha.

Nga murahu ha tatsaladzo ye ya mu disela mutsiko muhulu, Doctor Khumalo o disa tshanduko nga u vha hawe dzifomoni, musu thimu ine a tambela yone ya Kaizer Chiefs a tshi I thusa vhukum auri I wne gundo kha Bush Bucks nga (3 – 1) Bloemfontein Celtics (1 – 0 ), na u kunda Wits (2 - 0 ), Iwe zwa sia vhatikedzi vha bola ya miledzhe vha tshi nwenwela – na u lusa u vhuyela hawe kha thimu ya lushaka.

Musu vhatikedzi vhafuni vha bola ya milenzhe vha tshi bvisela vhudipfi havho kha manwalo, ,dziguyannda, dzimagazini, dzithingo, dziradio na kha dzi tsumbedzo dza kha thelevishini. Vhatikedzi fhafuni vha bola ya milenzhe vha a tendelanan zwi tshi da kha u vhonala ha tshaeo ya mutamba vhukati a ngaho Khumalo kha thimu ya lushaka ya bola ya milenzhe.

Naho vhunzhi ha vhathu vha tshi kholwa na u tendelana uri Trot Moloto o khoda na u tikedza chungomu vhune uyu mutambi makone a vha naho, u swika zwino a hu athu u wanala munwe ane a nga swikelela na u fhira vhukoni hawe.

Vhunzhi ha vhatikedzi vha bola ya milenzhe vha humbelela uri Khumalo ndi mutambi a re mutevheni na vhatambi vha ngaho Roger Milla wa Cameroon na Lothair Matheus wa Germany vhane vha kona u imelela mashango avho naho vhe kha vhukale vhu fanaho na ha mahumi mararu u ya kha ha mahumi mana. Vhanwe vha ri, zwo vha zwi tshi do dovha hafhu zwa vha khwine ngavhe ene Khumalo atshi nga dovha hafhu u newa tshinwe



tshifhinga tsha uri a di wane a tshi ralo – ha u shela mulenzhe kha munwe mutambo uri zwi mu swikise kha u di linganyisa na avho vhanwe vho no swikaho minwaha ya mahumi mana na mitanu na miraru. Vha dovha vha tshi kha di vha vhathu vha ri, vhatambi vha ngaho Lucas Radebe, Shoes Moshoeu na Hellman Mkhalele vhone vho netshedzwa zwiphuga zwa u swikelela u tamba u swika kha iyo minwaha ya mahumi mana na mitanu na mina nga murahu ha musu vho tamba kha inthaneshenali ho sedzwa hafu ya sentshari.

Vhanwe vha nyanyuwa nga heyi ndila, arali hu na mutambi ane khoutshara wa Amaglug – glug, Shakes Mashaba a vha a tshi khou pfa a tshi tama u mu dzhenisa vhudzuloni ha Dumisani Ngobe ane a vhone a tshi nga na ene o no kumala, nga yone minwaha, vha pfala vha tshi ri ndi kwhine Mashaba a tshi nga dzhiya zwawe Khumalo naho hu uri mathomoni uri ha tou takalela vhatambi vha kale lini. Ri tshi kha di vha heneffa, ndi hune ra wana Mashaba a tshi latela kule mutamba vhukatii wa biko ane a vha Patrick Mbutu wa Kaizer Chiefs, vhudzuloni hawe ri wana a tshi khou dzhia ene Ngobe a sumbaho u kumala. “Khumbana vhulaelo Ntse i vhuya nga vhutala hayo”. Izwi zwi da nga murahu ha musu Ngobe a tshi di visa kha mutevhe wa vhatambi vho di lugiselaho u ya u tamba na shango la Japan nga murahu ha u huvhala hawe (Ngobe).

Tomas Mogolo a bvaho Pretoria, u pfala a tshi nyanyuwa nga ndila i tevehelaho:- “Doctor Khumalo u do tou vha pfarela u lila thonga ya musudzungwane kha thimu ya Amaglug – glug kha mitambo yayo ya Olympic. U dovha hafhu a isa phanda a ri, Dokotela o shuma na u thusa thimu ya lushaka nga vhukoni na nga u fulufhedzea, lune u muvhidza murahu kha tshikwadi zwi do tou mu ita tshikhukhulisi tshihulu – tshenzhemo na u diimesela hawe zwo vha zwi tshi do fhulula fulufhelo kha vhatambi na u vha dzenisela gonobva.

### **Khanedzo (Against)**

Mukomentheithi wa zwipotso kha televishini nahone a dovha hafhu a vha mutambi wa kale wa thimu ya Kaizer Chiefs. “Go Man Go Maponyane, we a kundelwa u dovha hafhu a di wana a tshi khou tamba, uri, “Khumalo kha di phine nga minwaha yawe ya u fhedza ya bola ya milenzhe nahone kha dibvise kha mutsiko nga u tama hawe u vhuyelela kha thimu ya lushaka.” Maponyane u dovha hafhu a pfala a tshi ri, “Ee, Khumalo u khou tamba zwavhudi zwa zwino fhedzi u vha nae hafho kha thimu ya lushaka, zwi do nga ndi u humela murahu.” U dovha hafhu a ri, “ri tea u sedza vhumatshelo, ri omelele kha u bveledza talente ya vhatambi vhatuku phanda.” Khumalo u tea u edza vhatambi vha



ngaho Alan Shearer wa England nahone a diphine musi a tshi khou tambela thimu yawe ya hayani nga heyo ndila zwi do mu nea tshirunzi.

Mutamba vhukati wa kale wa Swallows na Wits Mike “Sporo” Mangena, ane a ri u vhuyelela ha Khumalo zwi matomola mbilu, u ri, “Naho Khumalo a nga vha e dzifomoni dzimangadzaho zwa zwino na u sumbedza kutambe kuswa zwa zwino, zwi do di vha zwo khakhea u mu tangedza hafhu. “Ri tea u fhata vhatambi vhaswa musi ro sedza mitambo ya Sydney ya khaphu I daho ya lifhasi na I daho ya Olympics – ri nga si kondelele u dovha hafhu ra vhidza vhatambi vha kale vha ngaho Khumalo na Shoes.

Mufarisa khoutshara wa Swallows, Andries “Chaka Chaka” Mpondo u pfala na ene a tshi ima na avha vhanwe musi a tshi ri “Vhukale ho di ha maanda kha Khuamlo.” Tshiimo tshawe zwo livhanywa na mutambo tsho tsa nga maanda lune ha tsha tou vha na ndemesa kha thimu ya lushaka. Arali ro sedza kha thimu dza lushaka dza manwe mashango, ri wana uri vhunzhi ha vhatambi kha idzo thimu ndi vhane vhukale havho, ha angayelwa henefha kha minwaha ya mahumi mavhili na miraru u ya fhasi lune na rine ra fanela uri ri edze ayo mashango nga u vhulunga lupfumo kha thangana ya murole.

### **Doctor u ri mini ?**

“Ndi zwa vhukuma, mushumo wanga wa bola wo vhuyelela ngonani.” “Ndi khou di phina nga mutambo nahone a thi di pfi ndi kha mutsiko lini” Khumalo ndi muthu a ambaho nga ndila I leluwaho, lifhasi litshi vhona na u pfa ngae li a sinyalala. A tshi isa phanda u pfala a tshi ri, “maluvhi anga zwa zwino a shumesa u fhira sa zwe milenzhe yanga ya vha I tshi ita u thomani” Ndo vha mutambi minwaha ya fumi na mina yo fhiraho nahone ndi divha tshinwe na tshinwe nga vhudalo kha bola. “Hezwi zwo sumbedza kushumele kwanga kha khalanwaha ya bola ya milenzhe, fhedzi a zwo ngo fhela zwothe. “A thi athu u vhuya nda tangana na shango na lithihi lini ha ri hu tshi nangwa vhatambi ha wanala uri vhane vha kona vha siwa nnda hari vhala vhane vha si kone vha dzheniswa.” “Ndi zwa vhukuma, vhanwe vhathu vha nga zwi dzhiya uri ndi khou tou shela swaudu, fhedzi nne ndo ita mushumo wanga nahone ndi pfa zwo fanela uri ndi vhe na luvhudziso lwa kunangele kwa vhatambi.



“Ndi amba uri ndi ngafhi lifhasini hune ra wana khoutshara o tambaho mitambo ya mahumi mararu a tshi khou shumisa vhatambi vha mahumi matanu na lithihi?” “Hezwo a zwo ngo luga ngauri zwi vhulaha thimu zwa vhulaha na mitambo. A huna ngoho na mvelaphanda.

“Ndi a pfesesa Phirintsiphulu ya u bveledza vhatambi vhaswa phanda nga u vha nea tshantsi, fhedzi zwi tshi da kha mutambo ndi a hana. “ “Muelo we wa vha u tshi shumiswa kha u topola vhatambi vha Bafana Bafana wo vhulawa.” Ngauralo mutambi munwe na munwe u sokou dzheniswa. U nangwa wa vha mutambi wa Bafana Bafana zwi vho tou fana na zwila zwine ha nga u dzhena vhengeleni wa bva wo renga wau (mutambi). A zwi tsha mangadza u vhona vhatikedzi vhataleli vha si tsha tou fela Bafana Bafana ngauralo u fana na minwaha mivhili yo fhiraho.

“Zwitaratani wo vha u nga si kwane muthu sa izwi zwitediamu zwi tshi vha zwo dala nga vhathu ngeno vhanwe u tshi vha wana vho dzulela thelevishini dzavho.” Lutamo lwa u talela bola kha Bafana Bafana lwo bva, vhathu vho bva dzangalelo. “Futhi, ri tou u vha shango li lothe li saathu u vhuya la dzhenisa mutambi na muthihi wa khethekanyo ya u thoma, ya vhuvhili na ya vhuraru. Vhe kha vhulanguli vha amba nga u bveledza nau pfumbudza vhatambi vhaswa lune zwi tshi da kha nyito zwi tshi vhutoto. Ndi vhathu vhangana vha divhaho uri ndi vhatambi vhaafhio vha re nthu kha mutevhe wa vho koresaho kha khethekanyo ya u thoma na ya vhuvhili ? Ndi lini hune avha vhatambi vha do fhiwa tshantsi tsha u di sumbedza ?

Khumalo o fhambana na tshikipa tsha Bafana Bafana nga Shundunthule mahola musi Bafana Bafana i tshi kwashekanywa nga Trinidad (2 – 0) na zwila dzi tshi wa mafhuri na Jamaica nga tshikoro tshithihi nga ngeno na tshikoro tshithihi nga ngei.

Khumalo u pfala a tshi engedza nga la uri; “Nga ndila ine Bafana Bafana ya khou tamba ngayo zwa zwino, ene u vhona u ngari arali a tou fhiwa awara mbili Bafana Bafana i saathu u tamba o sedza a nga ita zwa khwine u fhirisa vhatambi vhothe.

Zwi tshi kha divha zwo ralo, mato a kha khoutshara wa Bafana Bafana, Quieroz Carlos, uri u do swi itisa hani uri a rwisane bola na mambule. Khumalo a no khou pfala a tshi ri, “ Ndi do tamba kha minwedzi miraru i daho. Uri u kha di lora u tambela shango la hawe hafhu. Arali fomo dzine a vha khadzo dza dzula dzo rali, a tambela shango la hawe hafhu. Arali fomo dzine a vha khadzo dza dzula dzo rali, a huna zwinwe Carlos Queiroz u do



kombetshedza sa khoutshara dzo fhiraho u mu vhuedzedza kha thimu ya lushaka. Nahone arali zwo ralo, vhafuni vhatikedzi vha bola ya milenzhe, shango u ya nga vhuphara, vha do pambelana na u zwi takalela.



photos by TOUCHLINE

just what the  
doctor orders ...

# Midfield medicine

With Bafana Bafana desperately needing a clever ball distributor in the midfield, the nation now calls for the return of ageing soccer star Doctor Khumalo ... But can one man make a difference?

**I**N A COUNTRY where most sportsmen are considered to be over the hill by the time they hit 30, the 33-year-old soccer star Doctor Khumalo has made a tremendous comeback since







mile! The friendly Doctor Khumalo seems to have turned into a bitter man after being dumped too old to play for Bafana Bafana.

start of the 2000/2001 soccer season.

Once again his midfield magic created havoc as he split defence passes and dribbled rings around the opponents – the type of performance that Bafana Bafana so sadly lacks these days.

Condemned to the scrapheap by many critics, Khumalo's present form, which has helped Kaizer Chiefs triumph over Bush Bucks (3-1), Bloemfontein Celtics (1-0) and Wits (2-0), has soccer fans smiling broadly – and calling for his return to the national side.

Expressing their views in letters to newspapers and magazines and phone-in sessions on radio and TV talkshows, the fans are unanimous in their argument that Khumalo's absence from the national squad has left a huge gap in the midfield. And many believe that though former coach Trot Moloto praised the depth of SA's soccer talent, not one of the number of players he tried to fill the gap with measured up to the task.

## For

Many fans claim Khumalo to be in the same class with players such as Cameroon's Roger Milla and Lothair







In the first games of the new soccer season, Doctor Khumalo once again showed the dribbling skills which had made him famous.

Matheus of Germany, who still admirably represented their countries even though they were in their late 30s and early 40s. And many more say it would have been the right thing to do for the powers that be if they could have helped add another cap to Khumalo's tally of 49. Players such as Lucas Radebe, Shoes Moshoeu and Helman Mkhalele, the fans point out, have been awarded trophies for reaching the sought after half-century in international caps.

Others feel that if there's one over-age player Under 23 coach Shakes Mashaba should have chosen after reneging on his

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promise not to choose golden oldies for his Olympic squad, it should have been Doctor Khumalo. Instead Mashaba courted controversy when he dropped rising midfield star Patrick Mbuthu of Chiefs for Turkey-based Bafana Bafana star Dumisa Ngobe. The chickens came home to roost though, when injury forced Ngobe to withdraw from the team on the eve of Amaglug-glug's opening game against Japan.

"Doctor Khumalo would have been an invaluable cog in Amaglug-glug's Olympic wheel," says staunch supporter Tomas Mogolo from Pretoria. "He has served SA soccer with distinction and loyalty. Calling him to the squad would have been more than just a symbolic gesture — Khumalo's flair and experience would have rubbed off on the younger players and inspired them even more."

But not everyone agrees.

## Against

TV sport commentator and former Chiefs and SA ace striker Marks 'Go Man, Go' Maponyane, who failed to make a comeback himself, believes Khumalo should enjoy the last years of his career — and not put himself under unnecessary pressure by even thinking of returning to the national team.

"Yes, Doctor is playing well at the moment, but having him back in the national team would be like taking a step backwards. We must look to the future and concentrate on developing our young talent," Maponyane explains.

"Khumalo has had his chance. He should follow English soccer star Alan Shearer's example and just enjoy the sport at club level. That way he could retain his dignity."

Former Swallows and Wits midfielder Mike 'Sporo' Mangena, whose own comeback was a sad affair, agrees.

"Khumalo may be in terrific form right now and show a mature approach to the game, but it would still be wrong to take him back. We must groom the Sydney youngsters for the next World Cup and the next Olympics — we simply can't afford to recall players such as Khumalo and Shoes."

"If one has to be honest, age has caught up with the good Doctor,"

shrugs Swallows assistant coach Andries 'Chaka Chaka' Mpondo. "His reflexes have slowed too much for him to make a real contribution to the national team. If you look at national teams around the world, you'll find that the bulk of most countries' teams are Under 23-players. Doctor plays a big role in building and guiding the youngsters in his club team — and so should we. Our priority is to invest our efforts and resources in the new generation."

## What the doctor says

"It's true that my career is blossoming again. I'm simply enjoying the game and there's no pressure on me," says the veteran soccer star, who first set the local soccer scene on fire more than 14 years ago.

Known for his softspoken modesty, Doctor '16' Khumalo today presents a bitter face to the world. He would give us only 10 minutes of his time — because he wasn't getting paid to do the interview. "That's how it works now," he growled.

And it soon became clear that the way SA soccer is run is one of the reasons why the Doctor has become so touchy.

"My brain is now doing most of the job my legs had to do previously. I've been playing professional soccer for more than 14 years now and I know virtually everything about the game," Khumalo states. "That's reflected my performance this season — but apparently it isn't enough."

"Nowhere in the world have I come across such a controversial system of selecting the national team than here. It's simply amazing. Players who deserve to be in the team are left out in the cold and those who don't, are selected."

"Sure, some people might think it's a case of sour grapes, but I've really done my bit and I'm proud of it. So I guess I've earned the right to question the practice of team selection."

"I mean, where else have you seen a coach who's played 30 games and capped 60 players? It's simply bad for a team — it kills the game. There's no consistency and no continuity."



**VENDA TRANSLATION  
OF  
ARTICLE ON SPORTS  
FROM  
BONA MAGAZINE  
ARTICLE NO 2**



## ARTICLE NO 2

Dzangano la zwipotso la Pretoria li vhila uri li khou di wana li tshipondwa tsha mudziavhumbulu a re na fulufhelo. Musi a tshi disigaida sa muofisiri wa zwipotso, Sipho Mazibuko ane avha na minwaha ya mahumi mavhili na miraru, u vhone a tshi khou di vhone phanda ha dzikhamphani uri dzi mulambedze nga masheleni muhumbulo muhulwane u wa u bvedza zwipotso kha ridzhini.

Mazibuko ane a di vhone sa mudzulapo a fulufhedzeaho na u diimesela, u vhila uri u a kwamea musu a tshi vhone mudi wa vhana vhane vha vha na pothenshiala ya u di itela madzina kha zwipotso vha tshi dzinwa itsho tshantshi nga hone ushaea ha zwileludzi.

Kha nyambedzano ya lutingo na vha Bona muthathuvhi muhulwane wa Bona vho Fraser Mtshali, Mazibuko o di amba sa mugidimi wa maimo a phanda. U dovha a pfala a tshi vhila uri u ndilani ya u disa ndambedzo ya u bvedza phurogireme ya zwipotso Winterveld, Devhula ha Pretoria. Bona yo do takuwa u ya u ita nyambedzano na Mazibuko na u tola histori yawe. Mazibuko, khosi ya Marathon I sa divheho.

“Ndo bebwa Winterveld, hu amba Mazibuko, fhedzi ndo thoma u gidima Winburg tshikolobulasi tsha Makeleketla kha la Free State”

“Musi ndi kha tshikolo tsha nthu, ndo vha pheyaadinwe kha mbambe dzi fanaho na 5000m na 10 000m.” Nga murahu ha u vhone vhukoni vhune nda vha naho, maini wa Gold wa Virginia wo nngalatsha uri ndii dzhoine kilabu yavho.” Vho dovha hafhu vha mmbadelela na mbadelo dza hositele ya tshikolo tsha nthu tsha Virginia.”

“Nga murahu ha u ima mbambe dzi tevhekanaho dza 10km, ndo do linga mashudu anga na kha dzinwe ndapfu he nga 1995 nda do fara vhuimo ha vhufo na vhumanu kha Marathon wo farelwaho Maseru, Lesotho.” “Kilabu ya zwipotso ya Rentmeester I re ngei Pretoria yo vha I tshi khou galatsha vhagidimi vha sumbaho u vha na vhukoni kha phurogireme ya u bvedza vhagidimi.”

“Vho do takadzwa nga talente yanga zwe zwa itisa uri ndi do di wana ndi tshi khou ita ndowendowe na Johannes Ndalal.” “Race yanga ya mathomo henefo yo vha ya nwaha wa 1997 Cartonia Toyota Half-Marathon, ye nda i fhedza an 1:08:06



“Inwe ya mbambe ndi ye nda fara vhuimo ha vhuna kha City-to-City 50km. Nga wonoyo nwaha, ndo do wina kha marathon wa Roodepoort nga tshifhinga tsha 3:24:07, nda dovha hafhu u fara vhuimo ha vhutano na vhuraru kha Two Oceans Ultra –marathon nga tshifhinga tsha 3:36:04 he nda do fhedza nwaha ndi muthu o sedzeswaho nga u wana vhuimo ha vhuraru kha Soweto Marathon he nda fhedza nga tshifhinga tsha 2:18:06.” Minwe ya mimarathoni ine Mazibuko a vhila uri o ii wina ndi heyi:-

- Naval Hill (2:18:07)
- Kroonstad (2:24:09)
- Mpumalanga (2:20:19)
- Betlehem (2:11:07)
- Maboloka (2:17:09)

“U dovha hafhu a vhila uri o do fhedza e kha vhuimo ha mahumi muraru na vhutano na vhuna nga nwaha wa 1998 kha Comrade Marathon nga tshifhinga tsha 6:24:08 na u wana vhuimo ha mahumi mararu na vhutano na vhuna kha Comrade Marathon ya 2000 nga tshifhinga (6:39)”

“U bva na la 30 Lara 2000 u swika 5 Pando 2001,” Mazibuko uri, “Ndo vha ndi tshi khou ita ndowendowe Zimbabwe na Gert Thys ngwena ya kale ya Marathon ya Afurika Tshipembe na Horner Mutsaka wa Zimbabwe ane avha ngwena ntswa ya Marathon wa Two Oceans”

A tshi isa phanda uri “nga nwedzi wa Phando nwaha u tshi kha divha wonoyu ndo di wanela kilabu ya zwipotso ya vhana vhatuku”. “Ndi nga murahu ha musu ndo limuwa zwauri vhana vho newaho siani la zwipotso vha sala vha sina hune vha ya u ita nga murahu ha musu khalanwaha ya zwipotso zwa zwickolo yo fhela”. Ndo galatsha mirado ya kilabu yanga ya zwickolo zwi fanaho na Thulaganyo Junior Secondary School na Tumelo Mission he nda di wana ndi tshi khou thusa vhadededzi kha u lugisela thimu dzavho kha mitatisano ya zwickolo yo tanganelaho.

U ya nga ha Mazibuko, mishumo ine a khou bveledza, I wanala I ine ya akhamadza lifhasi la zwipotso zwa zwickolo. “Hu songo vhuya ha fhela tshifhinga tshingafhani, ndo zwi kona u bveledza ngwena tharu dza Vundu dzine dza vha Esther Ledwaba (800m), George Kwakwa (100m) na Zanele ndimande (400m).” “Vha do imelela Vundu la North-West kha



mitatisano ya dzingwena ya zwikolo kha neshinala nga fhasi ha davhi la United School Sport Associatin la Afurika Tshipembe ngei Port Elisabeth nwaha wonoyu". "Vhukoni havho ho nnyanyula zwihulwanesa"

Mazibuko u dovha hafhu a vhila uri vhalambedzi vhane vha khou u mulambedza na ndu ya kamara thanu na tharu ye a l newa zwo da sa pfufho dze a do dzi wana nga murahu ha musu ho sedzwa mishumo ye a do ita ho sedzwa sia la zwipotso.

Mazibuko uri, "o kwama vha Williams Hunt Motors vhevha do fulufhedzisa uri vha do lambedza thimu." "Ndi dovha hafhu nda vha na vhalambedzi vhanga nne mune vhane vha vha Adidas na Fatti's and Moni's." Ngauralo vha Rentmeester Athletics Club vha do nyanyulea nga u vhona ndi tshi sumba u shela mulenzhe siani la zwipotso lwe vha do nnea na ndu ya kamara thanu na tharu ngei Pretoria kha dzisababu dza Orchards"

Mazibuko, muzuwi wa biko (Mazibuko, the master deceiver)

Kha tsedzuluso ya nga ha vhuimo vhune Mazibuko a vhila uri u khaho , na u khwathisedza nga ha iyo mbilo, Bona yo do kwamana n dzangano la Athletics Gauteng North line la langa zwipotso zwothe kha la Pretoria na vhupo hothe ha tsini.

Muofisiri mubveledzi wa AGN, vho Jappie Modupane vha pfala vha tshi ri, "dzangano lashu li pfa li tshi kwamea zwihulu nga vhudipfari ha uyu Mazibuko" "Zwi a vhaisa u tshikafhadza mvumbo ya dzangano la zwipotso la Vundu na u isa tshirunzi tshalo fhasi"

Modupane u hanedza o khwathisa nga ha u sa tikedza u sa vha hone ha vhushaka vhukati ha AGN na Mazibuko. "Dzangano la zwipotso la Gauteng North li ri a li divhi tshithu nga ha Mazibuko" "ha zwi imeleli" "Tshinwe hafhu, dzinwe dza idzo mbambe dzine a ri o dzi wina kana u dzi fhedza, u fana na ya Marathon wa Maboloka a l ho fhethu kana kha rekhodo dzashu"

"Zwinwe hafhu, arali Mazibuko a tshi khou vhila uri o wina mbambe idzo nga zwifhinga zwo bulwaho, o vha a tshi do vha e mugidimi wa bvumo nahone a divheaho shangoni."

"Zwavhukuma ndi zwauri o vha a tshi do vha e mugidimi wa thimu ya lushaka a ri imilelaho kha dzimbambe dzo fhambanaho mashangodavha.



Vho-Madupane vha pfa vha sa fhirisei nga ha mulandu wa Mazibuko, hune vha ri AGN yo no di wana thingo dzi bvaho kha dzi khamphani dzo kwamiwaho nga Mazibuko a tshi khou humbela masheleni a u bveledza thandela dzine Mazibuko a vhila uri u khou dzi bveledza.

Modupane u dovha hafhu a akhamadzwa musi Bona I tshi mu bvisela khagala uri nga duvha la Freedom Day, nanwaha, Mazibuko u vhila uri o dzudzanya mbambe ya 10km muvhunduni wa Mmaukanyane. “Arali izwo zwi zwone, zwi vha zwi zwithu zwo khakheaho vhukuma ngauri a huna muthu na muthihi o tendelwaho u dzudzanya mbambe nga nda ha thendelo ya dzangano.” “Huna milayo ine ya tea u tevhelwa, nahone zwi dovha hafhu zwa vha khombo uri vhathu vha di wane vha tshi shela mulenzhe kha mbambe i si mulayoni.”

“Tshinwe na tshinwe tshi nga kha di itea arali hu sina zwithu zwi fanaho na vhaofisiri vha vhuendi, madi, tshigwada tsha thuso thanzi na dzimashala dza dzimbambe”

Vho-Hennie Coetzee, vhane vha vha muofisiri wa Rentmeester Athletic Club vha khwathisedza uri, Mazibuko ndi murado wa kilabu yavho fhedzi o do imiswa lwa tshifhinga nyana mathomoni a uno nwedzi nga murahu ha musi o kundelwa u swikisa mbadelo dza nwaha dza laisentsi dza vhatambi kha kilabu.

Ilze Wicksel, vhane vha laula magidemele badani, vho tou sukea nga zwiseo musi ri tshi vha vhudzisa nga ha Mazibuko. Vhone vha talusa Mazibuko sa, “Muvhanga khakhathi ane a dzulela u amba zwi sa pfali.”

Vho-Ilze Wicksel vho fhedzisela u vhona Mazibuko nga nwedzi wa Phando nanwaha. “O dzhia phere ya zwienda zwa u gidima a ri u khou todou u l nea Hornet Mutsakane.” “U bva tshenetsho tshifhinga a vho nga tsha dovha hafhu vha pfa nga ha Mazibuko

Wicksel u dovha hafhu a hanedza uri Rentmeester yo fha Mazibuko ndu. Vho-Masole Mothomogolo vhane vha vha mulanguli wa zwipotso kha tshikolo tsha sekondari tsha Thulaganyo ndi muthu o sinyuwesaho nga ha Mazibuko. Vhone vha pfala vha tshi ri, “Mazibuko o fhulufhedzisa u ri dzudzanyela vhalambedzi vhane na namusi vha todi vha tshe ngeo.” Vha dovha hafhu vha ri “Mazibuko u shaya vhudziki, na u sa langa kana u kala maipfi awe musi e kha mushumo wawe hune a dovha hafhu a funesa vha ha mmeni u fhirisa vha vhanna musi e mushumomi wawe.” “U fhirisa izwi, Vho-Mothomogolo vha ri,



“Sipho o do dzhia tshigwada tsha vhagidimi a livha navho Brits.” “Vhagidimi avho vho vha vha songo tendelwa u dzhenela kha mbambe sa izwi vho vha vha songo di nwalisa na kha kilabu na nthihi zwayo na u sa vha havho na laisentsi, iwe zwa ita uri a vho sokou vha sia ngeo.”

“Havha vho vha vhagidimi vha fulufhedzisaho, vhe vha vha vho diimisela u di vhonadza lwa u tou thoma kha tshitshavha kha mbambe dza tshiofisi.” Vho di wana vho bviswa tshirunzi

Nna vhararu vha avho vhane Mazibuko a ri ndi ene o vha swikisaho kha vhugwena ha Vundu ndi vhafhio? Mothomogolo uri, “Esther Ledwaba, George Kwakwa na Zanele Ndimande a vho ngo vhuya vha imelela North-West kha mitambo ya vhugwena.

Vho-Metlo Hlabangane, mudzudzanyi wa marathony Soweto, vha bula uri, “September Marake ndi ene o faraho vhuimo ha vhuraru nga nwaha wa 1998, hu si Mazibuko ane a vhila uri ndi ene musi ro fara nyambedzano nae” “A huna na muthu na muthihi wa dzina li fanaho na la Mazibuko o no vhuya a fara vhuimo ha vhuraru kha hisitori ya mitatisano.

Haffie Mohammed, munwaleli wa kilabu ya Magnolia Road Runners, ine ya dzudzanya mugidimo u divheaho vhukuma wa Cartonia Half-Marathon uri, “Mugidimo wa u thoma une Mazibuko a pfala a tshi khou ri o u wina ngei Pretoria nga nwaha wa 1997, wo do winiwa nga Abner Chip hu si Mazibuko lini, Angela Norton wa Comrade Marathon, hongo kona u wana dzina la Mazibuko kha madzina a vathu vho konaho u fhedza mbambe. Nga nwaha wa 1998, Pheneas Makaba o wana vhuimo ha mahumi mararu na vhutanu na vhuna nga tsifhinga tsha (6:12), ngeno hu uri mahola Kevin Court o wana vhuimo ha mahumi mana na vuvhili nga tshifhinga tsha (6:14}

Mulangulil wa mbambe ya Two Oceans, Vho-Anna Marie Sinsbury vha ri, “vhuimo ha vhutanu na vhuraru nga nwaha 1998 ho farwa nga Simphiwe Maloni, hu si Mazibuko line. Muambeleli wa zwipotso zwa Devhula ha Northwest vha ri, a “ho ngo vhuya ha vha na Marathon wa Rustenburg nga nwedzi wa Phando.”

Musi ri tshi tou elelwa zwavhudi nga ha Mazibuko. U pfala a tshi vhila uri, o ita ndowendowe na Hornet Mutsakane ngei Zimbabwe, ngeno minidzhere wa Hornet vhane vha vha vho Dewald Steyn vha tshi pfala vha tshi hanedzana na fhungo ilo.



Vho Steyn vha ri, “Mazibuko ndi tshikeleme tshihulu zwi tshi da kha zwipotso,” “U ya nthu na fhasi a tshi amba mazwifhi nga kilabu yashu.” Na zwauri u dzula o ambara tirekisuthu ya Rentmeester, ,vathu vha a kombetshedzea u tenda uri o imelela rine. “O dzhia phere ya zwienda zwa u gidima a ri “U todou I fha Hornet.” “A ri athu dovha hafhu ramu vhona.

### **Ndi zwifhio zwi kombetshedzaho Mazibuko ?**

Zwavhukuma, musi zwi tshi da kha zwipotso, zwi vhonala zwi tshi nga Sipho Mazibuko na zwipotso vha a liana. Fhedzi ha, mbudziso I takadzaho ndi ya uri nna ndi ngani Mazibuko a tshi di dzhenisa kha ayo mazwifhi ayo mavhisi nga u tou ralo? A huna na tshi takadzaho nga ha u kombamisa hawe ngoho. Muthu o vha a tshi nga zwi tenda zwauri arali u tshi todou zwifha, wo vha u sa nga zwi koni u zwifha nga tshithu tshine tshi nga tshekhea u fana na u wina marathon.

Hezwi, zwithu zwine Mazibuko a wanala u vha o zwi ita. Musi ri tshi khou ita nyambedzano na Mazibuko kha Bona, o pfala a tshi ri Bona I nga dzhia zwinepe kha ndu ine a vhila uri o I newa nga Rentmeester.

U bva afho a ro ngo tsha kona u vhonana hafhu na Mazibuko lwa tshifhinga tshi linganaho nwedzi. Ro fhedzisela ri tshi tou mu dalela ngei Mmaukanyane, nga murahu ha musi ro wana diresi ya afho he avha a tshi dzula hone, ro do vhudzwa nga khaladzi yawe uri u khou dzula kha ndu ya mufunwa wawe kha muvhundu wonoyo.

Mazibuko ane a dovha a vhila uri u khou dzhenela khoso dza vhukhoutshara Pretoria Technikon, hune a vha kha nwaha wa vhuvhili, hune a khou guda Marketing na Management, o do mangadzwa nga madalo ashu lwe zwa mu shusha vhukuma.

Fhedzi u vhonala a sina thaidzo musi a tshi ri vhudza zwauri o do fara vhuimo ha vhatanu na vhuna Two Oceans nga nwedzi wa Lambamai nwaha wonoyu.

Dewald Steyn u a kwamea nga Mazibuko ane a dzula o ambara Tirekisuthu ya Rentmeester ine ya ita uri vathu vha tende na u fulufhela zwine a amba. Vhusiku hohoho, Mazibuko ndi musi o ambara Tireksituthu ya mivhala ya Rentmeester.



O do ri vhudza zwauri u do vha a tshi khou tatisana na vhanwe kha mutatisano wa Half-Marathon duvha litevhelaho nga matsheloni. Musi ri tshi muvhudzisa uri u do vha a tshi khou gidima o ambara vese yawe I re na nomboro ya lisentsi ya mugidimi nga phanda nga murahu, Mazibuko o ri ho nga da nayo.

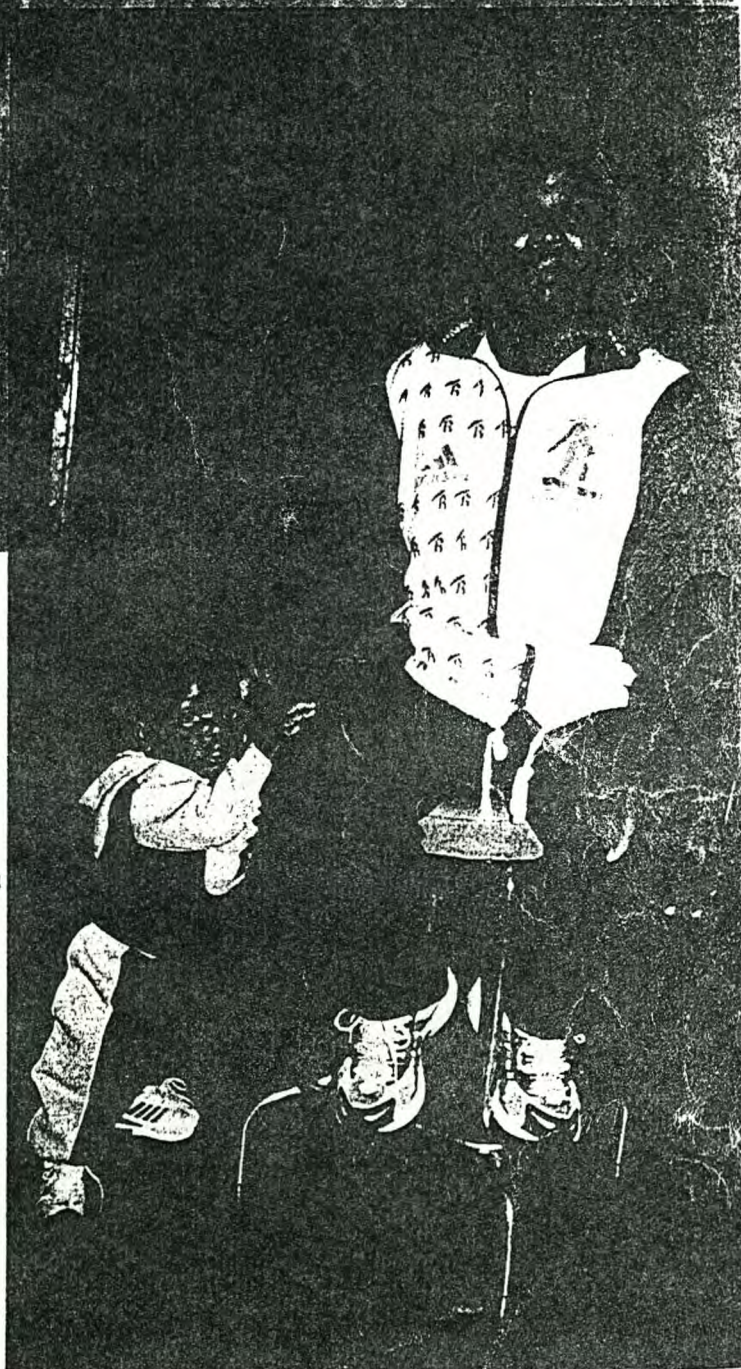
Zwi sa totiho na u ambiwa, nga duvha li tevhelaho nga matsheloni, Mazibuko o vha a si ho na tsini na mbambe.



***Is Sipho Mazibuko a  
world-class athlete  
concerned with  
developing our  
young talent – or is  
he a con man  
selling false  
promises and  
counterfeit dreams?***

by BONGANI KA LUKHELE  
photos by MUSA HLABANE

Believe this man at your own risk – athletics  
officials in Pretoria are concerned about  
Sipho Mazibuko's misconduct.





# Rogue runner

IMAGE BANK

**T**HE ATHLETIC fraternity in the Pretoria area claims that it has been the victim of a confidence trickster.

Masquerading as an athletics official, 23-year-old Sipho Mazibuko is supposedly making representations to companies for financial backing under the pretext of developing athletics in the region.

Mazibuko, who comes across as an honest and dedicated citizen, claims he's concerned about the plight of children who have the potential to make a name for themselves in athletics but are denied this opportunity through lack of facilities.

In a telephone conversation with *BONA* editor-in-chief, Fraser Mtshali, Mazibuko described himself as one of SA's foremost runners.

He also claimed he was on the verge of clinching a sponsorship for an athletics development programme in Winterveld, north of

Pretoria.

*BONA* set off to interview Sipho Mazibuko and check out his history...

## Mazibuko, the unknown marathon king

"I was born in Winterveld," says Mazibuko, "but I started running in the Winburg township of Makeleketa in the Free State."

"While at high school I ruled the roost in the 5 000m and 10 000m events. After realising how talented I was, the Virginia Gold Mine recruited me to join their club. They even paid all my boarding fees at Virginia High School.

"After winning several 10km races, I tried my luck at longer distances, and in 1995 I came 15th in a marathon held in Maseru, Lesotho.

"The Pretoria-based Rentmeester Athletics Club was recruiting

promising athletes for a development programme. They were impressed by my talent, and I was put to train with development coach Johannes Ndala. My first race there was the 1997 Cartoria Toyota Half-Marathon, which I finished in a time of 1:08:06.

~~Last~~ **Next** year I finished fourth in the City-to-City 50km race. In the same year I won the Roodepoort Marathon in 3:24:07, I came eighth in the Two Oceans ultra-marathon, clocking 3:36:04 and ended the year on a high note by finishing third in the Soweto Marathon, which I finished in 2:18:06."

Other marathons Mazibuko claims to have won are:

- Naval Hill (2:18:07)
- Kroonstad (2:24:09)
- Mpumalanga (2:20:19)
- Bethlehem (2:11:07)
- Maboloka (2:17:09).

He also claims to have finished 39th in the 1998 Comrades



Marathon, in a time of 6:24:08, and 42nd in the 2000 Comrades (6:39).

"From 30 November 2000 to 5 January this year," says Mazibuko, "I trained in Zimbabwe with former SA marathon champions Gert Thys and Ezael Tihobo, as well as Zimbabwean Hornet Mutsakane, the new Two Oceans champ.

"In January this year I founded an athletics club for the children of Winterveld," he adds. "This was after I realised that talented children had nowhere to go at the end of the school athletics season. I recruited the members of my club from Thulaganyo Junior Secondary School and Tumelo Mission, where I'd helped teachers prepare their teams for the inter-schools athletics competition."

According to Mazibuko, his new charges have already taken the school athletics world by storm. "In a short space of time I've managed to produce three provincial champions in Esther Ledwaba (800m), George Kwakwa (100m) and Zanele Ndimande (400m). They will represent the North-West in the national school championships under the auspices of the United School Sport Association of South Africa in Port Elizabeth this year. Their achievements have inspired me greatly."

Mazibuko also lays claim to several sponsorships and even an eight-roomed house he was given as a reward for his contributions to the sport.

"I've already approached Williams Hunt Motors who have promised to sponsor the team," he says. "I also have two personal sponsors, Adidas and Fatti's and Moni's. And the Rentmeester Athletics Club are so impressed with my contribution to development that they've given me an eight-roomed house in the Pretoria suburb of Orchards."

## Mazibuko, the master deceiver?

To check Mazibuko's credentials and confirm the validity of his claims, BONA contacted Athletics

Gauteng North, which is in charge of all athletics matters in Pretoria and surrounding areas.

"Our association is concerned about his behaviour," says Jappie Modupane, AGN's development officer. "It threatens to tarnish the image of the association and bring athletics in this province into disrepute."

Modupane is adamant in his disavowal of any connection between AGN and Sipho Mazibuko: "Athletics Gauteng North does not know Sipho Mazibuko. He does not represent us. He simply has not won all the races he says he has. For one thing, some of the races he claims to have won or competed in – such as the Maboloka marathon – do not exist.

"What's more, if the times Mr Mazibuko claims to have run were true, he would be one of the most famous athletes in the country. In fact, he would have been a member of the national team and represented in the country in international events overseas."

Modupane is in despair over the case and says AGN has already received calls from companies approached by Mazibuko seeking funds for the development project he claims to be establishing.

He is further shocked when BONA reveals to him that, on Freedom Day this year, Mazibuko claims to have organised a 10km-race in the village of Mmaukanyane.

"If that's true that's a very serious offence, because nobody is allowed to organise a race without the permission of the association," says Modupane. "There are rules and regulations that must be adhered to, and it's very dangerous for people to participate in an unofficial race. Anything might happen if conditions such as the availability of traffic cops, water, first-aid people and race marshals are not met."

Rentmeester Athletics Club official Hennie Coetzee confirms that Mazibuko was a member of their club – but he was suspended early this year after taking annual licence payments from runners and



failing to hand the money over to the club.

Ilze Wicksel, in charge of road running at Rentmeester, bursts out laughing when we ask her about Mazibuko. She describes him as a "troublemaker who's always going around talking nonsense."

The last time she saw Mazibuko, she says, was in January this year. "He took a pair of running shoes and said he would give them to



**Sipho limbers up for another command performance on the road.**

Hornet Mutsakane. We haven't heard from him since."

Wickel also denies that Rentmeester gave Mazibuko a house.

Thulaganyo Secondary School athletics convenor Masole Mothomogolo is extremely angry with Sipho Mazibuko. He maintains Mazibuko promised to organise sponsorships for them – which to date have yet to materialise.

He also says that Mazibuko lacked patience, often verbally abused his charges and seemed a little too

interested in the female members of the group than was healthy for one in his position of authority.

"To add insult to injury," says Mothomogolo, "Sipho took a group of our athletes to a race in Brits. When they were not allowed to participate because they weren't affiliated to any club and didn't have the required licences, he just abandoned them there!"

"These were promising athletes,

who were looking forward to making their debut in an official event. They were, of course, greatly demoralised."

What of the three athletes Mazibuko claims to have made into provincial champions?

"Esther Ledwaba, George Kwakwa and Zanele Ndimande have not even represented North-West in the championships," says Mothomogolo.

- Mehlo Hlabangane, organiser of the Soweto Marathon, points out that September Marake came third in 1998, not Mazibuko as he claimed during our interview. Nobody by the name of Mazibuko has ever finished third in the history of the race.

Haffie Mohammed, secretary of the Magnolia Road Runners Club, which organises the popular Cartoria Half-Marathon, the first race that Mazibuko claimed to have won in Pretoria, back in 1997, confirms that the winner of the race was actually Abner Chipu.

- Angela Norton, of the Comrades Marathon, could not find Mazibuko's name among runners who have finished the race. In 1998, Pheneas Makaba came 39th (in a time of 6:12), while last year, Kevin Court came 42nd (6:14).

Two Oceans race administrator Anna-Marie Sinsbury said position eight in 1998 was filled by Simphiwe Melani, not Mazibuko. A

spokesperson for the North-West North Athletics office said there was no Rustenburg Marathon in January.

Mazibuko, it will be remembered, also claimed to have trained with Hornet Mutsakane in Zimbabwe. Hornet's manager, Dewald Steyn, has a slightly different take on matters.

"Mazibuko's very dangerous to athletics," says Steyn. "He's going around telling people lies about our club and, because he's always wearing the Rentmeester tracksuit, they're inclined to believe he represents us."

"He took a pair of running shoes and said he would give them to Hornet. We haven't seen him since."

## what drives Mazibuko?

Certainly, when it comes to athletics, it seems as if Sipho Mazibuko and the truth are barely on speaking terms. But the interesting question is why should Mazibuko indulge in such outrageous falsehoods?

There is no cunning about his bending of the truth. You'd have to agree that if you were to lie, you wouldn't lie about something that could be so easily checked – like winning a certain marathon.

Yet this is precisely what Mazibuko seems to have done.

During our interview with Mazibuko, he said BONA could take pictures of the house that he claimed Rentmeester had given to him. We then didn't see Mazibuko for more than a month. Finally, we decided to pay him a visit in Mmaukanyane.

After locating the address he'd given us, we were told by Mazibuko's sister that he lived at his girlfriend's house in another section of the village.

Mazibuko, who also claims to be attending an athletics coaching course at the Pretoria Technikon, where he is a second-year student in marketing and management, was surprised by our arrival and looked nervous.

But he had no problem with informing us he'd finished ninth in the Two Oceans in April this year.

Dewald Steyn's concern that Mazibuko would be seen to be representing Rentmeester because he often wears the club tracksuit appeared to be well-founded.

That evening Mazibuko was wearing the club's colours.

He told us that he would be competing in a half-marathon in Garankuwa the next morning. When we asked him if he would wear his running kit – which should include a vest with the runner's licence number on the front and back – Mazibuko said he hadn't brought it with him.

Needless to say, he wasn't anywhere near the start of the race the next morning. ■



**VENDA TRANSALTION  
OF  
ARTICLE ON SPORTS  
FROM  
BONA MAGAZINE  
ARTICLE NO 3**



## ARTICLE NO 3

### **Vhuimo ha u fhedza ha Queiroz (Queiroz's last stand)**

Mahumbulwa manzhi manzhi, ndivho na fulufhedziso zwo no itwaho hu ndingo dza u itela u kona u langa nyimele ya Bafana Bafana ndi zwithu zwo no ambeswaho nga hazwo nga maanda, fhedzi lifhedzi la vhutsila ha u shumisa luambo kha u eletshedza vhaofisiri na tshutshedzo l itwaho nga vhoofisiri zwo di vha lifhedzi kha u nea thuthuwedzo kha vhatambi sa izwi vhatambi vha tshi vhone vha tshi di isa phanda na u sumbedza u sa diimesela tshothe kha kilabu ya bola ya milenzhe ya lushaka.

Nyito, hu si tshinwe tshithu fhedzi lini, nyito ya u tavyhanyedza, nyito ya ndapulo kha vhatambi vhane vha swika vho lenga gammbani ya u itela hone ndowendowe ndi zwithu zwa ndeme kha bola ya milenzhe ya Afurika Tshipembe.

A hu na mutambi wa bola ya milenzhe o diimeselaho na mutaleli o di imiselaho, a tamaho u vhone Vho-Zola Dungwa, mulanguli muhulwane wa Bafana Bafana vha tshi tshimbidza tshimbidza zwanda zwavho kha thelevishini tshifhinga tshothe musi ri tshi todou dzhenela fikitshara ya 'international' , vha tshi khou taltushedza nga u di tukufhadza uri u fhio na u fhio a vho ngo zwi kona u di wana vhe na vhanwe vhatambi gammbani ya itela hone ndowendowe.

Ndi zwavhukuma, vhatambi vha vha vho vhidzelwa u shumela shango la havho, hu si vhone vhane kana kilabu dzavho. Fhedzi khoutshara muhulwane wa Bafana Bafana Carlos Queiroz u vhone uri kha vhunzhi ha vhatambi, ,muya wa vuvha ha shango la hau kha tshi vhe tshone tshipikwa.

Khoutshara iyi yo bebwaho Mozambique l sumbedza u vha yo kundelwa u shumana tshidele na thaidzo iyi ya kale ngaurali musi Bafana Bafana i kati na u ita ndugiselo dzayo dza African Cup of Nations dza u swikelela kha mutambo wavho na Lone Stars ya ngei Liberia mahola nga nwedzi wa Nyendavhusiku.

Ha vhudi vhudi, Queiroz, we a vha a tshi kumelwa sa fulufhelo liswa la bola ya milenzhe ya Afurika Tshipembe kha u kwashekanya tshiimo tsha u sa thonifhana na u shaya tshirunzii kha thimu ya Bafana Bafana, fhedzi o do putelwa nga mutsiko muhulu.



Vhatambi vha bvaho kha thimu ya Orlando Pirates, Ajax Cape Town na Kaizer Chiefs vho kundelwa u vha na vhanwe vhatambi musu vha tshi wanala vhe mushomoni muhulu wa kilabu dzavho kha mitambo ya y dovhololwa ya Rothmans Cup hu tshi katelwa hafhu a mitambo ya ligi.

Mutamba murahu wa kilabu ya Charlton Athletic, ane a vha Mark Fish na mulinda vhunwo wa kilabu ya Holland, Hans Vonk na vhone vho humbelwa u sa vha hone kha kilabu ya lushaka hu si na mbuno l pfalaho ya u sa do vha hone havho. Ankaraguen, kilabu l re ngei Turkey, na yone yo hana u lungulula Dumisa Ngobe ane a vha mutamba vhukate o fulufhedzeaho.

Nga murahu ha musu Bafana Bafana yo vha na gundo li saathu tou nyanyulaho nga u kunda Lone Stars 2-1, ndo pfa ndo mangala uri Queiroz u do kona u dadza mabutsu e a sielwa uri a a ambare naa?

Nga tshifhinga tsha vhulanguli ha khoutshara Phillip Trouser ane nga linwe vhe ndi “no-nonsense”, o do sasaladzwa nga u vha hawe ‘strict’ kha vhatambi hu tshi katelwa na vhaofisiri hu u toda u fhelisa u sina na u litshedzela hune ha vha hone kha thimu ya lushaka. Fhedzi naho zwo ralo, a huna na mpho o vhuyaho a l wana hu u humbula mishumo ye a ita.

Mutevheli wawe Trott Moloto o do shakuliswa nga u kundelwa hawe u vha na zwickili zwa thekiniki, pfanelo dza vhurangaphanda, na u shaya bono. Tshifhinga tshinzhi Moloto o vha a tshi bilufhala nga u sa vha hone ha vhatambi vha seli ha malwanzhe. Zwa mbo di ita uri a bviselwe kule kha u vha khoutshara ya thimu ya lushaka.

Queiroz vho, o do tangana na zwine zwa si tou fana na zwa Trouser. U di phina hawe zwa zwino ho do vha u di kanakana sa muthu o faraho poso l fhisaho kha bola ya milenzhe ya Afurika Tshipembe. Zwinzhi zwi khou lavhelelwa khae nahone muthu u a mangala uri nna u do vha o fhata vhushaka vhukati hawe na Trott Moloto ane a vha mufarisa khoutshara lune thanwe Trott a do konaha u mu vhudza nga ha milingo ine a nga tangana nayo. Nga tshifhinga tsha u nwala aya mafhungo, Queiroz u tou vha na mutambo muthihi fhedzi wa dzithshakha une a u kolada, ngauralo hu kha di nga u tavhanya u nga musumba nga munwe. Fhedzi vhukando ha u thoma ndi ha vhudi. U di lugesela



mutambo ndi zwithu zwi kondaho nahone ndi fhethu hune mitambo ya winiwa hone kana ya luziwa hone.

Abraham Lincoln, Phureseidente wa Amerika wa u thoma o vhuya a ri! “Arali ndi na awara dza rathi dza u rema muri, ndi tea u shumisa awara nna dza u thoma ndi tshi khou tutula mbado.” Morala wawe ndi wa uri ndugiselo dzo teaho dza kha mushumo munwe na munwe zwi ita uri u khunyeledzee zwavhudi.

Zwinwe zwa zwithu zwi kokodzelaho murahu Queiroz ndi u amba hawe nga vhulenda, na u shumisa ‘approach’ yo dalaho thogomelo. O vha a tshi linga nga ndila dzothe uri tshifhinga tshothe a tshi amba, hu nga vha hu khompfuresini ya vhoramafhungo kana hu tshi khou dzhiwa tshipheho gammbani, a vhe na vhutanzi uri a si kande zwikunwe zwa vhathu.

Khompfureseni ya media musi hu saathu u tambwa na Liberia, Queiroz o do bvisela mbiti dzawe dzothe nda musi a tshi amba nga ha u sa diimisela tshothe ha vhatambi he a do ri, “A si zwavhudi u sa diimesela kha mutambo musi ho sedzwa shango na vhatambi.”

Muthu arali o vha a tshi khou divha tshifhinga na nungo dze a shumisa a tshi linga u dzhenisa vhatambi vha vhukoni, u do di pfa Queiroz a tshi ima lurandala a sa themendeli thimu yawe. Fhedzi khoutshara uyu u nga si pfe a tshi bvisa ipfi lawe la u shaya mikhwa kha thimu. U fhumulesa hawe ho ita uri vhuzhi ha vhatambi vha dzhie ‘advantage’ nga u vhona u sa kona hawe u dzhia sia na u vha na tshilidzi nga maanda.

Hutshi kha di vha na mutambo muthihi une wa kha dida, Queiroz o di isa phanda na mushumo hu si na mvelaphanda zwa zwino, vhunzhi ha vhatambi vhe a vha nanga vho vha vhe siho gammbani u ita ndowendowe. Musi vha tshi sumbedza u lwa na mulayo, kilabu ya Pirates, Ajax na Chiefs dzo do dzula na vhatambi vhadzo mahayani hu u itela mitambo yadzo ya vhukati ha vhege.

Nyito ya kilabu a I tou nyadza fhedzi vhulanguli ha khoutshara lini, I dovha hafhu ya sumbedza Queiroz uri vhatholi vhane vha vha SAFA, a si vhathu vhane u nga ditika ngavho lini, vha vhonala vhe sina pfariso musi ri tshi da kha thimu ya lushaka. SAFA ndi yone I re na vhudifhindulele musi thimu dza seli dzi tshi hana na vhatambi vhashu, zwa zwino ri a kona u zwii vhona uri ndi nga mini vha sa dzhieli thimu ya lushaka nthu.



Queiroz o dovha hafhu a amba nga tshidinda musi a tshi ri mirabvu I fanaho na Thabo Mngomeni, Godfrey Sapula, Brian Balyi na David Kannemeyer vho di vhonadza gammbani ho sala maduvha mavhili fhedzi uri hu tambiwe.

O amba nga thaidzo dzi na tshivhalo dzine vha tangana nadzo gammbani lwe a fhedza a tshi khou nununa zwauri, “ri nga si kone u tamba mitambo mivhili nga tshifhinga tshithihi.

U ya naa ha vhatambi vhawe vhahulwane vha no khou tambela kilabu dzavho vhudzuloni ha u tambela shango, Queiroz uri zwi sumba zwi tshi do konda u wana mvelele dzavhudi. Nahone uri zwi do mu kondela u ima a vhona tshiimo tsho raliho musi a tshi kha di vha khoutshara.

Vhatambi vha re na thaidzo ndi avho vho no tambesaho bola ya milenzhe, u divhea kha dzitshakha, u pfuma na avho vhane vha fulufhela uri vhuimo havho kha Bafana Bafana ho tsireledzea.

Ngauralo, Carols Queiroz u tea u lidza tshimebi u sumba avha vhatambi uri zwi na ndeme u nanga vhatambi vha re na ndala ya mvelephanda, lune nga ndila ine a vha na vhukoni ngaho, a tshi nga namba a di wana a tshi khou tuwa u fhirisa u vhona pulani dzawe dzi tshi fhelela muyani ho sedzwa mitambo ya nwaha wa 2010 ya khaphu ya lifhasi na musi ho sedzwa mushumo wawe.





**C**OUNTLESS suggestions, ideas and promises on how to manage the fluctuating form of Bafana Bafana have been bandied about – but useless rhetoric and empty threats by sport officials have seen several of the players continue to demonstrate distinctly less than devotion to the national cause.

Action, and nothing else but stern, capable action against players who turn up late for national training camps, is what SA soccer needs. No serious footballer and fan would ever want to see Bafana Bafana administration manager Zola Dunywa wringing his hands on TV every time we have to honour an international fixture – meekly explaining why so-and-so once again just couldn't make it to camp with the rest of the players.

Surely, players are called to serve their country – not themselves or their clubs? But new head coach Carlos Queiroz soon found out that for many so-called key players patriotic spirit is as extinct as a quagga.

The Mozambican-born coach seems to have immediately showed weakness when he failed to deal

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# Queiroz's last stand

***Does Bafana Bafana head coach Carlos Queiroz have the boots to stomp some sense into SA soccer, asks BONGANI KA LUKHELE***

decisively with this old problem during Bafana's preparations for their African Cup of Nations qualifying match against the Lone Stars of Liberia in December last year.

In fact, Queiroz – who was hailed as SA soccer's latest hope, a leader to hammer in some respect and dignity in the team – almost folded under the pressure:

● Players from Orlando Pirates, Ajax Cape Town and Kaizer Chiefs

failed to join the camp while doing duty for their clubs in the Rothman's Cup replay and a league game respectively.

● Charlton Athletic defender Mark Fish and Holland-based goalkeeper Hans Vonk also asked to be excused from the game – without explaining why.

● Turkish side Ankaragücü refused to released dependable midfielder Dumisa Ngobe.

After Bafana Bafana



uninspiring huffed and puffed their way to an unconvincing 2-1 victory against against Lone Stars, I was left wondering if Queiroz would be able to fill the boots put out for him to wear.

During his reign no-nonsense coach Phillip Troussier was heavily

criticised for riding roughshod over players and officials alike in order to stamp out the rot and laissez-faire in our national team. No prize for remembering what happened to him.

Successor Trott Moloto had to duck the flak for lacking technical skills, leadership qualities and vision. Many times the poor Moloto could only throw a tantrum by the continued unavailability of especially overseas-based players. Soon he was trotted out of the driver's seat.

Queiroz, though, comes across as the exact opposite of Troussier. His sweetness so far has been simply mind-boggling for someone who's occupying the hottest seat in SA soccer. Much is expected from him and one wonders if he has established a rapport with assistant coach Moloto yet – Trott surely would have warned him of the dangers.

At the time of writing, Queiroz had only one international game to his credit, so perhaps it's early days to wag a finger at him – but first impressions count. Preparing for a game is crucial and that is usually the arena where games are won or lost.

Former American President Abraham Lincoln once said: "If I had six hours to chop down a tree, I would spend the first four hours sharpening the axe." His moral is that with the correct preparation any task can be completed well.

Queiroz's Achilles heel could quickly prove to be his soft, diplomatic approach. He seems to always try not to tread on people's toes – whether he's speaking out at a press conference or making decisions in camp. At the media conference before the Liberia game, Queiroz shrugged off his

apparent anger with a non-committal explanation: "It's no use being angry – it's not good for the country or the players."

Knowing the time and effort he spent on trying to field the strongest side possible, you'd have expected Queiroz to stand firm and voice his disapproval. But the coach didn't breath a word about discipline. His silence may see even more players taking advantage of his indecision and apparent courtesy.

With the second game looming, Queiroz continued his job on the back foot. This time virtually all the players he'd selected weren't in camp for training. In blatant violation of the rules, Pirates, Ajax and Chiefs again kept their players at home for their mid-week games.

The clubs' action not only undermines the coach's authority, it also showed him that his employers, SAFA, aren't people you can rely on – they obviously have no clout when it comes to the national team. SAFA are the ones who normally have much to say when overseas clubs refuse to release our players – now we know why they're never taken seriously.

So once again Queiroz tried to be philosophical about the fact that the dog-tired Thabo Mngomeni, Godfrey Sapula, Brian Baloyi and David Kannemeyer pitched up at camp only two days before the game. He spoke of "a couple of problems within the camp" and kept mumbling that "we can't play two matches at the same time."

With his main men playing for their clubs rather than serve their country, Queiroz will soon find it's difficult to get good results. And then he'll find it difficult to keep his head on his shoulders.

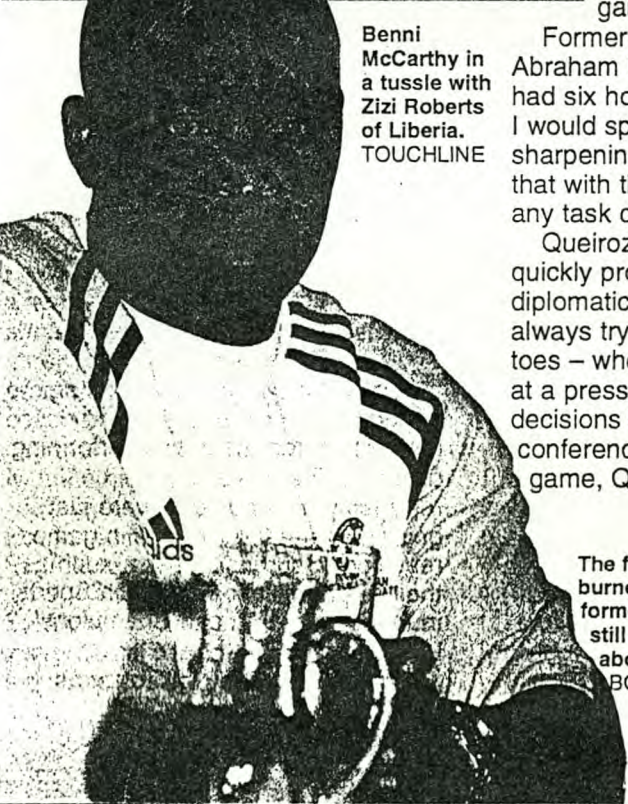
The problematic players are those who've already reached the highest spots in soccer – international stardom and wealth – and believe that their places in Bafana Bafana are secure.

So if Carlos Queiroz doesn't crack the whip and show these players that they're really dispensable by selecting players hungry for success, he as diplomatically as he likes can kiss goodbye not only his plans for a spot in the final of the 2010 Soccer World Cup, but also his job. ■

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Benni McCarthy in a tussle with Zizi Roberts of Liberia.  
TOUCHLINE



The face of a man who has burned his fingers badly – former head coach Trott Moloto still have nothing to smile about.

BONGANI KA LUKHELE



**VENDA TRANSLATION  
OF  
ARTICLE ON SPORTS  
FROM  
BONA MAGAZINE  
ARTICLE NO 4**



**ARTICLE NO 4****Tshifhinga tsho fhela! (Time out)**

Musi Neil “Mokoko” Tovey a tshi vhewa u vha muthusa khoutshara wa ngwena l vhusaho ya ligi ya Premier kha thimu ya Mamelodi Sundowns, zwo vho mathomo a mafhelelo kha thimu, ngeno kha vhafuni vhatikedzi vha bola ya milenzhe zwo vha mathomo a nyanyulaho siani la bola kha vhanwe.

Vhe vha do rangela Neil Tovey, vhane vha vha vho Clemens Westerhof vho vha vhe na lutendo lu mangadzaho zwi tshi da siani la bola ya milenzhe, fhedzi vho do vhona u sa tou dzulesa kha Sundowns ho sedzwa khoutshara dzothe dza PSL. Vhatikedzi vhanzhi vho do mu zhambela lu isaho thambo nga murahu ha musu a sa athu litsha, he vha dovha vha vhona zwi khwine zwauri a shakuliswe zwi tshi bva kha la u tenda ane a khou anetshela tshitori.

Musi ho sedzwa tshiimo tsha thimu nga Itsho tshifhinga, yo vha l tshi khou shuma lu pfisaho mbilu vhutungu, vhatambi zwo vha zwi tshi ambiwa uri vho vha vha sa takali nahone vho vha vha tshi sokou bilufhala musu vha tshi khou tamba zwe zwa vha zwi tshi sia thimu l tshi luza nga ndila l akhamadzaho u fana na mutambo wayo na African Sports kha ligi yo pfumaho ya African Champions he ya rwiwa 6 -1.

Nga tshifhinga tsha musu Neil Tovey a tshi dzhena kha Sundowns sa mufarisa khoutshara tsatsaladzo yo itwaho, yo do mu nea gonobva, fhedzi thimu yone yo do thoma u wina mitambo. Zwo do sumbedza vhunzhi ha vhatikedzi vhane vha si sokou takadzea vha Brazillians uri hu na khanadzeo dzothe dza uri vha nga wina ligi lwa vhuna.

Vhulanguli ha Sundowns nga itshi tshifhinga ho do wana ho dalelwa nga khumbelo nnzhi dzi bvaho mashangodavha, fhedzi vho do di wana vhe kha mutsiko wa uri vha nea Neil Tovey uri a khoutshe thimu lwa tshothe.

Nga tshifhinga tsha u vhalani ha itshi tshitori, Tovey o vha a tshi nga kha di diwana kana u sa diwana e kha thimu ya Sundowns. Fhedzi tshinwe tshithu ndi tsha uri mishumo yawe ya u laula l sumbedza uri shango la Afurika Tshipembe lo shudufhadzwa nga mbeu ntswa



dzo nonaho dzi teaho u newa tshifhinga tsha u di sumbeda na u themendelwa hune ha vha tea.

Haya maitele maswa a nga vha phindulo ya vhunzhi ha vhatambi vhane vha khou vhilaedzwa nga vhunzhi ha dzikhoutshara dzine dza khou vunda talente na vhukoni havho nga u vha kombetshedza u tamba dziphatheni na dzi fomesheni dzine vha si dzi pfesese.

Khoutshara dza kale dzi tea u shumisa tshenzhemo tshadzo u gudisa, u gaida na u bveledza khoutshara ntswa vhudzuloni ha u ditana kha vhatikedzi vha gwalabaho nga u vhona u kundelwa ha dziaphurotsho dzavho dzo bvaho fesheni.

Zwine zwa vha hone nga ha dibeithi ya uri Bafana Bafana I khoutshiwa nga khoutshara dza nda ndi zwine zwa nanisa u vhifha ha zwithu, nga nda ha musiri tshi nga thoma u poromotha vhathusa dzikhoutshara vha no sumba u vha na vhukoni na u vha fha tshifhinga tshau u disumbedza vhe kha thimu khulwane.

Tovey ene u na tshenzhemo tsha vhudi. O tutula zwickili zwawe zwa u khoutsha nga fhasi ha vhukhoutshara ha Paul Dolezar kha mushumo wawe wa u khoutsha kha thimu ya Kaizer Chiefs na kha Sundowns he a shela mulenzhe zwiwulu musivha tshi wina lwa vhuvhili khaphu ya ligi na khaphu yo pfumaho ya Rothmans. Nga tshifhinga tsha u nwala aya mafhungo, Tovey o vha o luza mitambo mivhili kha ya malo zwine ya vha I rekhodo ya vhudi.

Kaputeni wa Sundowns, Daniel "Mambush" Mudau ene uri "ndi humbula zwauri arali Tovey a tshi nga fhiwa tshifhinga tsha u khoutsha kilabu khulwane sa Sundowns zwi nga tutuwedza khoutshara dzinwe kha u linga zwinzhi kha vhurangaphanda"

"Ndi tshifhinga tsha uri ri bveledze khoutshara dzashu rine vhane" "Afurika Tshipembe ro di tika nga khoutshara dza nda" "Musi vha tshi tuwa, vha tuwa na tshenzhemo tshavho lune ra sala ro hanganea". "Tovey u na tshenzhemo tshinzhi na thimu ya lushaka nahone u dovha hafhu a vha muthu a thonifhiwaho zwiwulu nga vhatambi."

Fhedzi fhungo la uri a newe mushumo wa uri a vhe khoutshara muhulwne, vhataleli vha ri a zwi sumbi a tshi nga newa uvhu vhuimo. Vha isa phanda nga la uri ho tou imelwa fhedzi



musi thimu I tshi thoma u shuma nga ndila I si ya vhudi vha koneha u wana tshiga tshine vha nga mu samba ngatsho uri a tsitselwe kha vhuimo ha muthusa khoutshara.

Zwi dovha hafhu zwa fana na vhunzhi ha khoutshara ntswa dzo farelaho dza wanala dzo shumela thimu tshifhinga tshilapfu lune mafheleloni dza fhedza dzi songo dzhielwa nthu. Vha wanala vha sa khou puromotiwa nga hone u shaya tshenzhemo, hezwi ndi zwine vhunzhi ha kilabu dza zwi vhoneisa zwone.

Vha swika hune vha lavhalesa, hu sina zwine vha nga ita musi khoutsharaa dzo wanwaho, dza madzina dzi tshi da dzi tshi tuwa hu si na na mvelaphanda na nthihi ye vha ita kha thimu dzavho dze vha dzi shumela tsha kale.

Kha kilabu I fanaho na Moroka Swallows sa tsumbo, vhatambi vhakale vha bvumo vha fanaho na Andries Mpondo na Daniel Mposho vha a mangala uri na u sa pfesesa uri nna hu tea u thoma ha itwa zwifhio uri vha do kona u di wana vho puromotiwa. Vho shuma nga fhasi ha Wluter Rautmann, Zola Marques na Viktor Bondarenko.

Mahola mafheloni a nwaha, PSL yo do vhea tshimange fhethu hu thihi na maivha musi I tshi do phasisa mulayo wa uri khoutshara dzotho dza divishini ya u thoma dzi tea u vha dzi na tshitifikheithi tsha 'level' ya vhuvhili. Fhedzi u vha na manwalo zwi sia zwi sa ri tshithu kha mushumo wa we a vha e mutambi wa Bafana Bafana, Augustine Makalalakane ane a khoutshela Vaal Technikon, ndi muthu a re na dzidipuloma dza u khoutsha o dzi wanaho UK na USA, fhedzi u sedzelwa fhasi fhasi musi a tshi ita khumbelo dza vkhoutshara kha thimu dza vkhukati dza lushaka, kha Banyana Banyana na dzinwe kha PSL.

"Ndi zwa vkhukuma zwauri hu na dzinwe thimu dzi sa todihlo u nea vhathusa dzikhoutshara tshifhinga, fhedzi hu na vhanwe vhathusa khoutshara vho, vha ofhaho u livhana na khaedu. Vha dzumbama nga khoutshara khulwane lune vha si tode u di vhoneadza."

"Tshiitisi tshihulwane tsha uri kilabu dzi vha dzhieie fhasi ndi tsha uri musi khoutshara khulwane dzi tshi tuwa, a vha iti khumbelo dza u vha khoutshara muhulwane." Ngauralo kilabu dzi di dzulela u vha nwa malofha nga u vha ita vhathusa khoutshara u ya nga hune thimu ya zwi vhoneisa zwone.



Naho zwo ralo, Makalakalane o diimesela uri nga linwe la maduvha, a di wane a tshi khoutshela Bafana Bafana.

Musi thimu ya kapa, Bush Bucks I tshi thola mulinda vhunwo wayo ane a vha Nigel Dixon uri a vhe muthusa khoutshara, kilabu yo do shuma zwavhudi nga maanda.

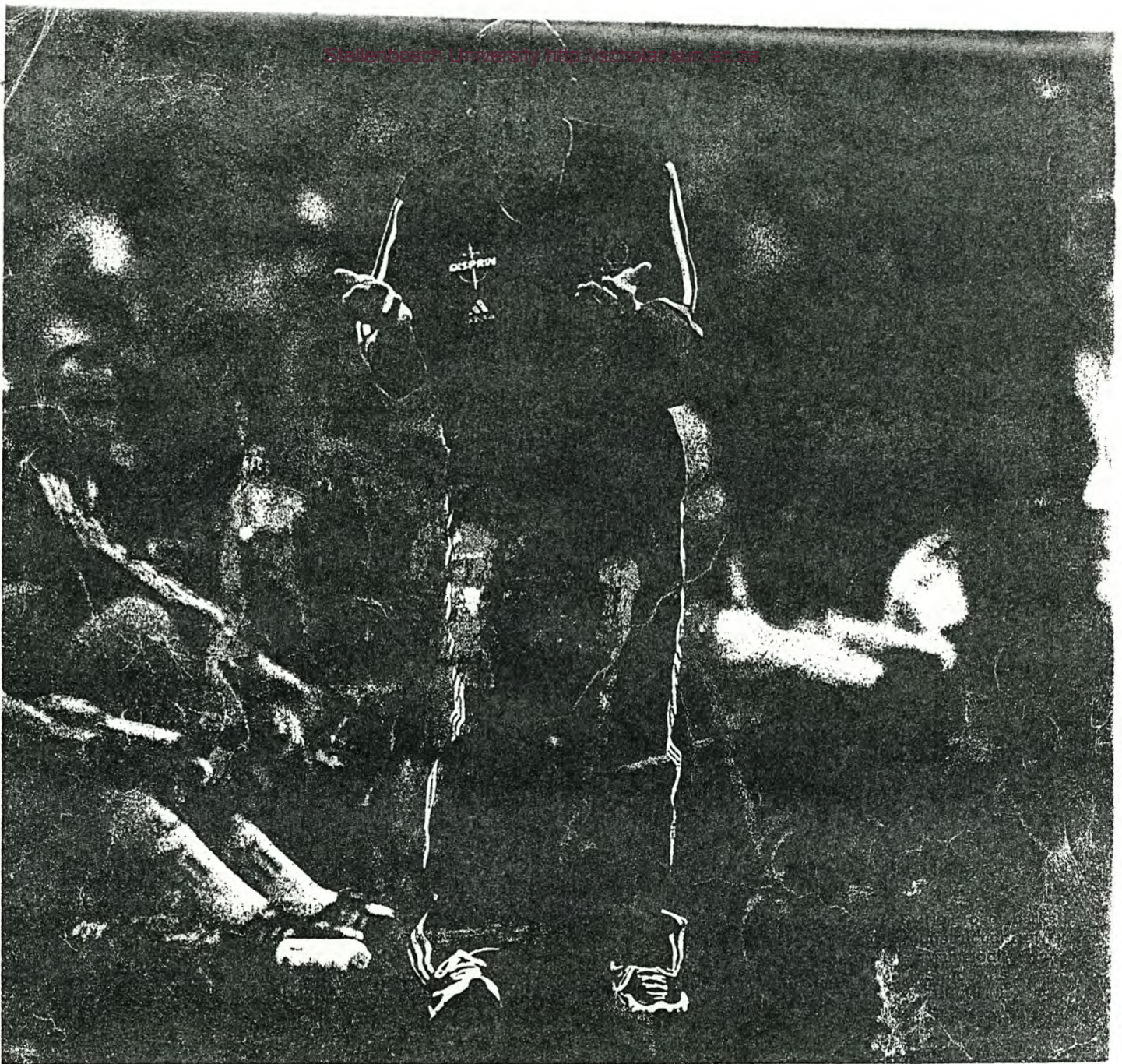
Ho ri hu tshi sala hu tshi liwa khushumusi, Dixon o vha o no di diitela dzina nga u vha na rikhodo ya u wina mitambo ya rathi, dirou nthihi na u liwa luthihi.

Nigel Dixon o no fhedzaho minwaha ya fumi na mivhili a tshi khou tamba u humbula uri kilabu dzi tea u shela mulenzhe nga maanda kha u bveledza khoutshara, u amba uri u pfa a tshi salisea murahu nga u sa vha hawe na manwalo a u khoutsha.

U tenda uri, “Zwa zwino ndi khou shumisa tshenzhemo fhedzi kha u khoutsha thimu.” Ndi nga kha di tou dzhenela khoso uri ndi di wane ndi wane ndi na tshitifikheithi tsha ‘level’ 1 na 2. Hezwi zwi do engedzedza fulufhelo, zwa dovha hafhu zwa nnea tsireledzo, u thonifhiwa na muhumbulo wo takalaho. “Arali thimu ya kwaneisa uri mutambi u na vhukoni ha u khoutsha I tea u mu thusa uri a wane manwalo o teaho.

Andries Mpondo, mutambi wa kale wa Moroka Swallows, u nea tsumbo nga vhanzhi musi a tshi ri vhatambi vha thimu yeneyo ndi vhone vhane vha ita uri khoutshara ya thimu yeneyo a vhe na vhukoni. “Vhatambi vha pfa vho vhofoholowa musi vha tshi khoutshiwa nga muthu we vha mu vhona a tshi khou tamba kale ngauri vha humbula uri u a divha zwine a khou amba ngazwo.” Tovey na Dixon vho linga u sumbedzisa zwe ra vha ri tshi tea u vha ri tshi khou ita zwone.





# Time Out!

**W**HEN NEIL "Mokoko" Tovey was made caretaker coach of reigning premier league champions Mamelodi Sundowns, it was the beginning of the end for the team, for some supporters – and the beginning of an exciting new era for others.

42 BONA — February 2001

His predecessor, Clemens Westerhof had dazzling credentials – but one of the shortest stays ever by a PSL coach. Supporters had bayed for his blood more than once before he resigned... or was fired, depending whose side of the story you believe.

As far as the fans were

concerned, the team was performing dismally. The players were reportedly unhappy and were just going through the motions in games, resulting in surprise losses, such as their 6-1 humiliation by Africa Sports in the lucrative African Champions' League.

Then in stepped Neil Tovey as



**It's time for the  
grandfathers of SA  
soccer to retire to the  
sidelines and allow  
young coaches with  
new ideas to move into  
the limelight, argues  
BONGANI KA LUKHELE**

aretaker coach – and, much to the  
ismay of his critics, the team  
uddenly started winning games. It  
eemed to the Brazilians' fanatical  
oop of hard-to-please supporters  
hat there might be a chance of  
winning their fourth league  
hampionship in a row.

Sundowns' management had  
een inundated with applications  
rom coaches all over the world but  
ound themselves under pressure to  
give the reins to Tovey full-time.

By the time you read this story,  
Tovey may or may not be in charge  
of Sundowns. But one thing his  
 tenure at the helm has highlighted is  
hat South Africa is blessed with a  
crop of young, gifted coaches, who  
need to be given the opportunity  
and recognition they deserve.

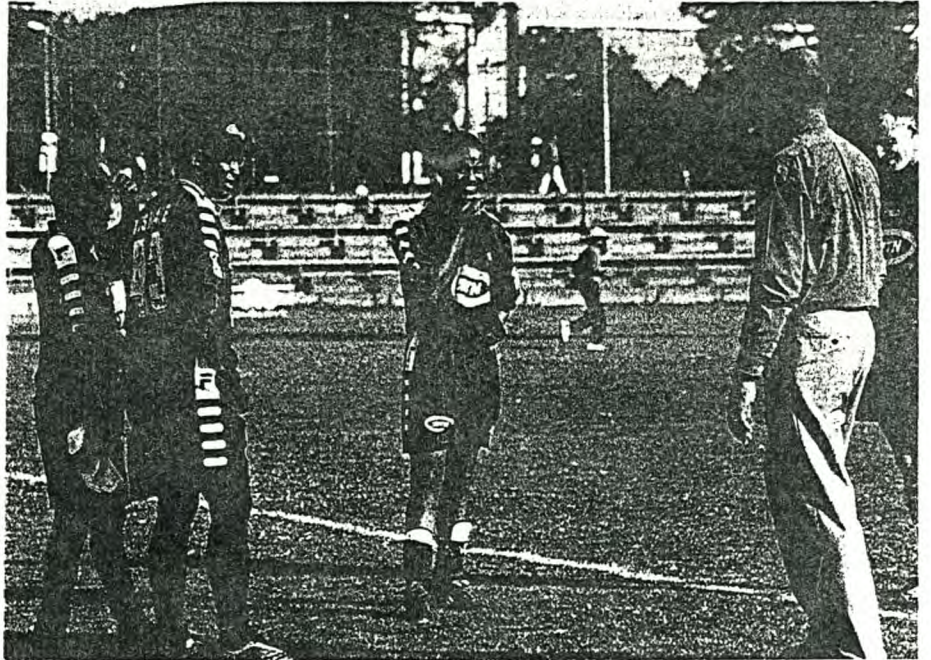
Yet this fresh approach could be  
the answer for the many players  
who complain about coaches who  
stifle their talent and creativity by  
forcing them to play patterns and  
formations they don't understand.

The older coaches should use  
their experience to guide, train and  
develop new coaches – rather than  
exposing themselves to the  
humiliation of the fans when their  
old-fashioned approaches fail.

What's more, the debate about  
whether or not Bafana Bafana  
should be coached by foreigners will  
surely persist unless we start  
promoting promising assistant  
coaches and giving them  
opportunities to prove themselves  
with the big teams.

Tovey certainly has experience.  
He honed his coaching skills under  
Paul Dolezar – in his first coaching  
job at Kaizer Chiefs and then at  
Sundowns, where he played an  
instrumental role in helping them lift  
the League Cup and the lucrative

**Do former players make the best coaches? Supersport United's Bruce Grobbelaar talks  
tactics with his assistants Pitso Mosimane and Tomas Madigage and Johan Moeti Listens  
in. BONGANI KA LUKHELE**



**Donald Khuse of  
Kaizer Chiefs –  
an "Ace" Bafana  
coach in the  
making?  
TOUCHLINE**



**Steve Kompela  
makes his voice  
heard at Kaizer  
Chiefs.  
TOUCHLINE**







Nigel Dixon of Bush Bucks: "I know I need to learn about coaching as well as relying on my experience as a player."  
TOUCHLINE

Rothmans Cup double. At the time of writing, Tovey had just two losses in eight matches – an excellent record.

"I reckon that if Tovey is given the chance to coach a club as big as Sundowns," says Sundowns captain Daniel "Mambush" Mudau, "he'll inspire other coaches to venture into the front line."

"It's time to develop our own coaches. In South Africa we tend to depend on foreign coaches. When they leave, they take their experience with them and we're left with nothing. Tovey's had a lot of experience with the national team and commands a lot of respect among the players."

But the chances of Tovey being given the job of head coach,

observers believe, have seemed very slim. They suggest the club is just waiting for the team to start performing badly and will use that as an excuse to relegate Tovey to assistant coach.

It's the same story for many other young coaches who have been serving as assistant coaches for years. They haven't been promoted because of "lack of experience", according to the clubs. So they watch helplessly as established big-name coaches come and go, without bringing any improvement to the club for which they've loyally worked for years.

At Moroka Swallows, for example, former star players Andries Mpondo and Daniel Mphosho wondered what they needed to do to be considered

## out with the old...?

Shakes Mashaba

Trott Moloto

Screamer Tshabalala

Jomo Sono

Gavin Hunt

Kenny Ndhlazi

Khabo Zondo

Clive Barker

Gordon Igesund

Eddie Lewis

Walter Rauthmann

Walter Da Silva

for promotion. They've served under Walter Rauthmann, Zeca Marques and now Victor Bondarenko.

Late last year the PSL put the cat among the pigeons when it ruled that all professional division coaches must be in possession of a level 2 coaching certificate. But qualifications haven't made much difference to the career of former Bafana star Augustine Makalakangane, who coaches third division side, Vaal Technikon. He holds coaching diplomas from the UK and the USA but has been overlooked whenever he's applied for coaching positions with all the junior national teams, Banyana Banyana and various PSL clubs.

"It's true that there are clubs who don't want to give their assistant coaches a chance – but there are, also assistant coaches who are afraid of challenges," he points out. "They hide behind the head coach and are afraid to stick their necks out."

"The reason clubs overlook them is that they don't have proper qualifications and don't come forward and apply for the job when a head coach leaves. That way, clubs will continue to exploit them by keeping them as caretaker coaches as long as it suits them."

Against all odds, though, Makalakangane is determined to make his mark in coaching and says he



won't give up until he's coaching Bafana Bafana.

When Eastern Cape side Bush Bucks appointed goalkeeper Nigel Dixon as their caretaker coach, the club started performing well. By the Christmas recess Dixon had chalked up an impressive record of six wins, a draw and a loss.

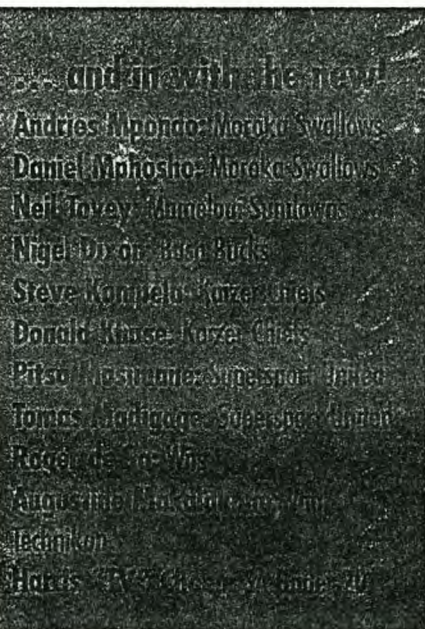
Nigel Dixon, who has been with Bush Bucks for 12 years – most of that time as a player – feels that clubs should play a greater role in developing coaches. He says he feels disadvantaged by not having the necessary formal qualifications.

"At the moment I'm coaching only on experience," he admits. "I still need to attend courses to get the level 1 and 2 certificates."

"This will boost my confidence and give me security, respect and peace of mind. If a club identifies a player as having coaching potential, he should immediately be assisted to get formal qualifications."

Former Moroka Swallows star, Andries Mpondo, who is now an assistant coach for the team, speaks for many when he asserts that a team's own former players make their best coaches.

"Players feel free and happy when they're coached by someone they've seen playing before, because they believe he knows what he's talking about. Tovey and Dixon have clearly shown what we're capable of doing." ■



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