

# **A GENRE-THEORETIC ANALYSIS OF SPORTS TEXTS IN SEPEDI**

by

**MAMALATSWA WALBURGA MARUMA**



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## **DECLARATION**

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

Signature

Date



## **ABSTRACT**

This study utilises the theoretical framework of text construction developed by Grabe and Kaplan (1996) for the analysis of Sepedi sports articles from Bona Magazine. This includes linguistic elements which are applicable in language learning to equip learners with analytic skills. These skills are indicated in the Curriculum 2005 for the learning area: languages. These skills will enable learners to analyse the discourse structure of written texts effectively.

Use is made of various textlinguistic strategies for analysing written genre texts on sports matters. Including these strategies in language learning and teaching situation will help learners to understand how language is used in text analysis. In order to demonstrate how to analyse texts practically, these strategies are investigated through sports texts from Bona Magazine.

This study demonstrates the importance of generic factors for a proper analysis of texts. These factors include the community in which the text is produced, cultural factors and the communicative purpose of a text. In exploring the generic features of texts, the definition of the term text is investigated, including all its characteristics, textlinguistic construction and levels of text analysis are also identified.

This study demonstrates the importance of including the parameters of the ethnography of writing advanced by Grabe and Kaplan (1996) in the analysis of the linguistic structure of texts. The ethnography of writing entails that a thorough text analysis should address the following question: *Who writes what to whom for what purpose, why, when and how?* The study examines the importance of utilising text analysis in language learning and teaching.

The study also demonstrates the relationship between the theoretical aspects examined and the learning outcomes of Curriculum 2005. The study thus demonstrates how the theoretical framework discussed is applicable in the analysis of Sepedi texts.



## **OPSOMMING**

Hierdie studie maak gebruik van die teoretiese raamwerk van tekskonstruksie ontwikkel deur Grabe en Kaplan (1996) vir die analise van Sepedi sport artikels vanuit die BONA tydskrif. Hierdie tekslinguistiese model sluit in die linguistiese elemente wat toepaslik is in taalleer en wat leerders met analitiese vaardighede toerus. Hierdie vaardighede word in Kurrikulum 2005 gespesifiseer vir die leerarea van tale. Hierdie vaardighede stel leerders in staat om die diskoers struktuur van geskrewe teks te analiseer.

Die studie maak gebruik van 'n verskeidenheid tekslinguistiese strategieë vir die analise van geskrewe genres oor sportsake. Die insluiting van die onderrig van hierdie strategieë sal leerders help om te verstaan hoe taal gebruik word in terme van teksanalise. Ten einde die praktiese toepassing van die analise van tekste te illustreer, word die betrokke tekslinguistiese strategieë ondersoek met verwysing na die BONA tekste.

Die tesis demonstreer die belang van genre-analitiese eienskappe in die analise van tekste. Hierdie faktore hou o.a. verband met gemeenskap waarin die teks geproduseer word, kulturele faktore, en die kommunikatiewe doelstelling van die teks. In die ondersoek van die genre-analitiese eienskappe van tekste, word die definisie van die term teks ondersoek, insluitende die tekslinguistiese konstruksie en die vlakke van teks-analise.

Die studie demonstreer voorts die belang van die parameters van die etnografie van skryf, soos voorgestel deur Grabe en Kaplan in die analise van die struktuur van tekste. Die etnografie van skryf hou in dat 'n deeglike analise van tekste die volgende vrae moet aanspreek: "Wie skryf wat aan wie, vir watter doel, hoekom, waar en hoe." Die studie ondersoek die belang van die gebruik van teksanalise in leer en onderrig.

Die studie demonstreer ook die verband tussen teoretiese aspekte en die leeruitkomste van Kurrikulum 2005. Die studie toon aan hoe die teoretiese raamwerk toepaslik is in die analise van Sepedi tekste.



## **SENAGANWA**

Kakanyothema ye e šomiša kakanyo ya semolomo ya hlamo ya dingwalwa, ye e tšweletšwago ke Grabe le Kaplan (1996) tshekatshekong ya dingwalwakgolo tša dipapadi go tšwa kgatišobakeng ya Sepedi. Se se akaretša dithopolelo tšeo di lego maleba thutopolelong yeo e hlamago barutwana ka mabokgone a go sekaseka. Mabokgone a tšwelela lenaneothutong la 2005 mafapheng a boithutelo a maleme.

Go šomišitšwe mekgwa ya go fapana ya temanapolelo go sekaseka dingwalwa tša go amana le tša dipapadi. Go akaretša mekgwa ye go ruteng le go ithuteng polelo go tla thuša barutwana go kwešiša ka moo polelo e šomišwago tshekatshekong ya dingwalwa. Go laetša tirišo tshekatshekong ya dingwalwa, mekgwa ye ya tshekatsheko e nyakišišitšwe ka go šomiša dingwalwa tša dipapadi go tšwa go kgatišobaka ya Bona.

Kakanyothema ye e bea pepeneneng bohlokwa bja dinhla tša bosetšhaba tshekatshekong ya maleba ya dingwalwa. Dinhla tšeo di akaretša lefelo leo sengwalwa se hlamilwego go lona, dinhla tša setšo le morero woo o tšweletšwago ke sengwalwa. Go nyakišišeng ka ga ponagalo tša bosetšhaba, hlathollo ya lereo le 'sengwalwa' e nyakišišitšwe, go akaretša le dipharologantšho tša sona, hlamego ya temanapolelo le magato a go sekaseka sengwalwa a laeditšwe.

Thuto ye e laetša bohlokwa bja go akaretša le hlaloso ya phapantšho ka hlalosemahlale ya go ngwalwa bjalo ka ge e tšweletšwa ke Grabe le Kaplan (1996) tshekatshekong ya dibopego tša polelo tša dingwalwa. Hlalosemahlale e tšweletša gore tshekatsheko ye e tebilego ya dingwalwa e swanetše go araba potsišo tše di latelago: 'Mang o ngwalela mang, go tšweletša eng, ka baka lang, kae, neng, bjang?'

Kakanyothema ye e lekodišiša bohlokwa bja go šomiša tshekatsheko ya dingwalwa go ruteng le go ithuteng polelo. Thuto ye e laetša le tswalano ye e lego gona gare ga dinhla tša semolomo tšeo di lekotšwego le ditebanyo tša boithutelo tša lenaneothuto la 2005. Ke ka fao kakanyothema ye e beago pepeneneng ka moo kakanyosemolomo yeo e hlalositšwego e ka dirišwago tshekatshekong ya dingwalwa tša dipapadi tša Sepedi.

## **DEDICATION**

I dedicate this thesis to:

\* My dearest and loving mother Rosina Rarang Seabela.

\* My children:

Lehlogonolo Phaahle

Mogau Molepa

Tebogo Mokgaetši

Kgaogelo Rarang



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## **CHAPTER 1**

### **INTRODUCTION**

#### **1.1 AIMS OF STUDY**

Lately research on approaches to literacy teaching were conducted. One of the results of the research is that the pedagogical regime of progressivism failed in practice because of various reasons, for example, the progressivist approach brings forth an unequivocal learning environment, catering more for the learners from main-stream cultural background while learners from the underprivileged communities were not catered for. Another result is that genre theories indicate to be against traditional approach as it endorses transmission teaching, where learners cannot develop a critique of the written material but taught to accept its factualness and given status. The results of the research in general give birth to the need of a new approach to teaching and learning. Genre literacy approach was found as an alternative because instead of the rule driven authoritarianism and the reproduction of the student's inequities, the genre literacy approach puts forward student experience and communicative intent. The aim of this study is to apply this approach to Sepedi texts from Bona magazine which is done through text analysis. The analysis of such texts will demonstrate the relevancy of genre approach to language teaching and learning. The aim is thus to demonstrate how genre-based approach succeeds in linking the writing instruction with what interests the students in their lives. The aim is also to demonstrate the communicative purpose of this approach.

The aim of this study is to explore linguistic aspects of texts construction, communicative and social purposes of texts. Attention is thus paid on Halliday's linguistic approach where emphasis is on functional grammar than formal and traditional grammars. Functional grammar explains system and structure in language by connecting text with its social purpose while Chomsky's formal grammar puts great emphasis on rules and thus does not even claim to be applicable to educational contexts. Traditional grammar is not concerned about linguistic resources cohesion and text structure, thus Halliday, quoted by Cope and Kalantzis (1993:141) states that traditional grammar was misleading about the nature of language.



The aim is also to demonstrate the importance and the relevancy of text analysis in language learning and teaching. Bhatia (1993) makes mention of three different orientations from which linguistics tackled text analysis. The first orientation is the psychological orientation which indicates strategies used by the author in the texts to execute his/her intentions. The second orientation is the sociological orientation which has sociological concern and cultural context. Great emphasis in this study is on linguistic orientation which indicates, for example, the use of rhetorical devices and register analysis. These features will be examined in this study. The aim is also to explore linguistic aspects of text construction based on Grabe and Kaplan's proposals on the theory and practice of writing in Sepedi texts. This is done through the ethnography of writing which includes parameters, i.e. factors influencing the nature of writing, for example, the taxonomy of the writers, the process of writing, the communicative purpose of the writing, the linguistic nature of texts. These parameters form the core of this study, they will thus be discussed fully in the study with the aim of indicating their contributions to written discourses. The aim is also to examine how discourse analysis can be included in language learning and teaching to achieve certain learning outcomes. Above all, the study aims at indicating how the theoretical framework made in this study can be applied in language learning and teaching in the new curriculum.

## **1.2 THEORETICAL FRAMEWORK**

The study assumes the broad genre-based theoretical approach to the investigation of the Sepedi texts as written communication. In particular the genre theoretic approach will be utilized as framework for analysing the linguistic, rhetorical and discourse properties of the Sepedi texts. This is based on Halliday's systemic functional linguistics which is one of the recognised theories for discourse analysis in texts. In systemic functional linguistics the organization of the context correlates with the organization of grammar. This thus brings to the fore functional grammar as an effective framework for language learning through texts and their critical interpretation. This kind of grammar is flexible, based on the notion of resource, semantic in focus and oriented towards the text. The relevancy and the effectiveness of such a grammar in text analysis is supported by Van de Kopple quoted by Grabe and Kaplan (1990:49) who describes the orientation of the functional sentence perspectivists by stating that they investigate what language does, how people use it in



various ways to achieve various purposes. Emphasis is thus on the relationship between the structure and the meaning of the text. It is clear that communicative purposes of a text are clearly indicated in a connected text. This implies that an investigation of what language does and how it is used to achieve various purposes enable learners to analyse the text critically, thus identify its coherent structure which contribute to the understanding of the text. Theoretical framework embraces an approach to text analysis and the role of text analysis in language learning and teaching.

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

In this study, five Sepedi texts from the magazine genre of sports will be analysed utilising current approaches to the analysis of texts. This will be based on the linguistic analysis where emphasis will be on the linguistic competent component of writing advanced by Grabe and Kaplan (1996). The nature of writing will be explored through the ethnography of writing, the ethnography implies the parameters which clarifies the writer and the audience of the text, its purpose and reasons for its construction, the place and the time of construction and the manner in which the text is constructed. Researchers in this regard argue for the inclusion and integration of cognitive, social and linguistic factors. Great emphasis here is on informational structure of the text. This informational structure includes the following:

- given-new relations, topic-comment relations and theme-rheme relations which describe the functional arrangement of information in texts. This arrangement bring about cohesion which contribute to better understanding of the texts.
- topical sentence structure where use is made of topic comment analysis to examine written texts and discourse simplification.
- topic continuity where concentration is on the function of topic development in discourses.
- topical structure analysis which is a useful check of coherence in writing.
- cohesion where use is made of cohesive devices to create a meaningful text.
- the components of a text construction model which include the following:



- \* elements of text structure which indicates different levels at which texts are analysed.
- \* coherence where sentences are constructed to develop a main idea.
- \* functional use dimensions of texts and non-linguistic knowledge which provides background knowledge for appropriate interpretation and production of texts.

All these will be examined in the analysis of Sepedi texts in this study.

Use will also be made of Bhatia's theory of genre analysis. This includes inputs from sociology, psychology and linguistics perspectives as Bhatia (1993:13) states that genre analysis requires inputs from a variety of disciplines to interpret, describe and explain the rationale underlying various professional and academic genre. This implies that contributions from these disciplines contribute to a practical framework for genre analysis. Aspects of these disciplines will be referred to in the analysis of Sepedi texts, particular attention is paid to strategies used in the construction and understanding of a genre to achieve specific communicative purpose. Bhatia (1993:21) supports this by stating that the communicative purpose is reflected in the interpretative cognitive structuring of the genre. In this study, the relationship between the communicative purpose and the cognitive structure of the text will be explored. The two approaches advanced by Grabe and Kaplan and Bhatia include Halliday's systemic functional linguistics as they both have room for linguistic aspects, hence functional grammar plays a role in text analysis, especially in indicating cohesion.

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

The value of utilizing text analysis in language learning and teaching is to make learners active participants in the teaching learning situation. Learners are involved, they experience and learn on their own with little help from the educator. Text analysis encourages learners to be language critics as they are not to accept written texts at face value. They had to determine what the text communicates, i.e. Search for a deeper meaning of the text. Street (1998:22) supports this by stating that text analysis helps learners to see grammar as a means of representing patterns of experience, to build a mental picture of reality, to make sure of their experience of what goes on around them and inside them, to be aware of the



figurative devices that lie at the very heart of discourse, to recognize the rich variety of tropes, registers, and language form and to deploy to the full the metaphoric potential of language. In analysing a text, criticality on the side of the learner is indicated in the fact that they had to provide solutions to problems presented in the texts, provide answers to questions posed in the text, ask critical questions regarding that particular text in order to determine what it actually communicates. Text analysis in language learning and teaching thus combines knowledge, skills and values.

Text analysis in language learning and teaching improve learners' linguistic skills. This is indicated by the fact that the teacher teaches language through genres, in this case through articles from Bona Magazine. The language which the teacher deduces and uses is constructed in such a way that it will develop the cognitive abilities of the learners, as well as introduce them to the world around them. In text analysis learners are given chance to express themselves, though attention here is on written texts, learners are encouraged to communicate and through interaction they acquire the range of discourse skills. In text analysis, language is not presented in isolation, this results in the production of critical language users in a variety of social contexts. Text analysis equips learners with language skills, such skills include listening, speaking, reading, viewing and writing. These skills are stated in the learning outcomes of Curriculum 2005. These learning outcomes are achieved after a careful analysis of texts, for example, after a careful text analysis, learning outcome number 4 will be achieved: The learner will be able to write different kinds of factual and imaginative texts for a wide range of purposes. Other learning outcomes, outcomes 1-4 which cover five different language skills, outcome 5 which deals with the use of language for thinking and reasoning and outcome 6 which deals with the core of language knowledge in texts can also be attained. This will be looked into in the conclusion of this study.

### **1.3 ORGANIZATION OF STUDY**

**Chapter 2** of this study investigates the genre-based approach to literacy and language teaching. This is based on Bhatia's theory which incorporate the following:



- linguistic and genre analysis which looks the grammatical features of a text.
- psychology and genre analysis which looks at the cognitive aspects of text structure and the ideological implication of text production.
- sociology and genre analysis which looks at the social purposes of texts and the social aspects of texts.

It also looks at the implication of genre theoretical analysis of texts for L2 teaching and learning. All these aspects will be executed in the analysis of Sepedi sports texts.

**Chapter 3** explores the linguistic competent component in a theory of writing. This is based on Davies (1995) who states the rhetorical aspects of text, linking mechanisms and communicative roles of texts. Attention is also paid to Grabe and Kaplan's theory of writing. This includes text linguistic properties which includes various levels at which texts are analysed. It also includes the ethnography of writing which include all the parameters of the ethnography of writing, the characteristics of this approach, its application to writing and the importance of the ethnography of writing in text construction.

**In Chapter 4** the practicability of the theoretical aspects discussed in the previous chapters will be demonstrated. This will be done through an analysis of 5 Sepedi sports articles from Bona Magazine. This implies that all the aspects of the genre-based approach to literacy and language teaching discussed in Chapter 2, will be applied to these articles. Again, all the aspects of the linguistic competent component in a theory of writing discussed in Chapter 3 will be investigated through these articles. The ethnography of writing will form the core of the analysis with great emphasis on the writes parameter. This implies that all the parameters of the ethnography of writing will be applied to these articles. Particular attention will be paid to the writes parameter because it is relevant and important to a theory of writing as it is used to examine the linguistic nature of the text.

**Chapter 5** forms the summary of this study, it thus examine thoroughly how the theoretical aspects discussed throughout the thesis are relevant and applicable to the learning area of languages in the Curriculum 2005. It also states the main perspective and the main findings that emerged from this study.



## CHAPTER 2

### THE GENRE-BASED APPROACH TO LITERACY AND LANGUAGE TEACHING

#### 2.1 INTRODUCTION

The genre-based approach to literacy and language teaching is an approach representing a new educational paradigm postulated by linguists for better language learning and teaching. Functional linguists regard this approach as the best compared to other approaches as it looks at the purposes that the text has and links the social purpose to text structure, this results in language understanding.

According to Hyons (1996), a genre is a tool for analysing and teaching the spoken and written language. Hyons also quotes Swales (1996) who describes genre as communicative events that are characterized both by their communicative purposes and by various patterns of structure, style, content and intended audience. According to Swales (1990:58) a genre comprises of a class of communicative events, the members of which share some set of communicative purposes. Swales cites Martin (1986:243) who defines genre as a staged goal-oriented social processes, structural forms that culture uses in certain contents to achieve various purposes. Bhatia gives an overall definition of genre by quoting Swales (1981b, 1985, 1990): "Genre is a recognisable communicative event characterized by a set of communicative purposes, identified and mutually understood by the members of the professional or academic community in which it regularly occurs".

All these definitions imply that genre is a text type with the communicative purposes it intends to fulfil. Examples of genres include letters, narratives, expositions etc., with the social purposes of informing, exposing, describing etc.

The genre-based approach requires inputs from a variety of orientations to investigate and understand reasoning on which different professional, academic and a variety of genres are based. The orientations will give us not one-sided approach but a balanced approach to the construction and understanding of different genres. Bhatia (1993:17-21) proposes those orientations which will be applied to sports articles in Chapter 4 and they are as follows:



## **Linguistics and genre analysis**

Focus on linguistics and genre analysis is on the study of text construction and an analysis of linguistic discourses. It stresses how texts are constructed and organized in ways which allow appropriate reader interpretation. Emphasis is on the part played by grammar in linguistics. Hyon (1996:700) quotes Hammond who observes that all genre-based programs emphasise function and meaning of language in context. Halliday in Cope and Kalantziz (1990:144) states the importance of grammar which is functional, flexible, based on the notion of resource, semantic in focus and oriented towards the text. Such grammar models language as a text oriented resource for meaning. Linguistics and genre analysis analyse the text looking at the register, the move structures and the functions of grammar within a text. These need not be isolated from one another because on their own they display very little about the true nature of genres and about the way social purposes are accomplished in and through them in settings in which they are used. Bhatia (1993:17) states that linguistics and genre analysis include textualization and the use of rhetorical devices and rhetorical and discourse organization. This associate certain specific features of language with certain types of writing or styles.

## **Psychology and genre analysis**

Bhatia (1993:19) states that psychology and genre analysis is psycholinguistic in nature, paying more attention to the tactical aspect of genre construction. Focus is also on the cognitive structuring of texts and the ideological implications of text production as ideology affects the production of genre. In the glossary of terms on language and literacy ideology is defined as a set of beliefs, principles or values a person or a community has, they thus shape the way in which genres are produced. Tactical aspect highlights the individual strategic choices made by the writer in order to execute his/her intention. Such strategies make the writing more effective as they consider reader requirements and consider prerequisites or constraints imposed by organizational factors. Bhatia (1993:20) refers to some strategies as non-discriminative as they do not change the essential communicative purpose of the genre. They are concerned with the exploitation of the conventional rules of the genre concerned for the purpose of greater effectiveness in a very specific socio-



cultural context, originality or very special reader consideration. Some strategies are discriminative as they affect the nature of the genre by introducing new or additional considerations in the communicative purpose of the text. Bhatia (1993:21) states that the communicative purpose is inevitably reflected in the cognitive structuring of genre. This represents the typical regularities of organization in it. These regularities reflect the strategies that members of a particular discourse or professional community use in the construction and understanding of that genre to achieve specific communicative purposes.

### **Sociology and genre analysis**

Bhatia (1993:19) states that the sociological aspect of genre analysis focuses on the conventional and often standardized features of genre construction. This clarifies the fact that the way texts are written depends on the circumstances and social situations in which they are written. This implies that emphasis on sociology and genre analysis is on texts in relation to their social and cultural backgrounds. This aspect stresses that a text cannot be understood in isolation but in conjunction with its social context. Bhatia (1993:12) states the need to consider the socio-political context and the cross-cultural factors of a text because a text can be realized, identified and understood by those who are familiar with its culture. For example, a text on initiation ceremony will only be realized, identified and understood by people practicing initiation ceremonies in their cultures and this will be a riddle to people of the Western culture.

## **2.2 LINGUISTIC AND GENRE ANALYSIS**

Linguistics and genre analysis include analysis of lexico-grammatical features, structural interpretation of the text genre, register analysis and the role that grammar plays in the text.

### **2.2.1 Analysis of lexico-grammatical features**

Every text has distinctive features which distinguish it from other texts. This refers to grammatical features which occur frequently in texts. Bhatia quotes Barber (1962) who states that a text can be analysed quantitatively by studying the specific features of language



that are prominently used in the variety to which the text belong. This means the focus is on tenses and different clauses mostly used in genres. According to Martin, quoted by Cope & Kalantzis (1993) what is expected to be frequent in reports are "being" and "having" clauses and he gives a good examples of this in a report genre on the "**BEARS**", making frequent use of "are". Temporal conjunctive relations like then, now or next and action clauses are lexico-grammatical features expected to be frequent in procedures. Past tense are expected to be frequent in recounts while past tense together with temporal conjunctions and action processes are expected to be frequent in narratives. This level of linguistic analysis helps to prove practically the intuitive statements about high or low incidence of certain lexico-grammatical features of various genres. Analysis of lexico-grammatical features which are predominantly used in sports articles will be made in Chapter 4.

### **2.2.2 Structural interpretation of the text genre**

Structural interpretation of the text genre focuses on the interpretation of the way in which the text is arranged and how this contributes to the overall meaning of the text. This emphasises the cognitive aspect of language organization which is usually indicated through coherence which refers to the structure of a text in which sentences are ordered according to a recognisable chronological sequence where there are clear linguistic links between sentences. It is also indicated through cohesion which refers to lexical or grammatical relationship between the different elements of a text.

Structural interpretation of the text genre thus implies communicative segments of a text used in structuring a text. Bhatia (1993) mentions seven rhetorical moves used in a business setting to achieve communicative purposes. Bhatia also quotes Swales (1981b) who mentions four move cognitive structures used in an article introduction. Those moves include establishing the research field, summarising previous research, preparing for present research and introducing the present research.

This cognitive structuring varies from one genre to another because it depends on the communicative purpose that it serves. It indicates how the moves step by step help the writer to fulfil his/her communicative purposes. Street (1998) supports this by indicating organizational behaviour required in the new work order. Hyon (1996) states the use of



structural move analysis to describe global organizational patterns in genres. Martin Rothery's approach focuses on the succession of stages in the text which can be accounted as textual or cultural organization. Emphasis here is on the move structure used by writers when producing texts. Rules and regulations governing organization of text structure in sports articles will be examined in Chapter 4.

### **2.2.3 The role grammar plays in the text**

Martin quoted by Cope and Kalantsiz (1993:137) states that grammar in genre approach is meaning and function oriented. It means grammar contributes to the overall meaning and the functions of the text. This implies how language makes meaning because making meaning is what teaching and learning is all about. Martin makes mention of Halliday's functional grammar which explains systems and structure in language by connecting text with its social purpose. It also clarifies how meaning is constructed in sentences. This grammar is functional, flexible, based on resource, semantic in focus and oriented towards the text.

It considers different kinds of meanings i.e. from content perspective, reflecting register variables and grammar perspective, reflecting Halliday's metafunctions, namely: ideational, interpersonal and textual meanings.

Bhatia (1993) states that grammatical devices help in the notion of cohesion in the text. Emphasis here is on rhetorical social functions of the text, how grammar indicates persuasion, description, exposition and promotion in texts. Martin and Rothery (1993) regard grammar as a resource for meaning and they explain this through the relation of register variables. The relationship between these register variables and Halliday's metafunction makes systematic functional linguistics such a valuable model for teachers. This leads to register analysis which is done through register variables, tenor, field and mode.

### **2.2.4 Register analysis**

Register analysis focuses on the relationship between genre and register in a text. Emphasis is on how register variables are manifested in various genres. Important to note is that texts are written with different registers. Register refers to a variation of spoken or written



language which identifies the language with a particular purpose within a particular social context. It is thus a style of writing and its variables play a vital role in analysing genres and their texts. Field implies what is happening, including what is being talked about. Tenor refers to the participants who are taking part in this exchange of meaning, who they are and what kind of relationship they have to one another. Mode refers to the part language is playing in this particular situation, how language is organized to convey the meaning and what channel of communication is used, i.e. written, spoken or both. Hyon quotes Halliday and Hassan (1989) who support this by stating that register variables determine the register of language. Here the emphasis is on how register analysis indicates the relationship between genre and register in the text and this will be indicated fully during the analysis of sports articles in Chapter 4.

## **2.3 PSYCHOLOGY AND GENRE ANALYSIS**

Psychology and genre analysis include cognitive structuring of text, relationship between the producer and the recipient, organizational restrictions related to text production and ideological implications of text production.

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

Bhatia (1993:20) states that the cognitive structuring of texts refers to the strategies exploited by the writers in text construction and text understanding to fulfil their communicative purposes and make the text more effective without disregarding special reader requirements, different use of medium and prerequisites or constraints imposed by organizational factors. This implies that the writer's intention has a share in the psychological structuring of the text. For the text to be effective and successful the writer must consider the reader, making sure that the writing challenges the reader and making sure that they both understand the function of the text. This is seen from a newspaper report, where the reporter and the readers know very well that the reporter's duty is to update readers about what is happening around them without being subjective or bias.



Sometimes reporters are forced to be subjective or bias by using linguistic strategies to accomplish their intentions. Bhatia (1993:20) gives an example of two newspapers: "**THE GUARDIAN**" and "**THE SUN**" where "the Sun is a tabloid with less details, sensational headline and a lot of visual input to ensure popular appeal. The difference in structure between the two newspapers is attributed to the reporter's cognitive abilities in that they considered the purpose and the nature of the newspaper and the nature of readership. It is also of great importance to follow guidelines imposed by the organization in which the genre is produced. Different strategies can be used due to different nature of medium involved. This is clearly seen in print and TV advertisement where use will be made of visuals on the TV.

The communicative purpose and cognitive structuring of genre are two sides of the same coin because the communicative purpose of the text is indicated in the interpretative cognitive structuring of the genre and the cognitive structure depends on the communicative purpose of the text. Bhatia (1993) states this connection between the communicative purpose and cognitive structuring of genre in his example of the typical news report which has the purpose of reporting objectively and a feature article in a newspaper which has the purpose of analysing interesting and controversial issues.

The way the text is structured reveals the cognitive ability of the writer because writers communicate what is in their minds e.g. an orphan badly treated by a stepmother can compose a song or write a poem in which he/she expresses his/her views, thus communicating something to the reader. In Sepedi, the issue of Women's rights is seriously considered to such an extent that the rights are misinterpreted. This results in comments in Magazines, newspapers and books in this regard where writers express their views, thus communicating something to readers. The writer's cognitive ability enable him or her to establish his/her reader, in this way the writing will be in such a way that the content is influenced by the requirements of the syllabus and the criteria of interest and culture. This makes the text successful.



### **2.3.2 The relationship between the producer and the recipient of the text**

This implies that reader involvement and the interaction between the reader and the writer are of great importance in text production. It is the task of the writer to see to it that he/she is communicating with his/her readers through his/her writing and that the readers feel involved in the text. The writer must write in such a way that readers must realize that their views are anticipated in the text. This can be possible if the writer and the reader share background knowledge of a particular topic. The writer can make readers feel involved by making reference to them e.g. you, readers and by making use of rhetorical questions. Grabe and Kaplan (1996:207) regard the reader as the major aspect in every writing because it is essential in the creation of the text and the generation of meaning. This implies that having intended readers in mind will affect the writing. Readers can contribute to the creation of the text because the nature of readership determines text production. Readers can also generate meaning of a text by analysing and criticizing the text constructively.

According to Grabe and Kaplan (1996:207), the following questions can be raised in terms of audience:

“Who is the intended reader of the writing?

Is the reader an individual or a group?

Is the reader known or unknown?

If known, how close or distant is the reader?

How much shared background knowledge exists between the reader and the writer?

How much shared specific knowledge of a particular topic exists between the reader and the writer?”

Interaction between the writer and the reader is indicated through language use in the text and also through the type of genre e.g. A recipe from a Home Economics teacher to her students. Language use prominent in this recipe will be “you”(referring to the reader) as it will be characterized by “you do this”, then “you do this”. Through this the teacher (writer) will be interacting with the students (readers). There is the relationship between the writer and the reader as they both share background knowledge in as far as cooking is concerned. The relationship between the writer and the reader can be seen in sports article



reports. Some reports are intended to be read by those who understand and are familiar with sports. This is indicated by language use in such reports. This will be looked into in Chapter 4 in the analysis of sports articles. Vocabulary in these articles indicates that both the writer and the readers share sports background knowledge.

### **2.3.3 Organizational restriction governing text production**

A genre is not produced randomly or haphazardly, organisation or institution in which a genre is produced have its own rules and regulations to be followed. This implies that in every writing the writer must conform to certain standard practices within the boundaries of a particular genre. Bhatia(1993) makes mention of rules and conventions to be followed in text production. For example, there are rules and regulations governing the writing of minutes in different organizations, i.e. minutes are written as what was discussed from the opening of the meeting until closure. There are also rules and conventions imposed by professional or academic institution e.g. (University) Masters students writing thesis, those rules include coherence, structure and correct language use.

These rules and conventions are followed by specialist members of that institution or organisation in which the genre is produced, e.g. A company producing hair products have to advertise its products without criticizing other hair products produced by other companies. The reader and the writer of the genre must know the rules and conventions governing the production of that particular genre e.g. There are requirements set for job advertisement and job application which will be understood by people involved in that situation. The reader and the writer of the genre must share the knowledge of the purpose of that particular genre e.g. An elegy is a poem with the purpose of mourning for someone. In the production of a poem such as this, rules and regulations governing elegy must be followed. The rules and conventions contribute to the development of one's knowledge about texts because texts can have linguistic, social, cultural and academic conventions. Organizations and institutions impose prerequisites for genre production e.g. Curriculum 2005 has certain prerequisites followed for its production.



### **2.3.4 Ideological implications of text production**

Emphasis is on ideological implications governing sports genres. Ideology was defined previously as a set of beliefs, principles or values a person or a community have. Ideologies are involved in the building of social, cultural and economic world. They define for us what constitute required and acceptable behaviour in a society. Ideological implications governing sports genres refer to what those genres imply. More attention will be paid to communicative purposes writers want to achieve with sports genres. In some of these genres the writer wants his/her message to reach the targetted readers, this is implied by ideological positions of such genres. Some genres can have ideological positions from which they address the whole community, e.g. sports articles which aim at reporting the actual activities to readers. Some of ideologies expressed in sports genres include exposing the abilities of females in sports, exposing soccer as a great sport which can be spoilt by corruption and lack of discipline. Some also indicate corruption in the media which has bad influence in the game. To build team spirit and sustain our sport, genres aiming at promoting good relationship between all participants in various sports must be written. Discipline must be emphasised in all the genres because sports is loosing best players because of lack of discipline in our games worldwide.

## **2.4 SOCIOLOGY AND GENRE ANALYSIS**

This section include texts and their social purposes, genre as social action, genre as social process, genre and the wider-socio-political context and cross-cultural factors in genre analysis.

### **2.4.1 Texts and their social purposes**

No writing is in vain, every writing has a purpose to communicate and such writings need to be relevant and connected to the community in which they are produced. Different writings are constructed all the time and it is of vital importance to bear in mind that they all have different purposes to fulfil. Their different communicative purposes make a text to have different genres.



According to Cope and Kalantzis (1993:7), genre is a term used "to connect different forms texts take in variation to social purposes". This implies that what makes a genre different from other genres is its purpose. Genres can be the same but differ in that the one is explaining and the other is arguing. Martin quoted by Cope & Kalantzis (1993:9) identifies the following genres in this regard, reports, explanations, procedures, discussions, recounts and narratives. They differ in their types because of social conventions governing genre production e.g. social purpose of a procedure is to explain step by step how something is done. This is indicated in the definition of genre by Swales (1993) that it is characterized by a set of communicative purposes. This implies that communicative purposes are regarded as important factor of genre than content, intended audience and other factors. Genre differs in their modes, mode implies channel used for communication. This means that some genres can be in a written form which their communicative purposes can be understood through critical reading while some can be in a verbal form and their communicative purposes can be understood through attentive listening.

#### **2.4.2 Genre as social action**

Genre as social actions implies actions involved in building and analysing genres and their text types. These actions are taking place between different people in the society. Kress in Cope and Kalantzis (1993:24) makes mention of kinds of social situations that produce genres. Genre types identified from these social actions include narratives, explanation and others. What is important here is placing a text in its context i.e. looking at why it was written, what is it trying to say, who wrote it and in which genre is it written. Kress in Cope and Kalantzis (1993:27) states that in any society there are regularly recurring situations in which a number of people interact to perform or carry out certain tasks. This implies that genres are produced in different situations e.g. a situation in which a teacher during a cooking lesson gives instructions step by step on how to bake a cake, a situation whereby a minister is ministering to the congregation.

Social action of genre is closely related to rhetoric theory and principles which is concerned with effective use of language. As every language is used for a purpose or to reach certain goals, it is important that genres be produced in such a way that their goals touch the



interests of the readers. Kress in Cope and Kalantziz (1993:27) states that regularity of the situation will give rise to regularities in the texts which are produced in that situation. This stresses the connection between genre and the situation in which it is produced. It means genres must always be in line with what is happening in the society and the goals in such genres must be to advise, offer solutions, encourage or discourage where necessary. This can be done effectively if the writer can manage to express him or herself correctly in relation to her/his topic, the audience and the purpose of communication, e.g. if I see a need of something in the community and find it valuable to voice it out, my topic and my speech or writing must be in such a way that the purpose of my communication reaches my audience. This implies that text construction and analysis are not one man's business, they require participation of those involved. In text production this is expressed by the fact that the writer is writing for the readers. Cope & Kalantziz (1993:10) state the joint construction of a class which supports involvement between the educator and the learner in a teaching learning situation.

### **2.4.3 Genre as social process**

Cope & Kalantzis (1993:7) refer to genres as textual intervention in society and are structured according to social intervention in a particular culture. Individuals are regarded as social agents in genre production and such genres are of social origin and socially based, implying that they are produced in relation to activities in the community. In Pedi culture this is seen in initiation schools where boys and girls receive instructions in the form of myths, narratives and other talks as ways of advising them against what can endanger their lives. Among the Indians this is seen in Koran which is accessible to all, including children, to instil their morale and norms in them.

Again, due to high death rate, many funeral schemes are introduced, all these are genres of social origin. Cope and Kalantzis (1993) regard genres as social processes that describe, explain, instruct, argue and narrate. The stability and the repeatability of social situation leads to a text with a similar stability. Regularity of the situation will give rise to regularities in the text which are produced in that situation e.g. Sport is taking place regularly, our newspapers and magazines are thus incomplete without sports reports.



Genre uses language to discuss and explain issues in the society. This implies that people's interaction depends on language. This language approach adopted by genre pedagogy emphasises the cultural and social dimension of language and text. Actions of producers and the situation in which genres are produced give rise to generic form of language. Kress states in Cope & Kalantzis (1993:36) that these generic form is always the product of particular social relations between people involved in text production. They are never fixed, they change according to circumstances and they can be altered. The importance here is the kind of social situation that produces conventions of generic form. They differ according to situations in which they are produced. Kress (1993) argues for this by citing an example of a scientific discovery which will differ in a popularising account, in a primary school scientific journal and in the upper lever secondary school text. Different cultural groups in a society imply specific generic forms governed by the society's social and political history. This implies that a society's cultural beliefs and how they socialize must be considered for the production of effective genres.

How processes are taking place in a society is also considered in genre production. This implies that events are arranged in social grades and more genres will be written about events prevalent in a society. Learning new genres equip one with social power. Kress (1993) makes mention of genres of social power which must be introduced to learners from multicultural society. Attention must also be paid to modes of learning and its relation to shifts in power in order to produce citizens with particular abilities, knowledge and qualities. This becomes possible when the text and its full social and cultural context play a vital role. This is indicated by the fact that whether a genre is transmitted orally or in written form, as long as it is influenced by the requirements of the syllabus and meet the criteria of interest and culture. This is supported by education process in the new approach, Outcome-based Education which indicates that learners must learn from their own environment. This indicates the relationship between genre and society and is supported by the fact that genres reflect the society in which they are produced, implying that those genres are in connection with what is happening in the society. This equip learners with knowledge of their culture, environment and academic knowledge.



#### **2.4.4 Genre and the wider-socio political context**

Kress (1993:28) states that genre should reflect the existing social or political environments in which they are produced. This implies that people often produce genres when something touches their lives in the society. Genres are thus regarded as a means of communication. This is indicated in magazines and newspapers which contain genres with communicative functions e.g. to inform, to expose and etc. Emphasis in this section will be on a reflection of sports in different socio-political context. Sport is a favourite game and a career, that is why there are sport genres, some exposing with appreciation girls who are participating in sports because it was once male oriented. Some sports genres highlight problems encountered in sports and how this can spoil the sport in general. This is done to make sports officials alert in this regard. Some genres give people the picture of the society by explaining how things are done in that particular society and this familiarise people with social reality.

Cope and Kalantzis cite Kress (1993) who makes mention of political and educational aims of genre to give people a clear picture of their society. Kress (1993:29) states that political aim implies allowing equal access to the cultural and social resources and benefits of their society because full access to literacy is necessary to full participation in all aspects of social life. Educational aims imply equipping people with skills and knowledge which will enable them to function fully and effectively in a literate, technologically developed society. This also enable people to develop the skills and knowledge they possess. For example, learning how to use microwave from the manual enables us to function effectively in this developing society. These days school managers are workshopped on Labour Relation Acts and this equip them with knowledge of how law and order is to be maintained at schools, upon learners and educators. It is of utmost importance to give people access to the most powerful forms of writing, the most powerful genres in one's own society and this will result in freedom of choice in cultural, social, political and ethical aspects. All these imply that fully access to skill and knowledge is appropriate to all people in the community.

Kress (1993:29) states that to produce citizens with particular abilities, knowledge and qualities, modes of learning is of great importance, especially in a multicultural society. This



implies that particular attention must be paid to oral language and its place in education and in society. In the Pedi culture this is indicated in our initiation schools where our children are given moral laws verbally. We also have meaningful songs for particular situation, e.g. for purifying the land. All these build our nation. Oral language is also used effectively over the radios and televisions where news and other information are transmitted orally. In learning and teaching situation oral language plays a vital role as the educator and learners interact orally. Focus here is on written genres of all language groups in a society for analysis' sake. This will equip learners with analysing and critique skills and knowledge in order to produce young adults who will cope well in difficult set of social and economic circumstances in future.

#### **2.4.5 Cross cultural factors in genre analysis**

Culture refers to a set of beliefs and values which are prevalent within a society, it embraces habits, customs, social behaviour, knowledge and assumptions associated with a group of people. Cross cultural factors imply when these elements associated with a group of people are exchanged between groups of people with different cultures. As genre is characterized by its communicative purpose, emphasis here is on the relationship between linguistic communication and culture. Culture develops gradually due to human's capacity to use language for purpose of organising social co-operation. Cultural aspects are described and represented in language artefacts and texts which can be in written form or in oral form. There are different cultural aspects in a society or in various societies. This result in the production of different genres because genres reflect the cultures of the societies in which they are produced. This is clear among African languages where the Swazi and Pedi cultures for example, differ in many instances. This implies that genres in these languages will also differ.

Cross cultural understanding is of great importance in genre analysis as genre is regarded as an effective way of communicating the important aspects that exist within a culture. For example, there are problems that can spoil our sport if serious attention cannot be paid to them. This result in the production of sport genres bringing these problems to the fore so that they can be ironed out. Bhatia (1993) states that various cultures organise and develop ideas differently when writing expository texts and these differences persist when users of



these languages and cultures learn to write in a new language. In Pedi culture our morale and norms are given to boys and girls in the form of rules during their initiation schools, these rules are transmitted orally. In Indian culture, their morale and norms are instilled in their youth in a written form. This means cultural laws are transmitted orally among the Pedi whilst they are transmitted in a written form among the Indians. There are also praise poems with the purpose of congratulating the brides and the grooms during marriage ceremonies which are enjoyed to the fullest among the Pedi when they are transmitted orally while in Western cultures these congratulations are written on cards. All these imply that it is important to understand other cultures for co-operation among people of different cultures. The importance here is the production of critical future individuals and this will be brought about by powerful texts which cross not only generic but also cultural boundaries. To attain this, National culture which find it difficult to combine customs, skills, arts and ideas peculiar to each country should be looked into.

Genres play a vital role in shaping discourse communities. This is indicated by Swales (1993) who proposes characteristics relevant and enough to identify a group of individuals as a discourse community. Those characteristics imply that through genres people can agree on common public goals, this can be accomplished by using a genre with promoting goal. Through genre discourse community can develop mechanism of intercommunication among its members e.g. newsletters. Through genres participatory mechanism can be developed to provide information and feedback, e.g. a report from a meeting held, information brochure etc. Through genres discursal expectations in discourse community are thus created and aims are accomplished.

## **2.5 IMPLICATION OF GENRE THEORETICAL ANALYSIS OF TEXTS FOR L<sub>2</sub> TEACHING AND LEARNING**

The genre- based language pedagogy involves learners in extensive language activities, thus develops language awareness. It helps non-native speakers of English to master the functions and linguistic conventions of texts that they need to read and write in their disciplines and professions. This implies that this approach opens doors of every discipline and profession to learners, as they can learn genres from any discipline and profession. They



are also acquiring writing skills as they learn the necessity of communicative purpose in every text, they will thus make it a point that there are communicative purposes in texts they produce. This approach provides learners with thorough understanding by making use of everyday speech genres like congratulatory messages, notes of appreciation, get well soon and sympathy cards as ways of expressing one's feelings. Genres thus connect learners with their environment, thus facilitating understanding.

As genres concentrate on social functions and contexts of texts, learners will participate effectively in the school curriculum and the broader community as they have to learn from their environment and learn what suit their interests. Hyon quotes Cope and Kalantzis (1996) who state that genre empowers students with linguistic resources of social success, giving them access to certain areas of interests or activities of social influence and power. Non-native speakers acquire the genres of English speaking discourse communities. Minority, students from limited educational and non-English speaking background and non-mainstream students are given access to powerful school genres like reports and expositions. This closes the gap between these different students. Hyon quotes Swales (1996:702) who states that tasks used in the classroom help non-native speakers to become better genre writers. Good examples of genres that can be useful in this regard are non-racial newspapers and magazines that caters for everybody.

The genre-based language pedagogy helps students to become more successful reader and writers. Its structure e.g. the beginning, body and ending enable students to produce good writings and become critical readers. This implies that they will be able to produce texts with the required structure and become able to recognise texts that does not meet the required standard. Teaching structure of text introduction help non-native speakers to master discourse conventions in their own writing.

Cope and Kalantzis (1993) made use of curriculum cycle for the realization of linguistic conception of genre in classrooms. This is a teaching learning cycle which provides language instructions with a schema for sequencing tasks leading students to write in various genres of their own. It comprises of three phases which are as follows: The modelling phase where texts are made available to learners where they have to discuss their functions, how they are



organized and their lexico-grammatical features. This implies that they learn awareness of communicative purposes of texts, text structures and language use. They thus understand the context and the purpose of the genre, thus developing their speaking and listening skills. The second step, the joint negotiation phase is where students' writing skills are developed and the teacher acts as their scribe by using their points to construct a text. They learn that facts are organized to form a coherent text. The last step is the independent construction where students write on their own, this makes them responsible writers, acquainting them with the ability to write procedural texts.

All these lead to a conclusion that genre analysis equips learners with language skills, enables them to know functions of language and text structure. This makes students to be active participants, creative and critical.

## **2.6 SUMMARY**

Emphasis in the discussion was on how contributions from various disciplines can be helpful to arrive at a practical framework for genre analysis. The discussion was based on Bhatia's approach in genre analysis. This brings to light the fact that genre analysis is a multidisciplinary activity drawn from many researchers from a variety of disciplines. That is why Bhatia in his introductory remarks on approach to genre analysis (Bhatia, 1993:13) states that genre analysis requires inputs from a variety of disciplines to interpret, describe and explain the rationale underlying various professional and academic genres. He made mention of the following three disciplines: linguistic, sociology and psychology.

Under linguistic and genre analysis emphasis is on linguistic features namely lexical, grammatical and rhetorical features which play important role in making meaning in the text and in bringing about the communicative purposes of the text. Sociology and genre analysis highlight sociological aspects like culture and language which enable analysts to comprehend the way in which a particular genre defines, structures and communicates social reality. Under psychology and genre analysis, the importance is on tactical aspects of genre construction. All these lead to a conclusion that genre analysis, considering these disciplines will make students genre literate, they will understand language in culture and language in society and thus become able to place texts in their situations.



## **CHAPTER 3**

### **THE LINGUISTIC COMPETENCE COMPONENT IN A THEORY OF WRITING**

#### **3.1 INTRODUCTION**

Emphasis in this chapter is on how texts are constructed. Although there are spoken and written texts, particular attention will be paid only on written texts for the purpose of linguistic analysis. Grabe and Kaplan (1996) argue that a first stage in moving towards a theory of writing abilities is to consider criteria for establishing a theory of writing. This includes addressing a question like what is a text. The definition is explored from various linguists like Davies and Bhatia. All the characteristics of texts advanced by these linguists are examined. These include rhetorical aspects of texts, the communicative roles of texts, language used by the writer of a text in order to achieve his/her communicative purpose. Attention is also paid to text types and their purposes which highlights ways of describing differences among texts. These includes content, context, purpose, textuality and intended reader. The applicability of texts in language learning and teaching will be examined.

Another area of discussion in this chapter is Grabe and Kaplan's theory of writing. This includes text linguistic properties which indicate different levels of text analysis. Those levels include lexical level, sentential level, textual level and interpersonal level. This is followed by exploring the ethnography of writing and various issues it raises. As the particular importance is in the nature of writings, this explores what writing is by providing a taxonomic answer to the question "Who writes what to whom, for what purpose, why, when, where and how" (Cooper, 1979 quoted by Grade and Kaplan). The parameters of the ethnography of writing are followed by a taxonomy of writing skills, knowledge bases and process, towards a model of writing, characteristics of a communicative approach to writing, application of a model of communication to writing and the importance of the ethnography of writing in texts.



### **3.2 DEFINITION OF TEXT**

Various linguists define text from different perspectives and this implies that no single definition of text is enough on its own to give a complete explanation of a text. According to Grabe and Kaplan (1996) text is defined as a structural equivalent of language in real use, which conveys meaning in all four skills. This implies that a text can be a message produced in the form of speech which must be listened to, or produced in the form of writing which must be read. In Sepedi, we have praise poems of kings and nations which are recited and it is a pleasure to listen to them. Some praise poems of kings and nations are recorded in books and they instil our culture in us when reading them. This means that a text is a product of language in use, implying that we use language to produce written or spoken texts.

According to Davies, quoting Halliday & Hassan (1976:1-2) a text is a semantic unit which has texture and has the purpose of communicating meaning. It is a unit of meaning because when reading a text we are searching for its meaning. Text is also referred to as a complete stretch of language, either spoken or written in which a communicative unit is defined through social and cultural functions. Halliday, quoted by Grabe & Kaplan (1994) defines text as language that is functional, implying language doing some job in some context, as opposed to isolated words or sentences that can be written on the chalkboard. Text is also referred to as a coherent piece of writing exhibiting both structure and texture, assignable to a single author or collaborating authors with clearly defined boundaries, marking the beginning and the end of writing. Grabe and Kaplan (1996:37) give an overall definition of text by defining text as a multidimensional construct which means that no undimensional analysis of text can offer an adequate interpretation of the nature of text. This implies that various dimensions as a whole constitute a text and no single dimension is adequate in itself. Those dimensions include rhetorical aspects of texts, text cohesion and coherence, communicative roles of texts and text types and their purposes which will be discussed below. I will conclude this by indicating the importance of text in language learning and teaching.



### **3.2.1 Rhetorical aspects of texts**

These include rhetorical functions and rhetorical patterns which play a vital role in text analysis. Rhetorical functions are referred to as the skill of writing in an effective way, they are communicative goals of the writer. Texts are described with reference to rhetorical functions such as persuasive, descriptive, expository and promoting functions. This implies that texts are written with these goals in mind, i.e. the writer must manage to express, persuade, expose or describe in a text. The writer thus uses his communicative goals to touch the interest of the reader in the text. Rhetorical functions focus on how to express oneself correctly or effectively in relation to the topic of the writing, the audience and the purpose of communication. This implies that if I want to promote something, my topic and my speech must be in such a way that the purpose of my communication reach my audience.

Rhetorical patterns are communicative devices for relating ideas in clauses or sets of clauses. They identify the acts, devices or means by which both general and specific social goals are achieved and they enable the reader to understand the text. They include cause-effect pattern where results of actions are indicated, comparison-contrast pattern where things are compared, problem-solving pattern where a problem is indicated and then a solution is given and argument-exemplification pattern where arguments are illustrated by examples.

### **3.2.2 Text cohesion and coherence**

Cohesion and coherence are the key elements in understanding a text because it is easy for a reader to grasp the meaning of a text which is written in a chronological order. Davies (1995) defines coherence as the structure of a text in which sentences are ordered according to a recognisable chronological sequence where there are clear linguistic links between sentences. This implies that coherence refers to the underlying semantic unit by which the reader perceives that propositions, actions or events fit together. Text cohesion refers to the grammatical or lexical relationships between the different elements of a text and it contributes to the coherence and texture of a text. Text coherence and cohesion are brought about by lexical cohesion which implies relations like collocation which implies the tendency of certain words to occur together e.g. fish and chips, equivalence which implies the relation of words being equivalent in reference or meaning to other words e.g. sette - sofa, opposition



which implies the relation of being opposite or opposed in meaning e.g. day and night and inclusion which implies the relation of one word being a part of a broader class e.g. Arts - Faculty. All these contribute to the overall meaning of the text.

### **3.2.3 Communicative roles of texts**

Texts play the role of communicating something to the reader and for this to be effective the writer must interact with the reader through the text. Use is made of different strategies to bring about communication in texts. These include textual units, move structure, choice of sentential initial elements, choice of verbs and register.

#### **3.2.3.1 Textual units**

Textual units contribute to communication in texts and they include interactive units which bring about interaction between the reader and the writer. Grabe and Kaplan quote Dillon (1983) who states that the interpersonal dimension of text could be understood in terms of five dimensions of stance, representing the relation of writer to the text and to the reader. Those dimensions include personal-impersonal, distance-solidarity, superior-equal, oblique-confronted and formal - informal. Informal units present information in a text and it is through that information that the writer interacts with the reader. Organizing units bring about linkage in a text and this gives text a chronological order. In this way the writer's communicative role will be achieved as readers identify the purpose of a chronological text.

#### **3.2.3.2 Cognitive Move Structure**

Here focus is on strategies suggested by Bhatia (1993) to communicate the purpose of the writing. According to him, the communicative purpose of a text is reflected in the interpretative cognitive structuring of the text which represent the regularities of organization in it. This aspect was discussed in 2.3.1 but here the emphasis is on the strategies used in the construction and understanding of the text to achieve the communicative purpose. Bhatia (1993) proposes using moves to bring about interaction between the reader and the writer. He uses sales promotion letter as an example. The writer in the first move



(establishing credentials) captures the mind of the reader by praising what he is promoting, through this move he brings the reader close to him. In the second move (introducing the offer) the writer convinces the reader by giving a clear explanation regarding his offer. Readers will only be impressed by the offer if they understand it fully. According to Bhatia (1993) use can be made of offering incentive move to persuade the consumer to consider the service introduced. The move of enclosing documents also supplies readers with full information without consuming much of their time. Soliciting response move initiates relation or strengthen the existing one. Use is also made of pressure tactics to push semi-decided customers to decide immediately. Ending politely move initiates or maintains relations. All these imply the efforts made by the writer to achieve his communicative goals through the text.

### 3.2.3.3 Choice of sentential-initial elements

Emphasis is on how the writer uses language for communicative purposes. Davies (1995:100) defines choice of sentential-initial elements as the writer's choice of elements in the first position in the sentence and is known as the theme of the sentence or the clause. The theme choice can make reference to the reader and his/her potential circumstances or interests. This arouses the reader's interest. It can also make reference to the writer or the text. There is also the choice of question form e.g. how do you see it? These choices offer the reader optional roles as potential clients.

### 3.2.3.4 Choice of verbs

Davies (1995:101) states that choice of verbs indicates interaction between the reader and the writer. The writer's goals are revealed through the choice of verbs of intention which can be followed by the infinite form of the verb e.g. to set out to show. Such verbs of intention indicate the writer's intention to initiate a dialogue with the reader. The writer's goal can also be revealed through the choice of future verbs e.g. will tell. Use is also made of persuasive verbs to create communication between the reader and the writer, e.g. shall. Use is also made of verbs referring to the mental processes of perception and thinking like think and verbal process like show.



### 3.2.3.5 Register

Register is defined in 2.2.4 and it is indicated here as it plays a role in creating communication within a text. It uses its aspects mode and tenor to define a text. This is indicated in that tenor implies the relationship between the reader and the writer. The writer indicates this interaction by using rhetorical questions and this involves the reader in the text. Use is also made of the 2nd person pronouns such as "you" to address the reader in the text. Mode which implies the way of producing the text also plays a vital role because it is through the written words, their chronological arrangement and how they are used that the writer communicates with the reader to achieve his/her purpose. How language is used in a text indicates the shared background knowledge existing between the reader and the writer. This shared background knowledge between them enhances communication.

## 3.2.4 **Text types and their purposes**

This implies that there are different types of texts and there are purposes behind those differences. Davies (1995) indicates features of texts which are used to describe differences in texts. Among those features, I will focus on the content, context, purpose, intended readers and textuality as factors contributing to different types of texts.

### 3.2.4.1 Content

According to Davies (1995), content implies the theme of writing, material contained in any piece of writing. Content selection is regarded as a basic consideration in writing. Content selection is influenced by the requirement of the syllabus, the criteria of interest and culture. This implies what the text is all about, it means that the writer must emphasise what can be suitable to readers in producing a text. It means differences in many texts depend on different cultures and interest among people. Texts can have cultural content, for example, a text on the fight between the relatives of the bride and of the bridegroom when **lobola** is received is only applicable to the Pedis. Some texts can have religious content, medical content, skin care content etc. In this case readers choose what to read according to their interest.



#### 3.2.4.2 Context

Davies (1995:89) refers to context as a source of written text in which the meaning of the text is clarified. This implies where the text comes from. For a text to be effective it is important that it reflects the context in which it is produced. This means that texts originate from different contexts and this plays a vital role in clarifying the meaning of the text. Texts will thus differ in meaning, depending on their different sources. For example, an indication that a text is extracted from the Bible identifies its source. Some texts can be extracted from cookery books, auditing books etc. The context of some texts cannot be explicitly stated but the reader can identify their context through language use. For example, a text which make mention of a minister, congregation, hymns, sermon reflects the church as its context.

#### 3.2.4.3 Purpose

Grabe & Kaplan (1996:209) refer to purpose as intentions and informational content the writer wishes to convey by the text. Texts differ, and this depend on what the writer wants to achieve for his/her audience. The audience is considered in the purpose of the text because what the writer wishes to convey depends on who the reader is. For example, letters can have different purposes depending on their addressees. Different letters can be written with the following different purposes: to recommend, apologise, request, acknowledgement of receipt of some articles, confirm, approve, apply for a job etc. The purpose of the text is achieved through rhetorical patterns and functions. For example, the rhetorical function, exposition is used when exposing a person, a product or whatever is necessary to be exposed.

#### 3.2.4.4 Textuality

Davies (1993:85) quotes Halliday and Hassan who state that a text has texture and that is what distinguishes it from something that is not a text. They also states that texts are characterized by the unity of their structure and unity of their texture. This implies that textuality is an aspect of a text and it plays a role in creating differences between texts. Textuality thus refers to characteristics of a text which indicates the expected structure of a



particular text, i.e. the required characteristics readers expect to find in a particular text. For example, the following structure is expected in the application letter in response to the advertised job: A short letter of application, CV, testimonials and certified copies of certificates. The same thing applies to a lesson plan following Outcome based approach. This is characterised by specific outcomes, Assessment criteria and resources in the beginning, followed by activities to be carried out to reach the targeted outcomes.

#### 3.2.4.5 Intended readers

Grabe & Kaplan (1996:207) states that audience is essential to the creation of text and the generation of meaning. Every writing is intended to be read by certain people for some particular reasons. It means writers write with readers in mind. Difference between texts also depend on to whom they are addressed as readers choose what to read according to their interest. For example, some texts are written with children in mind while others are written with adults in mind. Some texts are addressing people according to their different cultures. Some are produced according to people' status, writers thus produce texts to cater for different people. People thus read texts which suit their status. For example, the text named "classified" in "The Star" is suitable for educated and well to do people who need qualified employees, who qualify for the jobs advertised. Popular magazines like "Bona" and "Pace" are meant for ordinary people. Relationship between the writer and the reader contributes to differences among texts, e.g. A letter addressed to a known person differs from the one addressed to an unknown person.

### **3.2.5 The applicability of texts in language learning and teaching**

This implies the importance of texts in language learning and teaching. Following the communicative approach in language teaching and learning, language is taught and learned effectively through text analysis. This new approach encourages the use of grammar which can contribute to effective learning and teaching against Traditional and formal grammars which are not applicable to educational contexts. Martin and Rothery (1993) argue for the relevance of functional grammar which was explained in 2.2.3. This form of grammar focuses on nominal groups, classifiers, pointers, epithets, qualifiers and etc. in analysing how meaning is built in texts.



Cope & Kalantzis (1993:144) states that this grammar models language as a text oriented resource for meaning. It considers different kinds of meaning which can be looked from the context and grammar perspectives. From the context perspective the different types of meaning reflect register variables field, tenor and mode which were defined in 2.2.4. From the language perspective the different types of meaning organise the grammar and semantics of language into what Halliday calls metafunctions. This implies field which expresses ideational meaning, tenor which expresses interpersonal meaning and mode which expresses textual meaning. It is this relationship between organization of context and that of grammar that makes systematic functional linguistic such a valuable model for teachers. Teaching and learning language through texts help learners in language acquisition, this improve their language skills, make them acquire good communication skills and encourage interaction between the teacher and the learners. Understanding how meaning is constructed in texts will enable learners to understand texts, they will become critical in language use and thus analyse texts effectively.

### **3.3 GRABE AND KAPLAN'S THEORY OF WRITING**

To understand the nature of writing and writing development, it is important to understand how texts are constructed. This is achieved through text analysis. Emphasis here will be on text linguistic properties and the ethnography of writing advanced by Grabe and Kaplan (1996).

#### **3.3.1 Text linguistic properties**

Grabe and Kaplan (1996) propose linguistic features considered in text analysis. Those linguistic features are syntax, semantics, cohesion, coherence and lexicon. They refer to them as building blocks from which all texts are constructed. They are so related that one element is expressed in the other. The focus here is on looking at these text linguistic properties at different levels of text construction, this include lexical level, sentential level, textual level and interpersonal level.



### 3.3.1.1 Text analysis at a lexical level

The focus of text analysis at a lexical level is on lexicon which refers to our mental word list. Lexicon is the basic element of text construction and analysis. Words give rise to sentences and meanings of sentences depend on words used in the construction of that sentences. Text analysis at a lexical level implies that attention is paid on words in sentences and their meanings. Lexical entries used in text construction provide the basic meaning and inferencing. Grabe & Kaplan (1996:26) states that text analysis at a lexical level contributes to coherence, syntactic and semantic interpretation which will be discussed below. This is indicated by the fact that lexicon helps the syntactic component by providing sets of syntactically useful forms such as prepositions, articles, existentials etc. They also help in the generation of the syntactic structure of the sentence. The lexicon provides the semantic forms which represent the ideational context of a text. Pronouns help to bring about cohesion while inferences for example, contribute to coherent structure.

### 3.3.1.2 Text analysis at the sentential level

Texts are analysed effectively at sentential level. Emphasis here is on syntax and semantics which operate within the structural level of written clauses. The focus is on sentence structure and meaning. Grabe & Kaplan (1996:63) states that syntactic component involves types of phrasing, types of clause construction and clausal combination and the ordering of phrases and words within sentences. Sentence combining promotes syntactic facility i.e. it makes structural knowledge easy, it also make students aware of various construction types and their combinatorial possibilities. Syntactic analysis brings about the following developmental changes in texts: increased use of adjectives, increased use of sentence adverbials, increased use of relative clauses, increased use of passive etc. These developmental changes give learners better understanding of texts.

The semantic component gives meaning to words and phrases and interprets how the meaning of phrases combine to form meaningful interpretation of the entire clauses or clausal combination. It interprets the meaning of certain language parameters a writer uses to manipulate the text for various purposes. This is concerned with how the elements are



combined to form particular texts. Grabe and Kaplan (1996:77-78) identify the following as ways in which the functions of texts can be carried out. Those ways include:

- “Rhetorical intention where texts are constrained, by top level logical structuring of texts.
- Interactivity which indicates interaction between the reader and the writer.
- Referentiality implying references used in the texts.
- Suasion implying using features which signal a writer’s attempt to persuade.
- Text type which implies variation among different text types and how textual features combine to define such texts”.

Texts are thus shaped and constrained according to various purposes of the writer and this will clearly be seen in the next section.

### 3.3.1.3 Text analysis at the textual level

Emphasis here is on the analysis of text as a whole. This contributes to language understanding and increase learners’ vocabulary as they are exposed to what the genre is all about. Text analysis at the textual level focuses on the examination of text structure, the relation between sentences and this brings in coherence and cohesion of texts which were defined in 3.2.2. Coherence and cohesion in text structure enable the reader to construct a mental model of comprehension of the text being read. Grabe and Kaplan (1996:47) make mention of the following devices to describe functional arrangement of information in the text: “given-new relations, topic-comment relations, theme-rheme relations, topic-sentence structure and topic continuity”.

Use is also made of devices such as references, collocation, inferencing to connect the surface form of texts. They reflect both the communicative intentions and the choice made by the author in the structure used and in linear ordering of the text. Cohesion is crucial to any understanding of how texts are constructed. This coherent textual level leads to the functional use of texts which will be discussed below.



### 3.3.1.4 Text analysis at interpersonal level

The focus here is on dimensions along which text elements are functionally organized to create the text. This represents the lexical classes of words within the clause e.g. reflexives, suasive verbs etc. All these imply that understanding the structure and meaning of sentences contribute to better understanding of texts.

## **3.4 THE ETHNOGRAPHY OF WRITING**

Texts are analysed in conjunction with their style, purposes and recipients. This implies that the social and cultural settings of texts are considered. According to Grabe and Kaplan (quoting Cooper, 1979) the ethnography is attempted by asking the question who writes what, to whom, for what purpose, why, when, where and how. Emphasis in this section will be on the parameters of the ethnography of writing. This will be followed by a taxonomy of writing as it builds on the ethnography. Attention will be given to towards a model of writing, characteristics of a communicative approach to writing, application of a model of communication to writing and the importance of the ethnography of writing in texts.

### **3.4.1 The who parameter**

This is the first requirement of the ethnography of writing. The focus here is on the person who wrote the text because knowing the writer of the text enables the reader to understand the core of the text and its linguistic discourse. We look as to whether the writer is a beginner writer or a mature experienced writer. A mature writer is characterised by his/her skills of writing, his/her linguistic background which influence the writing. Immature inexperienced writer will always require editing and inspection. The writer may be experienced in a wide variety of writings or only in a narrow range of writings. For example, the writer may excel in reporting sports events only or he/she may be good in producing various texts like narratives, explanations, procedures etc. The writer may be a student expecting evaluation academically or a journalist who is paid for his/her job. For example, masters students writing their thesis are expecting evaluation from their promoters and journalists producing magazines like Bona, You and others are paid for their jobs. Skilled and unskilled writers will produce different writings, a skilled writer will learn from experience and



will thus be in the know of what is expected of him/her as a writer. It means that the writer's status, professionalism, personality, interest and background are reflected in the text. All these imply that the writer's persona, characteristics, social role and conventions govern his/her writing.

### **3.4.2 The writes parameter**

According to Grabe and Kaplan (1996:204) "writes" implies "action or process and it is used here to examine the linguistic nature of the text, the writing". We look at factors that compose the text, this implies that emphasis is on a theory of text construction which looks into the following questions:

- What are the linguistic parts of text construction and how do those parts work together?
- What are the linguistic resources?
- To what extent do linguistic features reflect some functional purpose in the writing?
- How do sentences link together to form a larger text if sentences are involved?
- How do we understand the notion of coherence?
- What part of this notion resides in the texts?

This parameter brings to light the uses of particular linguistic structures, transition devices, lexical choices and their roles in the text e.g. lexical choice reflects the writer's communicative purpose. It also clarifies the appropriate or inappropriate use of formal conventions like opening statements, external reference, stages in the sequencing of information structuring in terms of given-new information ordering, topic-comment arrangement and theme-rheme structuring indicated above. This indicates coherent which is important in every writing and enable the reader to follow the unfolding of the content chronologically, thus enhance understanding. This implies that emphasis is at the manner in which the writer manages to link sentences or paragraphs in a writing and this indicates creativity on the part of the writer. All these aspects were discussed under 3.3.1 where emphasis was on how texts are constructed.



### **3.4.3 The what parameter**

This parameter refers to the message of the text, the type of the contents of the text. This is discussed in terms of the content, genre and register. This implies that each genre has its specific content, written in a register which will reflect its form. The focus here is on how familiar is the content, this depends on the background knowledge of the author because people write effectively when they write about what is familiar, people also feel comfortable when they write about their own culture. Grabe and Kaplan (1996:205) look at this parameter along the following questions:

- What are the types of writing the writer typically engage in creating?
- What sorts of general background information does the writer need?
- To what extent is knowledge of specialised registers necessary for writing?
- How can we define a theory of genre?

To answer all these questions a theory of writing must consider a theory of world knowledge, a theory of genre and some specification of register.

The content refers to the background knowledge of the writer and this background knowledge is culturally derived. Background knowledge provides content and genre structure resource for writing because writers write more when they are writing about information with which they are familiar. Genres are discourse types that have identifiable formal properties, identifiable purposes and a complete structure. Register identifies the language with a particular purpose within a particular context, it includes the writing situation, writing strategies and the relationship between the reader and the writer which implies field, mode and tenor respectively. Register together with content knowledge and genre comprise social, topical and cultural resources which strongly influence writing.

### **3.4.4 The to whom parameter**

This parameter refers to the intended readers of the writing, the audience, because the message in the text is always directed to reach specific audience. This means that a writing



without readership is doomed to failure because without the audience, there will be no need to write. Grabe and Kaplan (1996) state that audience is the major aspect of writing because it is essential in the creation of the text and the generation of meaning. In this parameter attention is paid to the following questions:

- Who is the intended reader of the writing?
- Is the reader an abstraction?
- Is the reader invoked equivalent to the reader intended?
- Is the reader a known individual?
- If known, how close or distance is the reader?
- How much shared background knowledge exists between the reader and the writer?
- How much shared specific knowledge of a particular topic exists between the reader and the writer?

These questions influence the writing in that if the writer knows the reader, he/she will communicate freely. The reader also needs to be involved in the writing, the writer must talk to the reader and the reader's thoughts must be challenged in the writing. Response on the reader's side is possible only when he/she understand the text. The reader will understand the text if he/she knows what the writer is talking about. For example, in Pedi culture ritual ceremony for purifying the land will be understood by readers sharing the same culture with the writer. In such a text the reader will give inputs as he/she is familiar with the contents of the text.

The number of persons expected to read the text influence the text structure, e.g. a letter addressed to an individual or a group. The specific audience for a text may be the intended audience e.g. some texts are intended for the present generation while others are intended for future generation. Whether the writer has high status, equal or lower status than the reader will also affect the writing and this will be indicated by knowledge imposed by the writer and the manner in which it is imposed. Knowledge that a particular person will be a reader or a listener has an influence in a text, e.g. composing a poem to be recited in our cultural day, this will be culturally based as it will be delivered to people of my own culture. The extent of shared background knowledge also influence the writing e.g. writing for



readers who are familiar with current events in certain cultural contexts will allow the writer to anticipate general knowledge on the part of the reader. The extent of specific topical knowledge shared by the reader and the writer will influence the writing e.g. the use of common versus specialist terms will depend on the specific knowledge they share. The writing is shaped in such a way that it reflects the needs as well as the level of cognition of the audience, especially if the writer knows his/her audience.

### **3.4.5 The for what purpose parameter**

According to Grabe and Kaplan (1996) this refers to specific intentions and informational content the writer wishes to convey by the text. This implies that every writing has communicative purpose, there are goals to achieve in every writing and everyday language use. For example, through preaching the preacher is intended to help the congregation spiritually and reporting a soccer game the reporter has the purpose of informing the readers.

This is tackled along the following questions:

- To what extent is it possible to define purpose in a writing?
- Are there multiple purpose in every writing task?
- How does purpose interact with genre and audience? This is indicated in the fact that each written or spoken genre aims at reaching a specific audience. For example, a poem is recited to listeners while writers write for various purposes like apologising, denying, complaining, threatening, etc.

Grabe and Kaplan (1996) state that writing purposes will be interpreted and understood from certain linguistic, psychological and socio-linguistic principles which involve the following:

- Gricean maxims referring to the need to be informative, factually correct, relevant and clear and their systematically interpretable violations.
- Speech acts referring to specific features in the writing signalling speech acts by the writer and the degree to which they are negotiable.
- Conventions for conveying status, power, situation, intent and attitude.



- Predictability of cognitive structures.

All these are implicated in the writer's purpose and the ability of the reader to discern the purpose of the writing i.e they are related to the concept of genre and also independent of genre. This parameter is an independent dimension of writing separable from genre and audience because a person can write 2 texts to the same audience and in the same genre but each serving a different functional purpose. For example, 2 letter genres can be written to Department of African Language, the other one thanking them for helping me in my thesis and the other one inviting them to attend my graduation party.

### 3.4.6 The why parameter

This refers to what encourages the writers to write. It implies the underlying intentions or motives which may or may not be revealed by functional purpose. This can be represented by the extent to which the writer wishes to manipulate the reader to attend to the contents as the transparency for the reader is not attainable. For example, writing about the government giving a certain amount of money to girls who bear children before they are married and an indication of how such money is used by those girls for their own needs warn the government that this encourages girls not to discipline themselves but to continue living loose lives.

There are conditions in which the writer does not want to communicate fully. There are certain attitudes and notions which are difficult to convey in writing. Sometimes writers can write with the aim of hiding something from the reader and want the reader to recognise that. This can be done by using the following factors which enable readers to understand the writing materials. Contingent difficulty where use is made of technical terms: e.g. in Sepedi the term "**hlaba**" refers to illegitimate child. Modal difficulty where information is made inaccessible by using suspense. Tactical difficulty where the reader's understanding is limited by using certain phrases e.g. "**Madi phatleng**" in Sepedi is used among the elderly in case one is not properly dressed or sit in such a way that his private parts are exposed, helping him to fix himself without being recognised by boys as they can't understand this phrase. Ontological difficulty where use is made of language constraints in the text. This parameter is in fact communicating something to the reader. For example, if one discovers



that people do not know the correct procedure to follow in doing something, a genre can be written to direct such people.

### **3.4.7 The when and where parameters**

These parameters does not influence the writing. Grabe and Kaplan (1996) state that the context of here and now plays a much smaller and less role in the theory of writing. These parameters can help the reader in the analysis of text. For example, when the reader read a sermon, the reader will understand that it was presented or will be presented in a church and when the reader come across a lesson plan, the reader will understand that it is meant to be presented in a classroom. The where parameter indicates the context i.e. the source of the text and this plays a role in the clarification of the meaning of the text.

The time the writing was written depends on various circumstances and is relevant in the theory of writing. For example, a writing can be written during summer, during the first world war and this can help the reader in text analysis. Knowing where and when the writing was written cannot influence the nature of the writing.

### **3.4.8 The how parameter**

This refers to the theory of writing process and like the when and where parameters, this is not important in the ethnography of writing because whether use was made of a pen, type writer or computer have limited implications for the structure of texts. This is not closely related to the linguistic ethnography of writing i.e. the methods and processes used in producing a text are not considered when reading a text. This is an extra-linguistic element of the ethnography of writing. Grabe and Kaplan (1996) discuss this in relation to the following findings:

- Looking at the extent to which research inform us about important issues in the writing process, they discover that little research was done on writing processes, there are for example research done by Flower & Hayes and the one by Bereiter and Scandamalia.



- On the usefulness of models of the writing process they note that models of the writing process bring about the writing without which we will have no text to analyse.
- On the point of whether the writing process vary from culture to culture, this brings to light that there are various writing processes which differ from culture to culture. For example, in the most developed countries use is made of computers in writing while in underdeveloped countries use is made of pens.

On the point of the implication of various processing models (if they exist) for writing theory it is important to note that there should be many different processing models to cater for skilled and unskilled academic writers as some are still computer illiterate, they will thus prefer using pens.

### **3.5 A TAXONOMY OF WRITING SKILLS, KNOWLEDGE BASES AND PROCESSES**

The taxonomy of writing skills represents a way of organising the full range of information involved in the ethnography of writing. Grabe and Kaplan (1996) state that this is not just an alternative to the ethnography of writing but it builds on it. It builds on it in that it addresses the questions posed by Cooper, quoted by Grabe & Kaplan (1996) in tackling the ethnography of writing i.e. Who writes what to whom, for what purpose, why, when, where and how. This aspect focuses more on the communication between the writer and the reader. The taxonomy seeks to discover the setting, tasks, texts and topics of the written work by the writer. Grabe and Kaplan (1996:217-222) make mention of the following socio-cognitive skills which play an important role in writing:

- Educational settings for writing e.g classroom, library or office.
- Educational writing tasks e.g. lecture notes, letters, poems or plays.
- Educational texts used and produced e.g. textbooks, newspapers or magazines.
- Topic for academic writing e.g. Bibliographies or personal recounts.
- The writer's intentions, goals, attributions and attitudes e.g. willingness to be understood or writer's reinterpretation of the task.
- Linguistic knowledge e.g. knowledge of phonology and morphology, vocabulary or syntactic knowledge.



- Discourse knowledge e.g. knowledge on informational structuring.
- Sociolinguistic knowledge e.g. functional uses of written language.
- Further audience considerations e.g. reality of audience or number of audience.
- Knowledge of the world e.g. declarative, episodic or procedural.
- Writing process skills e.g. text-model production or goal planning routines.
- Writing process strategies e.g. summarizing, getting assistance or editing texts.

These skills imply that every writing has the author, content, audience, place and time, purposes and reasons and it is produced in a certain manner, it thus builds on the ethnography of writing and they lead towards a model of writing as they make the writing successful.

### **3.6 TOWARDS A MODEL OF WRITING**

This focuses on the communicative function of language. It answers the basic question asked in the introduction of towards a theory of writing i.e. what is writing? It thus indicates explicitly that writing is communication i.e. writers write with the aim of communicating something to the reader. Emphasis is on a model of writing abilities which primarily view writing as a communicative activity and attempts to account for the skills, knowledge bases and processes as they are used in the course of writing. It is these skills, knowledge bases and processes which make the writing successful. This implies that when a writer produce a text, it means he/she has something in mind which he/she wants to communicate to the reader. Model of writing includes characteristics of a communicative approach to writing and how communicative model can be applied to writing.

#### **3.6.1 Characteristics of a communicative approach to writing**

This aspect considers communicative act, communicative competence, four components of communication and linguistic skills accounted for by these components of communication as characteristics of a communicative approach to writing.



Communicative act implies how communication takes place in a piece of writing. This is indicated by the fact that the purpose of every writing is to communicate. Even if the writer is writing for him or herself, the writing will be used to communicate with others later. Even in case of the absence of anticipated reader and the writing is personal and private, the writer is regarded as a reader, this stresses writing as a communicative act.

Communicative competence implies the ability to use language appropriately in social situations and could be discussed in terms of four components of communication such as linguistic, socio-linguistic, discourse and strategic competence. Linguistic competence refers to mastery of grammar, vocabulary and pronunciation. Sociolinguistic competence implies points like how to begin and end conversation, how to address people and etc. Discourse competence refers to the ability to produce a unified written or spoken discourse that shows coherence and cohesion and which conforms to the norms of different genres. Strategic competence refers to how to organise a speech/writing in an effective manner and compensate for any misunderstanding or any other difficulty. Grabe and Kaplan (1996:224) argue for this by indicating ways in which these four components of communication can account for a person's linguistic skills. Those ways include:

- "Phonological/orthographical, morphological, syntax and semantic knowledge.
- Sociolinguistic awareness and rules of appropriate language use.
- Knowledge of the ways that discourse is sequenced and abilities to structure discourse effectively.
- Knowledge of skills and strategies that either enhance communication or repair miscommunication".

### **3.6.2 Application of a model of communication to writing**

This aspect focuses on how the model of communication can be applied to writing. Immediate communication takes place orally and this task brings to light strategies used by writers to transform verbal words into writing.



The first is the internal goal setting strategy which allows the language user to set goals and purpose for writing based on the contextual situation, internal motivations, performance attribution, motivate them by making the text familiar by using their world knowledge and see to it that there is interaction between reading and writing.

### **3.7 THE IMPORTANCE OF THE ETHNOGRAPHY OF WRITING IN TEXTS**

The ethnography of writing is important in texts because its purpose is to bring to the fore what need to be considered in text construction. Emphasis is on the explanation of writing. Writing involves the producers, audience, context and text. According to Grabe and Kaplan (1996) the ethnography of writing uses both non-linguistic and linguistic factors in explaining writing. Non-linguistic factors refers to factors independent of the linguistic domain of the text model, they indicate who is the author of the text, who are the audiences, where is the text written. Examples of non-linguistic factors include world background knowledge, reference, logical arrangement which contributes to coherence of the text, intention of the writer, situation of the text etc. Linguistic factors refers to factors dependent of the linguistic domain of text model and they are indicated in the text. They include choice of verbs, coherence, cohesion etc. All these need to be considered in text construction and through this, the ethnography of writing equips learners with a thorough knowledge of texts.

### **3.8 SUMMARY**

In this chapter different views of linguists regarding a definition of text were given. Attention was also paid to various dimensions which contribute to a definition of text as it is clear that no undimensional construct is adequate on its own to define a text. The focus was also on purposes behind differences among texts as it is clear that texts differ depending on for example, interest etc. This implies that before a writer can produce a writing, the starting point is in the internal goal setting where goal setting for writing is activated. In writing the writer must make sure that he/she reaches the goals set and the reader must understand what the writer wants to communicate through the text.



Another strategy is world knowledge component which is found in the verbal processing. This implies applying language competence in the text through grammatical, discourse, sociolinguistic competencies. Considering world knowledge make the text familiar to the reader and this result in successful communication as they both share the context of the text. This is done through shared linguistic discourse and sociolinguistic competencies. This equips readers with knowledge about their world.

Another strategy is the interaction between the reading and the writing processes. This implies that processes in writing must be used in such a way that they supplement the reading processes. This is done effectively by applying strategic competence which includes considering the interest of the audience, the purpose of the writing, writer's intentions and writing clearly with simple language. It is important to consider the interest of the audience, this brings about a successful text which involves the readers. Text written clearly with simple language enable the readers to understand it clearly, they will thus manage to identify the purpose of the writing and the writer's intention.

All these lead to a conclusion that in applying a communicative model to writing, readers must be introduced in the writing, who the audiences are, what the writer wants to achieve through that particular texts and etc. Text linguistic properties were discussed as they indicate how texts are constructed and analysed. This is followed by the ethnography of writing which indicates aspects to look for in analysing the text. The parameters of the ethnography of writing enable readers to understand what writing is, for example, that it has a writer, addressed to audiences, has context from which it is derived, has purposes to fulfil etc. Readers will thus understand the requirements of text production and analysis from this discussion.



## **CHAPTER 4**

### **AN ANALYSIS OF BONA MAGAZINE TEXTS IN SEPEDI**

#### **4.1 INTRODUCTION**

In this chapter five (5) sports articles from different Bona Magazine translated to Sepedi will be analysed. In the beginning of the chapter, properties of the writes parameter will be explored as they form the central part of text analysis in this study. This is based on the question: "Who writes what to whom, why, for what purpose, when, where and how" (Cooper, 1979 quoted by Grade and Kaplan). These include the following:

- text cohesion which is indicated by the use of references, collocation, equivalence, opposition, inclusion, conjunctions, demonstratives and repetition.
- text coherence which is indicated by the use of non-linguistic bases of coherence, relevance, elements of subordination and co-ordination and rhetorical patterns within coherence. These aspects are looked into in the articles mentioned above to see how they contribute to text coherence.
- the lexicon which includes choice of sentence-initial elements used by the author to interact with the reader and the choice of verbs and nouns used by the writer to communicate his/her purpose.

This will be followed by cognitive move structure which demonstrates strategies used by the writer to achieve his/her communicative purposes. All the above-mentioned aspects will be applied to the sports articles from Bona Magazines in order to examine how text analysis can contribute to language learning and teaching.

#### **4.2 PROPERTIES OF THE WRITES PARAMETER**

##### **4.2.1 The writes parameter**

"Writes" implies action or process and it is used here to examine the linguistic nature of the text, the writing. Emphasis here is on the manner in which the writer manages to link



sentences or paragraphs in a writing. We also look at how creative the writer is. The rhetorical patterns and the opening statements of writing are explored. Linguistic elements in text construction help in the interpretation of other factors in the writing situation such as audience consideration, writer's purpose, the writing content and the genre required by the task.

#### 4.2.1.1 Informational structure

This looks at what language does and how people use it in various ways to achieve various purposes. It describes the functional arrangement of information in texts. It leads to insight about the structuring of texts and writing development. It includes aspects of research on informational structure from a functional sentence perspective. It is an analysis of the relationship between the structure and the meaning of the text. This includes given - new relations, topic-comment analysis, theme rheme relations, topical structure analysis and topic continuity.

#### **Given-new relations**

Given information is referred to as information that has already been mentioned. Language is thus used in such a way that the reader can be able to identify new information that is present, e.g. in the following sentence: These days HIV victims are given papers indicating pills and dosage called prescription. A prescription is written out by a doctor. The first occurrence of "prescription" is introduced as new information. The second occurrence of "prescription" is the given information and this is indicated by the use of "a".

Here given and new information are specifically examined. This approach differentiates given information from topic on the basis that given information must appear in the prior discourse and given information does not have to be limited only to the discourse topic. Organisation of given information before new information makes the text more readable and memorable. Unused and brand new information, inferable and containing inferable fall under new information. Given information can be indicated either explicitly by the prior text or by referring to the situation e.g. You should know this.



### **Topic - comment analysis**

This refers to what the sentence is about. Topic identification for particular sentences requires more interpretation and intuition so that the topic should be relevant to those particular sentences, e.g. In the following sentences: Abuse. Abuse implies making bad use of someone. Abuse is the topic and the comment is what is said about abuse. Given information is thus used as a further explanation of the topic.

### **Theme - rheme relations**

Theme serves as a point of departure in a structure whilst the rheme represents further explanation of the theme. This implies that theme is the first mentioned phrase which occur simultaneously with the subject or topic of a sentence. In the following sentence: Unemployment is a state where people have no jobs. The word unemployment is a theme and its embedded statement serve as a rheme because rheme explains a theme.

### **Topic - sentence structure**

This implies using topic comment analysis to examine written text and discourse simplification. This looks at the relations between the topic of discourse, the topical subject of a sentence, the syntactic subject and the initial sentence element. The aim here is to isolate the topical subject of a sentence and then to examine the patterns of progression which the topical subjects form in text.

### **Topic continuity**

This focuses on the function of topic development in the discourse. Givon (1983, 1985) quoted by Grabe & Kaplan (1996) treats topics as noun phrases which receive continuous mention throughout the discourse. This provides a specific agenda for examining how information continues and how topics are maintained in a discourse.



### **4.2.2 Text cohesion**

Text cohesion is a device used to connect the surface form of texts. Aspects used to identify cohesion include reference, collocations, equivalence, opposition, inclusion, conjunctions, demonstratives and repetition. These aspects reflect both the communicative intentions and the choice made by the author in the structures used and in the linear ordering of the text. Text cohesion provides good understanding of the text.

### **4.2.3 Text coherence**

Coherence refers to the underlying relations that hold between assertions and how these assertions contribute to the overall discourse theme. There are non-linguistic source of coherence interpretation which is brought about by the writer's relation to it, the reader's assumed knowledge and the subject matter. This is also brought about by the reader's interpretive system where use is made of bridging inferences. It is also brought about by conventionalized knowledge and sequence which a reader will be able to call upon to impose a coherent frame onto a message. Text coherence is achieved by looking for similarities between the message and the knowledge one already has and then make connections. Coherence is also brought about by relevance whereby a text is compared to other information, resulting in the creation of new information, the contradiction of old information or the confirmation of the information. The text on its own influences the coherence interpretation constructed by the reader. Coherence is examined in terms of subordinate, coordinate and superordinate units and the rhetorical patterns. It enables the reader to constructs a mental model of comprehension of the text because it is easy to understand a coherent text as sentences are ordered according to a recognisable chronological sequence.

### **4.2.4 The lexicon**

This refers to mental wordlist and it is the most important aspect of cohesion. For the syntactic component the lexicon highlights preposition, articles, existentials and etc. The lexical entries of specific words include syntactic information for the generation of the syntactic structure of the sentence. Davies (1995) makes mention of language choice as a



reflection of communicative purpose. This implies that it is the language in the text that tells us about the functions of the text. This includes choice of sentence-initial elements and choice of verbs.

#### 4.2.4.1 Choice of sentence-initial elements

This refers to the writer's choice of element in the first position in the clause and is known as the theme of the clause. The theme choice can make reference to the reader and his or her potential circumstances and or interests. It can also make reference to the reader or the text e.g. by making use of "you" or "this book". There is also the choice of question form e.g. How do you see it? These choices offer the reader optional roles as potential clients.

#### 4.2.4.2 Choice of verbs

This indicates interaction between the reader and the writer where verbs may refer to the mental processes of perception and thinking, e.g. hear, think and to verbal processes e.g. tell and show. The writer's goals can be revealed through the choice of verbs of intention which can be followed by the infinitive form of the verb e.g. sets out to show or through the choice of future verbs, e.g. will tell. Some verbs can describe actions or states e.g. uses, runs. Such choices reflect the writer's intention to initiate a dialogue with the reader.

### **4.2.5 Cognitive move structure**

Cognitive move structure helps to drive home the writer's points. Use is made of different moves depending on the contents of the texts under analysis. Various moves are used in sports articles and they include the following: Discouraging negative comments as they affect the play, i.e. players, the coaches, spectators and everybody involved in the play. Guiding sports media how to become competent sports reporters. Fighting against gender discrimination in sports indicating that perseverance is the mother of success as there are problems in life but those who succeed are those who persevere. Encouragement to players to do their best in their play.



### 4.3 ANALYSIS OF ARTICLE NO. I: (MANTŠU A GO HLABA) WORDS THAT HURT

The parameters of the ethnography of writing which were discussed in the previous chapter are now going to be applied to different articles. The writes parameter which form the central part of this chapter will be discussed at the end of every analysis.

#### 4.3.1 The who parameter

Emphasis here is on the characteristics of the author, whether the writer is a beginner, skilled or a mature experienced writer. This text is written by Bongani ka Lukhele and Collin Mitchell. They are skilled and experienced writers because the text is published in Bona Magazine for public audience. Work published for the public need to be well planned and well presented, so is the article under analysis. The fact that it is written by skilled and experienced writers is supported by the fact that Bongani Ka Lukhele and Collin Mitchell are sports journalists with writing skills. Writing skills in this article include the use of pictures, headlines, captions, direct words from horses' mouths and language used and this lead to better understanding of the text.

In this article there is a picture of the Coach Queiroz displaying dissatisfaction, unhappy faces of other coaches and Mbulelo in the field. These pictures denote the headline and the caption of the article. "**Mantšu a go hlaba**" (Words that hurt). Examples of words from horses' mouths include those of Victor Bondarenko and Neil Tovey, all indicating that negative criticisms has negative effects on the players, e.g. "**Polelo tše mpe di šarakantšha babapadi le mohlali**" (Negative criticisms affects the morale of both players and coach) said Bondarenko.

Use is also made of idiomatic expressions to show clear knowledge and understanding of the language. When indicating that it is better to be far from corruption so that it will not affect you use is made of the following idiom: "**Sehlare sa muši ke go o tlogela**" (If you can't take the heat, stay out of the kitchen). When indicating the possibilities of BafanaBafana winning, the writers compare this possibility with the obvious presence of snow on Durban beachfront. This is indicated in the following sentence: "**Ge go thoma go ba molaleng**



**gore BafanaBafana e na le monyetla kudu go thopa sebjana sa Afrika ...**" ("Then, when it became more and more obvious that BafanaBafana had as much chance of winning the Africa Cup as there was of snow falling on Durban beachfront").

#### 4.3.2 The what parameter

Attention here is on the type of the content, the genre and the register of the text. This implies the message of the text. The contents of the "Words that hurt" is about negative comments and criticisms by the media which affect the players and the coach. This is indicated by the headline in the beginning of the text i.e. **"Naa ke kgašo ya go ngena moko yeo e diretšego gore BafanaBafana ba hlolwe Mali?"** ("Did negative media coverage cause BafanaBafana to lose in Mali?"). This rhetorical question implies that this affected players. The contents indicate the background knowledge of the writers. In this text there are indications that the writers know about soccer writers of days gone by who were not making things difficult for players. The contents of this text indicate what normally happen among people i.e. not supporting one another but discouraging and criticising one another. It is known worldwide that people are not always satisfied with the game, they may complain about players or the coach. This is a narrative genre as it explains how negative comments affect the play. It is a written genre published in Bona magazine targeting the public. It is thus a formal register.

#### 4.3.3 The to whom parameter

It is indicated that this refers to the intended readers of the article who are essential in the creation of the text and the generation of meaning. This article is addressed generally to Bona readers and not a particular individual. It is addressed to South African audience who are aware of what is taking place in sports, where the media make negative comments about players and the coach which in turn affect the players, the coach and even the spectators. This is indicated in the following sentence: **"Bjalo BafanaBafana ba loba bathekgi"** (Now BafanaBafana are playing to empty stadiums"). This implies that because of the negative comments of the media, people are no longer motivated and interested in supporting BafanaBafana.



#### 4.3.4 The for what purpose parameter

This refers to the functional purpose, the specific intentions and informational content the writer wishes to convey by the text. Attention is on what motivated the writer to produce the text. This text is characterized by multiple purposes in that the writer describes effects of negative criticisms on the players and the coach. It also exposes nepotism in that sports reporters seem to report without appropriate knowledge and skills of reporting. This is indicated in the following sentence: "**Ga se ya ka ya ba baraloki ...**" ("They've never played game in their lives"). This implies that they don't qualify to be sports reporters as experience is required in every post these days.

#### 4.3.5 The why parameter

Here we see the writer's underlying intentions or motives which can be transparent or hidden. This text is written with the motive of appealing to the media to support the team, to show the media the danger of negative criticism, to show the government the danger of employing people who don't know the game to be reporters as they will not report as they should. This is indicated in the following sentence: "**Ke badile ka moraloki papadingtsoko yo a bego a se gona ka lepatlelong**" ("I've read about a player in a particular game who wasn't even on the field").

#### 4.3.6 The when, where and how parameters

As it is indicated in the previous chapter that these parameters play less role in the theory of writing, little will be said about them. The text on "Words that hurt" is a contemporary writing which reports what is happening in sports presently. The where parameter clarifies the context of the article, this is supported by the fact that this article is written in a South African Magazine called Bona. The fact that use is made of computers in the production of this article indicates the how parameter. These three parameters cannot influence the nature of the writing and are not closely related to the linguistic ethnography of writing.



### 4.3.7 THE WRITES PARAMETER

#### 4.3.7.1 Information structure

##### **Given and new relations**

The headline "**Mantšu a go hlaba**" ("Words that hurt") is a given information which attracts the readers to the text. It enables the reader to identify new information in the text. New information in this text is identified as all words that hurt in the text, all words that affect the coaches, players and all who are interested in the game e.g. Questions by the journalists: "**Naa Queiroz o a swanela go hlahla lehlakore la rena?**" ("Is Queiroz fit to coach our side?"). This will affect him as this implies that he is not trusted and supported as a coach. Again, the proclamation "**Queiroz a a rakwe!**" ("Queiroz must go!") is the indication that he is not supported. In the sentence: "**Naa go na le semorafe sehlopheng se?**" ("Is there racism in the squad?"). This will disturb those who were responsible for selecting players. In the sentence "**Go tloga go ba dinkgwete ya ba mafeela**" ("Heroes to zeroes"). These words belittle the team. All these statements discourage the people affected and it hurts to discover that people are not supporting you. The fact that words that hurt must be hidden to players is given information which is indicated by various sentences and phrases throughout the text e.g. "**... di na le seabe kudu thalokong ya bona**" ("... has an effect on their performance"). This makes readers to anticipate strategies of hiding such words from the players and how such words can be hidden from players because of their detrimental effect is regarded as new information. It is indicated that this can be done by banning players from reading papers.

Given information is explicitly stated in the headline "**Mantšu a go hlaba**" ("Words that hurt"). This supplies the readers with clear understanding of the text as the reader will anticipate unpalatable and unacceptable words as words that hurt. Given information is also indicated by referring to the situation as in the following sentence: "**... Danny Jordaan, o bolela gore bothata bjo bo aparetše lefase ka bophara**" ("Danny Jordaan points out that this problem happens all over the world"). "This" here refers to information mentioned earlier, i.e. the problem of the media destroying the team instead of building it. Arrangement



of given information before new information makes the text more understandable. This is clearly indicated in phrases like Heroes to zeroes, rhetoric questions like: Is there racism in the squad and calling for the coach's resignation. These are new information preceded by given information ie. Words that hurt.

### Theme-rheme relations

It was stated earlier that theme is the point of departure while rheme is the further explanation of the theme. In the following sentence: **"Polelo tše mpe di šarakantšha babapadi le mohlahli"** ("Negative criticisms affect the morale of both players and the coach"), negative criticism is the theme while the rest of the sentence is the rheme as it indicates the effect of negative criticisms to players and the coach. Again, in the sentences: **"Polelompe tša go senya di bolaya moya wa sehlopha"** **"Di bolaya boitshepo le gona di ka ntšha babapadi ka dihlopha tše pedi"** ("Destructive criticisms break down team spirit"). They demoralise players and can cause a split in the camp. Destructive criticism is the theme and its effect which is to break down team spirit, the fact that they demoralise players and cause a split in the camp is the rheme. In another sentence: **"Dikanegompe di direla gore lefase le furalele sehlopha goba mohlahli"** ("Negative stories turn the nation against the team or the coach"). Negative stories is the theme while the rest of the sentence is the rheme. Again, in the sentence **"Mošomo wa boraditaba ke go akaretša ditaba ka ntle le go leka go huetša babadi gomme ba tlogelele babadi go ahlola ka bobona"** "The role of the media" is regarded as the theme while the rest of the sentence is the rheme. In the sentence: **"Kgopolo le menagano ya leago di ka thuša, kudukudu ge sehlopha se le kgole le gae"** "Positive thoughts and positive minds can help especially when the team is far away from home". The phrase: "Positive thoughts and positive minds" is the theme of the sentence while the rest of the sentence is the rheme. Lastly in the sentence: **"Ga go na tshepo bokgoning bja bagaši ba Afrika Borwa"** "The quality of soccer journalism in South Africa is hopeless". The phrase: "The quality of soccer journalism in South Africa" is the theme of the sentence and the fact that "is hopeless" is the rheme of the sentence.



## Topic-comment relations

The topic is the heading or the subject and the comment is what is said about the topic. In the sentence: "**Boradipapadi ba ngenne sehlopa se ka go hloka tsebo ga bona, le ka go išwa ke babogedi ba goeletša gore mohlahli a rakwe**" "Sports writers confidently condemned the team to death by incompetence and in the name of the fans called for the coach's resignation or expulsion". The phrase: "Sports writers confidently condemned the team to death" is the topic of the sentence. An indication of how the team is condemned to death is regarded as the comment. Again in the sentence "**Sehlopha sa bosetšhaba ke lefa le swanetšego go nošetšwa, la šireletšwa la hlohloetšwa ke setšhaba ka moka**" "A national team is an asset which should be nurtured, protected and cherished by all the people of a country". The phrase "A national team" is regarded as the topic and all that is said about it is regarded as the comment.

## Topic structure analysis

Emphasis here is on various sub-topics and captions that support the main topic. In the text under analysis the main topic which is "Words that hurt" is supported by the following sub-topic and captions.

- **"Mafula a go satwa le go nyefolwa"** "A barrage of criticisms".
- **Go satwa le go nyefolwa gwa ba gobe mo e ka rego nkabe di sa gatišwe** "Criticism became so harsh it is a wonder the paper it was printed on didn't curl up and dissolve".
- **"Ba ngenne sehlopa"** "Condemn the team to death".
- **"Ditshato tše kaaka tša phatlalatša"** "Severe public criticisms"
- **"Polelo tše mpe"** "Negative criticisms.
- **"Polelompe tša go senya"** "Destructive criticism".
- **"Dikanegompe"** "Negative stories".
- **"Nhla tše mpe"** "Negative comments".

All these are words that hurt which affect the play.



## Topic continuity

This refers to noun phrases which receive continuous mention throughout the text. Here use is made of different phrases to imply "Words that hurt" which is the topic of the text. Those phrases include negative criticisms, destructive criticisms and negative comments. The effect of words that hurt is mentioned throughout the text. This is indicated in the following phrases:

- **"di bolaya sehlopa"** "harms the team".
- **"se na le seabe se sebe"** "has negative impact".
- **"seabe se sebe"** "negative effect".
- **"di bolaya moya wa sehlopa"** "breakdown team spirit".

The fact that the media must support the team is mentioned continuously in the text as in the following phrases: **"go aga sehlopa sa bosetšhaba, e sego go se fediša"** "to build the national team, not destroy it". "... **go nošetšwa, la šireletšwa la hlohloetšwa ke setšhaba ka moka**" "... be nurtured, protected and cherished by all the people of a country".

### 4.3.7.2 Text cohesion

Here attention is on how words are selected and how they contribute to the overall function of the text. Emphasis is also on the relation between words which create meaning and establish links and connections across sentences. This contributes to the coherence and overall texture of a text. In this article use is made of lexical cohesion devices which include relations like reference, collocation, equivalence, opposition, inclusion, conjunctions, demonstratives and repetition to indicate cohesion.

## Reference

Here cohesion is indicated by using pronouns related to the names of the character to whom they refer. This is indicated in the following sentences from the text:



"... **ge Queiroz a lokolla maina a baraloki ba sehlopa sa gagwe**".

"... When Queiroz announced his team in December ...". the pronoun "his" (**gagwe**) refers to Queiroz.

In another sentence: "... **go be go bonala ba se na kgahlego ya go ba le dibapadi tše dingwe Mali**". "... Much was made of the notion that they were unwillingly joining the rest of the players in Mali ...". The pronoun "they" (**ba**) refers to Sean Barlett, Siyabonga Nomvete and Hans Vonk. Use is also made of "it" (**se**) and "them" (**ba**) in the following sentence: "**Se se ba thatafaletša go hlokomela le go ipheleletša go seo ba se dirago**". "It makes it harder for them to perform well". "It" (**se**) refers to the point of being criticised and "them" (**ba**) refers to the players and the coach. In another sentence use is made of "he" (**o**) referring to Victor Bondarenko, the coach of high-flying Moroka Swallows who declares the effect of negative criticisms on the players. Use is also made of reference markers to indicate cohesion. This is indicated in the following sentences: "**Hlogotaba tše bjalo ...**" "Headlines like this ..." "this" (**tše**) referring to what was said earlier e.g. "Bring back Masinga and Moshoeu". In another sentence: "... **Mogopong wa Afrika wa boditšhaba kua Mali mathomong a ngwaga wo**" "... at the Africa cup of Nations in Mali earlier this year", "this" (**wo**) refers to the year 2002 as the Bona Magazine from which the article in analysis is extracted is the 2002 edition. Again in the sentence: "**Ge re le Mali, se sengwe le se sengwe seo se ngwadilwego ka bona mo ba be ba se botšwa**" "In Mali, every report written here about them ..." "here" (**mo**) refers to Bona soccer report. In another sentence: "... **fela ba dutše moo ba tšweletša nhla tše mpe ka bokgoni bja babapadi**" "... yet they sit there and make negative comments on players", "there" (**moo**) refers to press boxes. In the sentence: "**Seo sa ba le seabe go bapaleng ga bona**" "That naturally had a negative effect on their play" "that" (**seo**) refers to giving feedback to players about negative criticisms about them as indicated in the newspapers. "Their" (**bona**) refers to players.

## Collocation

Collocation is identified as "pride and distinction" (**ka boikgantšho le bokgoni**) in the following sentence: "**Ba hloka go thekgwa ke setšhaba gore ba tle ba emele naga ka**



**boikgantšo le bokgoni bja godimo** "They need the support of the nation behind them if they are to represent the country with pride and distinction". This collocation is used to indicate that if given moral support, the national team will do their best in representing their country.

## Equivalence

Equivalence is indicated in many instances throughout the text e.g. **"papading"** "at the game" in the following sentence: "Sometimes I read a newspaper report and I ask myself if the reporter was actually at the game" **"Nako tše dingwe ke re go bala pego ya papadi ka ipotšiša ge e le gore mmegi o be a le gona papading"**. The phrase "at the game" **"papading"** is equivalent to "on the field" **"lepatlelong"**. "I've read about a player in a particular game who wasn't even on the field". These two phrases both imply "in the soccerground". There is also the word "play" in the following sentence: **Seo sa ba le seabe go bapaleng ga bona** "That naturally had a negative effect on their **play**", which is equivalent to **"performance"** in the following sentence: "... **tšeo babapadi ba di kwago goba ba balago ka tšona ka bona di na le seabe kudu thalokong ya bona**". "... What players read and hear about themselves" definitely has an effect on their performance". Both these words imply the action of the participants during the game. The word **"Senya"** "damage" in the following sentence: **"Go sego bjalo ba hlola tshenyo ..."** "... Or they can do a lot of damage to a player" is equivalent to the word "harm" in the following sentence: **"... di lebantšhitše batho ba tee di feleletša di bolaile sehlopa"** "... directed at particular individuals harms the team in the long run". These words imply the detrimental effects negative criticisms have on players. The word **"Sehlopa"** "Squad" in the following sentence: **"Go kgethilwe feela babapadi ba bane tikologong go bopa sehlopa sa ba 22"** "... players were selected for the 22 man squad ..." is equivalent to **"National team"** **"Sehlopa sa boditšhaba"** in the following sentence: **"Sehlopa sa boditšhaba ke lefa ..."** "A national team is an asset ...". "Squad" **"sehlopa"** and "National team" **"Sehlopa sa boditšhaba"** refers to players selected from different clubs to form BafanaBafana. **"Khuetsšompe"** "Negative impact" in the following sentence: "... **feela di na le khuetsšompe babapading**" "but it can have a negative impact on the players", is equivalent to "Negative effect" in the following sentence: "... **ka baka la khuetsšompe ya tšona go**



**bona** "... because of the negative effect it has on them". Negative impact and negative effects thus denote detrimental results criticisms have on players. The phrase "**bagaši ba dipapadi**" "Sports journalists" in the following sentence: "... There are some very good sport journalists around" "**Go na le babegi ba maemo a godimo**", is equivalent to soccer writers "**boraditaba ba dipapadi**" in the following sentence: "**Mehleng ya kgale re bile le boraditaba ba dipapadi ...**" "In days goneby we had some really fine soccer writers...". Sports journalists and soccer writers refers to sports reporters. In the same sentences the phrase "very good" in the first sentence is equivalent to "really fine" in the second sentence. These phrases "very good" and "really fine" imply sports writers who report positively.

## Opposition

Opposition indicates lexical relationship in the text and this contributes to text cohesion. In the sentence: "Our media should close ranks with the coach and help to build the national team, not to destroy it. "Build" "**aga**" is opposed to "destroy", "**bolaya goba fediša**". "**Theto**" "Praise" in the sentence: "Look, we don't need media that praise the national team all the time ..." is opposed to "condemn", "**Ngena moko**" in the sentence: "Sports writers confidently condemned the team to death ..." . The word "positive" in the sentence "Positive thoughts and positive minds can help ..." is opposed to negative as in the sentence: "Negative stories turn the nation against ...". The phrase "A once off article" "**Sengwalwa sa go tla ga tee**", implying an article produced once after a long time is opposed to "a series of article: "**Motwetwetwe wa dingwalwa**". The word "Simply" "**ga bonolo**" in the sentence "... that doesn't simply happen", implying that it is not easy for BafanaBafana to win all the time is opposed to "difficult" "**bothata**" as in the sentence: "They never made things difficult for players, implying that soccer writers of the old were not hindering players' performance through their comments.

## Inclusion

In the text inclusion is indicated in "football" which is included in "a game". "Football" "**kgwele ya maoto**" is indicated in the sentence: "But lots of guys who sit in the press boxes know nothing about football". "Game" "**papadi**" is indicated in the sentence. "They've



never played a game in their life. Here "game" **"papadi"** includes "football" **"kgwele ya maoto"**. The word "squad" **"sehlopa"** in the text include "players" **"babapadi"**. "Squad" is indicated in the sentence: "Is there racism in the squad?" . "Squad" thus include players selected from various teams to form the national soccer team i.e. BafanaBafana.

## Conjunctions

Conjunctions are used to provide links in sentences. Use is made of various conjunctions in the following sentence: **"Boradipapadi ba ngenne sehlopa se ka go hloka tsebo ga bona, le ka go išwa ke babogedi ba goeletša gore mohlahli a rakwe"**. "Sports writers confidently condemned the team to death by incompetence and in the name of the fans called for the coach's resignation or expulsion". The coupling conjunction "and" **"le"** thus links two ways through which sports writers condemn the team to death, i.e. their incompetence and their proclamation of the coach's resignation. Another coupling conjunction "or" **"goba"** is used in this sentence to indicate the coach's resignation or expulsion. Use is also made of the prepositional conjunction "by" **"ka go"** to complete a syntactic structure of the discourse "by" **"ka go"** in this sentence is used to complete this sentence, by indicating the way in which sports writers condemn the team. Use is made of qualifying conjunctions which link the sentences involved. This is indicated in the following sentence **"ka gore se se hlola šireletšo ye e fošagetšego"**. "... because this creates a false sense of security". The conjunction "because" **"ka gore"** gives the reason why a national team need not be praised always, thus unite the point of not praising the team always and the reason behind this. Again in the sentence: "... **gore ba tle ba emele naga ka boikgantšho le bokgoni bja godimo**" "... if they are to represent the country with pride and distinction. "If" **"gore"** links the idea of supporting the team and that of performing well.

## Demonstratives

Demonstratives are used in the text to refer to the point mentioned previously and they are also used to avoid repetition of what was mentioned previously. In the sentence: "Headline like this" **"Hlogotaba tše bjale"**. Again in the sentence: "... **Se se hlola šireletšo ye e**



**fošagetšego**" "... this creates a false sense of security". "This", "**se**" and "**tše**" point to headlines made previously and also to the point of the media praising the national team all the time. "There" "**mola**" is used to refer to press boxes mentioned earlier. This is indicated in the sentence: "... Yet they sit there and make negative comments on player's abilities". "These" "**tše**" is used to refer to techniques mentioned earlier. This is indicated in the following sentence: "**ke tla tšea tše kaone go tše ka moka**" "I'll take the best from each of these", implying techniques obtained from travelling, watching tapes and looking at different techniques.

### Repetition

Repetition is used to emphasise the idea. A call to return certain players is indicated by the repetition of the phrase: "Bring back" "**bušang**" as in the following sentences: "Bring back Jomo Sono and Clive Barker, Adieu, Queiro". "Bring back Masinga and Moshoeu". The idea of the negative effect of the media on players is repeated in the following sentences: "**Tše babapadi ba di balago goba ba di kwago ka bona di na le khuetšo papading ya bona**". "What players read and hear about themselves definitely has an effect on their performance. "**Se se ba thatafaletša go hlokomela le go ipheleletša go seo ba se dirago**". "It makes it harder for them to focus and perform well".

"**Di na le khuetšompe ya tšona go bona**".

"It can have a negative impact on the players".

"**Polelompe tša go senya di bolaya moya wa sehlopa**"

"Destructive criticisms breakdown team spirit".

"**Di bolaya boitshepo papading**".

"It demoralise the play".

The idea of sports writers knowing nothing about football is repeated in the sentence: "... and also how uninformed some writers really are". It means the fact that they know nothing about football implies that they are uninformed. Again the idea presented in the sentence: "But the world didn't come to a standstill" "**Feela dilo di ka se eme**" is repeated in the following sentence: "**Lefase le ka se eme**" "And the world is not going to stop ..." implying that things will go on as usual even if BafanaBafana can loose.



#### 4.3.7.3 Text coherence

Here attention will be paid to the non-linguistic bases of coherence, relevance, inferences and the elements of subordination and coordination. All these contribute to the overall sequence of the text.

#### **Non-linguistic bases of coherence**

The text in discussion is coherent, this is indicated by the fact that the writer is involved in it, the reader can apply his/her previous knowledge to it and it has an established theme. The established theme of our text is warning against negative criticisms which disturb sports. This is indicated by the fact that the whole article is about negative comments, their effects and how they can be avoided. The writer's involvement in the text is indicated in the fact that they present what affects them. This is indicated in the following sentence: **"Bahloholetši ba kgwele ba maemo a godimo ba Afrika Borwa ba dumela gore tšeo babapadi ba di kwago goba ba balago ka tšona di na le seabe kudu thalokong ya bona"**. "South Africa's top soccer coaches all agree that what players read and hear about themselves definitely has an effect on their performance". The text also abounds in coaches's words supporting this e.g. Victor Bondarenko says: **"Polelo tše mpe di šarakantšha babapadi le mohlali, se se ba thatafaletša go hlokomela le go ipheleletša go seo ba se dirago"**. "Negative criticisms affect the morale of both players and the coach, it make it harder for them to focus and perform well". Other coaches like Clive Barker and Muhshin Ertugal voice out their concern in this regard. The reader's application of his/her previous knowledge to the text is indicated by the fact that he/she will thus understand that poor performance and failure in sports result from criticisms by the media. This contributes to coherent of the text.

This text is written in such a way that it is chronological with headlines and pictures supporting the contents of the text. This is indicated by pictures of unhappy and disturbed coaches. As the text unfolds, words that hurts and their effects are indicated paragraph by paragraph, thus giving the text a coherent structure. Paragraphs are linked in such a way that they give a clear picture of the situation in sports. Words that hurt e.g. **"Kgoeletšo tša gore Queiroz a rakwe"** "Hell no - Queiroz must go" are followed by reasons behind



those words and how they can be avoided i.e. sports writers are reporting in this way because they are uninformed. This is followed by guidance on how to become good sports writers: e.g. not expecting the team to win all the time and to learn from others.

## Relevance

This enables readers to identify links in the text which relate to his/her past experience. This text reveals problems encountered in sports. The very same problems are encountered by players and coaches everywhere. This is indicated by Danny Jordaan in the following sentence: "... **bothata bjo bo aparetše lefase ka bophara**" ".. this problem happens all over the world". Readers who experienced this or are experiencing this in their involvement in sports will understand this and be critical over it.

## Elements of subordination and coordination

Elements of subordination is an indication of emphasis of the ideas stated. This goes hand in hand with comparison. In this text this is indicated in the fact that present sport writers are compared to days gone by sports writers. This is indicated in the following sentences: "**Fela ba dutše moo ba tšweletša nhla tše mpe ka bokgoni bja babapadi**" "... yet they sit there and make negative comments on players' abilities". "**Mehleng ya kgale re bile le boraditaba ba dipapadi bao ba bego ba sa fatišiše diphošo tša dibapadi**" "In days gone by we had some really fine soccer writers who didn't have to dig up dirt on players, they never made things difficult for players". This comparison links the present and past events in sports, thus giving our text a coherent structure.

Elements of coordination also help in emphasising the idea stated, explaining it fully and to focus on one theme. This is indicated in repetition discussed under text cohesion. This is also useful in linking different sections of the text. This text abounds in the effects of negative criticisms, this is repeated in the following sentences:

- "**Polelompe tša go senya di bolaya moya wa sehlopa**".
- "Destructive criticism breaks down team spirit".



- **"Dikanegompe di direla gore lefase le furalele sehlopa goba mohlahli".**
- "It turns the nation against the team/coach".
- **"Di bolaya sehlopa".**
- "It harms the team".

## **Inferences**

Inferences connect new information in the text with the information the reader already have. This emphasises the theme of the text and link paragraphs to give a clear picture of the situation. In the text the idea that previous soccer writers were fine is continued or added by the information that they didn't have to dig up dirt on players and also by the fact that they never made things difficult for players. This plays a vital role in linking sentences to give a text a coherent structure.

## **Rhetorical patterns within coherence**

Rhetorical patterns of cause-effect, problem-solution and comparison-contrast are clearly indicated in this text. They play a role of giving the text a coherent structure, thus enabling readers to have a clear understanding of the text. In this text cause-effect pattern is indicated in the fact that the effect of poor performance on the side of the players, split in the camp, the point of BafanaBafana playing to empty stadium and the fact of English players banned from reading the paper during the world cup finals in France are caused by negative comments and criticisms by the media.

Rhetorical patterns of problem-solution are indicated in the following instances: The problem of negative comments by the media can be solved by not making papers available to players. The problem of novice reporters can be solved by gaining reporting techniques from others. The problem of poor performance and negative criticism by the media can be solved by the media closing ranks with the coach and help to build the national team, not to destroy it.



Rhetorical patterns of comparison-contrast is indicated in the following sentence: "**Mehleng ya kgale re bile le boraditaba ba dipapadi bao ba bego ba sa fatišiše diphošo tša dibapadi**" "In days gone by we had some really fine soccer writers who didn't have to dig up dirt on players". In this text present sports writers are compared to previous ones as present sports writers are criticising the players and the coach while sports writers of the old were not digging up dirt on players. This is also indicated in the sentence: "**Lehlakore la boditšhaba ga se la ka la lebana le mafula a go satwa le go nyefolwa**" "Never before had the National side faced such a barrage of criticism". Present time when players and the coaches are criticised is compared to previous times when they were not criticised.

#### 4.3.7.4 The lexicon

Emphasis here is on the author's language choice which play a role of achieving the communicative purpose of the author. Use is made of kinds of verbs, nouns and sentences to achieve this. This is discussed under choice of sentence-initial elements and choice of verbs.

#### **Choice of sentence - initial elements**

In the text under analysis the heading "Words that hurt" makes the reader to anticipate unpalatable and unacceptable words. This results in a good understanding of the text because the initial words help the reader to have a clear knowledge of what the text is about e.g. phrases like "**kgopolo le menagano ya leago**" "positive thoughts and positive minds" will make the reader to anticipate an indication of this as good spirit in sports. There is also reference to the reader and his/her potential circumstances or interest and reference to the writer or the text. Reference to the text is indicated in the following sentence: "**Ge re le Mali se sengwe le se sengwe se se ngwadilwego mo ka bona ba be ba se botšwa**" "In Mali, every report written here about them ... "here" "**mo**" refers to the text Bona. Use is also made of choice of question form which is indicated in the following sentences: "**Naa ke kgašo ya go ngena moko yeo e diretšego gore BafanaBafana ba hlolwe Mali?**" "Did negative media coverage cause BafanaBafana to lose in Mali?" "**Naa sebakadi se se a tshephagala?**".



"Is that player loyal enough".

Here the writer is not only interacting directly with the reader but also offering the reader a range of possible roles as a potential client.

### Choice of verbs

The writer made use of the following verbs to indicate the detrimental effects negative criticisms has on the game: "**ama**" "affects", "**senya**" "harms", "**roba**" "breaks" and "**ššarakantšha**" "demoralises". This is expressed in the following phrases:

"Negative criticism affects the morale of both players and the coach" "**Polelompe di ama babapadi le bahlahli**".

"It harms the team" "**Di senya sehlopha**".

"It breaks down team spirit" "**Di roba moya wa papadi**".

"It demoralises the players" "**Di ššarakantšha babapadi**".

Use is also made of infinitive verbs like "to use" "**go ššomiša**" in expressing the idea of the coach aiming at having only overseas players in the team. This is indicated in the following sentence: "... **Queiroz o ikemišeditše kgale go ššomiša babapadi ba moše**" "Queiroz has decided long ago to use overseas players anyway". Another example of infinitive verb used is "to focus" "**go ipheleletša**" which is used to express concentration and to be committed, indicating that negative criticisms makes it impossible for players to concentrate and to be committed to what they are doing.

Use is also made of the future verb "will" "**tla**" which is indicated in the following sentence: "**Ge ke nyaka go kaonafatša bohlohleletši bjaka, ke tla sepela, ka lebelela dikhasete ...**" "If I want to improve my coaching, I'll travel, I'll watch tapes ..." The writer also uses the verb phrase "to dig up dirt on players" "**Go fatišiša diphošo tša babapadi**" to indicate that reporters are all out for fault finding in players and are blinded. Use is also made of the verb phrase "to close ranks" "**go ba ngatana e tee**", calling for the media to be united with the coach because the two groups together will be strong in building the team.



All these indicate the writer's intention to initiate a dialogue with the reader.

#### 4.3.8 Cognitive move structure

Cognitive move structure is used in the text under analysis to indicate explicitly what the writer wants to communicate with the reader. The first move identified in the text is an indication of how negative comments affect the play. It is indicated throughout that text by the following sentences: "**di ngena sehlopa moko**" "they condemn the team to death"; "**tšeo babapadi ba di balago ebile ba di kwago ka bona di na le seabe papading ya bona**" "what players read and hear about themselves definitely has an effect on their performance". "**Polelompe di ama babapadi le bahlahli**" "Negative criticism affects the morale of both players and the coach..." All these sentences on the effects of negative comments on the play communicate clearly to readers that it is very bad to criticise players and the coach as this result in detrimental effects. This will make readers to understand conditions in sports, that it is not that players are not competent, sometimes they are discouraged by what is said about them.

The second move exposes nepotism in posts. How can it happen that a person who is employed as a journalist make negative comments on players' abilities, comments that affect player's livelihoods? How can it happen that mention is made of a player who was not even in the game? How can it happen that a person become a sport journalist but knows nothing about football? This implies that such journalist was not appointed because of his/her ability but because of reasons known to him/her and the employer. Nowadays interviews are held for every job available where only suitable and qualified people are appointed. There are many people who know sports and have participated in it, who understand it and can thus be competent journalists.

The third move appeals to the media to help in building the nation. This is indicated in the effect negative criticisms has on the play and also in the following sentence: "**Boraditaba ba rena ba swanetše go ba ngatana e tee le bahlahli ba thušane go aga sehlopa sa bosetšhaba, e sego go se fediša**" "Our media should close ranks with the coach and help to build the national team, not destroy it". This is also indicated in the sentence:



**"Kgopolo le menagano ya leago di ka thuša, kudukudu ge sehlopa se le kgole le gae"** "Positive thoughts and positive minds can help, especially when the team is away from home". This move encourages moral support among people for the smooth running of our activities.

The fourth move guides and advises the media on how to report competently. This is indicated in the following sentence: **"Ge ke nyaka go kaonafatša bohlohleletši bja ka, ke tla sepela ,ka lebelela dikhasete, ka lebelela meragelo ya go fapana, ke tla tšea tše kaone go tšeo ka moka. Se ke se se swanetšego go dirwa ke boraditaba ba rena"** "If I want to improve my coaching, I'll travel, I'll watch tapes, I'll look at different techniques. I'll take the best from each of these and that is what our media should be doing". No one is perfect and for one to perform better, it is advisable to learn from others.

The last move helps the media to understand that in a game we sometimes win and sometimes loose. This is indicated by the fact that they must not expect BafanaBafana to carry on winning all the time and if they don't win, life will go on as usual. This is expressed in the following sentence: **"... lefase le ka se eme ka gore Afrika Borwa e paletšwe"** "And the world isn't going to stop because South Africa failed". This also help the media not to blame players for the team's failure as they did on Mbulelo. Players perform as a team and for the team, the whole group contribute to the success or failure of a player.



#### 4.4 ANALYSIS OF ARTICLE 2: NICE GIRLS CAN KICK BUTT (MAKGAREBE A MABOTSE A KA BA POO KA LENAKA)

##### 4.4.1 The who parameter

This article is written by David Macgregor who is a skilled and experienced writer. This is indicated by the fact that the writing is published in Bona, the magazine intended to be read by the public. It is obvious that the writing intended for the public had to meet certain requirements to be accepted as an appropriate writing suitable for public audience. Writing skills are indicated in his use of picture, headline and words from characters which motivate readers to read the text e.g. There is a picture of Nice girl working out under the watchful eye of her mentor and trainer Siphon Mazwi and again the picture of Nice girl fighting Mzingisi Mnyeki. The headline "Nice girls can kick butt" (**Makgarebe a mabotse a ka ba poo ka lenaka**) arouses the reader's interest about the text as the reader would like to hear how can it happen that a girl kicks butt. Words from characters themselves play a vital role in the understanding of the text e.g. Amanda says: "I was born to box and I don't care who I go up against, as long as I have a chance to show off my fighting skills" (**Ke belegetšwe go lwa, le gona ga go kgathalege gore ke lwa le mang, segolothata ke ge ke hwetša sebaka sa go bontšha meragelo ya ka ya go lwa**). These words enable the reader to understand that really Amanda is very dangerous in the boxing ring and she is determined to continue with this career, it is not David Macgregor speaking on her behalf. Amanda thus supports what David is narrating. Mzingisi Mnyeki says: "She is a powerful puncher ..." (**Ke mmethi yo maatla ...**) thus supporting what David is narrating.

Idiomatic expressions used in the article indicates the writer's knowledge and understanding of the language. This is indicated in the saying: "dynamite comes in small packages" (**Tlogatloga e tloga kgale, modiša wa kgomo o tšwa natšo šakeng**). This implies that for one to succeed, one must start earlier. This is indicated in Amanda who was born from the boxing family. The writer's writing skills are also indicated by his good language use e.g. "Timid as a mouse most of the time, Amanda becomes a tigress when she laces up a pair of boxing gloves and struts her stuff in the boxing ring" (**O bonala bofšega le go tsagatsa motho yo a thulanago naye ka nako tšohle, eupša ka gare ga lešaka la mosako, o**



**fetoga nkwegadi ge a se no itlhama**). This implies that she is harmless when looking at her but very dangerous in the boxing ring. The writer uses the words: "... losing to a girl is a bitter pill to swallow" (**Go boima ebile ke bogoboga go fenywa ke mosetsana o le mošemane**) implying that it is discouraging and unacceptable to boys to be defeated by a girl. Also, when indicating that Macgregor accepts and declares that he is defeated when fighting against Amanda he said "Macgregor threw in the towel" (**O lahletše toulo**). When indicating that Amanda defeated them all the writer says: "they ended up on their backs on the canvas" (**O feleletša a ba tsošitše fase**).

#### 4.4.2 The what parameter

The contents of this article is about a young girl who proved herself to be a promising future boxer. This was in this girl from childhood and the girl excels in this field as she beats all who fight her, particularly boys. This is indicated in the headline: "Nice girls can kick butt" (**Makgarebe a mabotse a ka ba poo ka lenaka**) implying that they are beautiful girls but very dangerous in the boxing ring. This is also indicated in the fact that she is only 12 years old but have already won 12 of her 14 fights, all of them against boys. The contents should reflect a background knowledge and culture of some people. This article reflects South African background and culture. This is supported by the fact that nowadays Sport is a worldwide entertainment and a career followed by males and females alike. That is why the article is about Amanda, a girl who is more powerful than most boys. It is seen everywhere in our country that girls are participating in all kinds of sports. Regarding genre, this text can be described as a narrative genre, exposing Amanda as the youngest female amateur boxer in the world. It is produced through the medium of writing and presented in a formal register, meant for public audience.

#### 4.4.3 The to whom parameter

This article is addressed generally to Bona readers who are interested in sports to encourage even the females that they can participate in sports and earn a living. This is indicated in Amanda who proved herself to be excellent in boxing which was believed to be male oriented. The article is targeting people who struggle to do what they are not good at, to encourage them to do what they are capable of.



#### 4.4.4 The for what purpose parameter

This refers to the specific intention of the writer, i.e. what motivated him to produce the text. This is a multi purpose text in that it exposes Amanda as a female who is good in boxing, declaring that females can participate and excel in activities believed to be male oriented. It also encourages and motivates people to follow the career they are good at and not following careers simply because others are following them. This is indicated by the fact that Amanda was hooked from the very first day of the gym and haven't missed a single day's training even though her friends rapidly lost interest. It highlights the importance of training and learning by example. This is indicated by the fact that Amanda learned boxing from her father who was a former Cape junior lightweight champ and National title contender and her uncle Siyabulela Ndlela who is a budding professional. It is also indicated that her favourite toys were a pair of oversize gloves and a gym guard. This implies that it is the responsibility of parents to observe abilities in their children and train them along those lines. Amanda started this career at an early age, this is indicated in the following sentence: "Amanda spent her early childhood playing rough and tumble with the guys who normally went home to mommy with tears in their eyes and bloody noses" (**Go tloga bjaneng bja gagwe, Amanda o be a ithalokela semareletšane le thakana tša gagwe tša bašemane, bao gantši ba bego ba eya gae go bommabo ba lla ba bile ba thankgetše madi**).

#### 4.4.5 The why parameter

This implies the underlying intentions or motives of the author. The writer addresses the issue of gender equity. This is indicated in Amanda, a girl who is stronger and powerful than most boys. Amanda supports this by saying: "The boys are more scared of me than I am of them ..." (**Bašemane ba ntsagatsaga go feta nna ...**). It is also indicated that a lot of potential boy opponents are making excuses not to fight her. This implies that no job is suitable for a person because of gender. It acknowledges freedom brought about by the new government because should it not be the new government, it would have been impossible to know Amanda's ability as the involvement of girls in boxing was illegal.



#### 4.4.6 The when, where and how parameters

The text on "Nice girls can kick butt" is a contemporary writing, exposing a girl excelling in boxing. The fact that this article is written in a South African Magazine called "Bona" clarifies the context of this article. The article under analysis is produced through computers. These three parameters does not play a vital role in the theory of writing, they cannot influence the nature of the writing and are thus not closely related to the linguistic ethnography of writing.

#### 4.4.7 The writes parameter

##### 4.4.7.1 Informational structure

#### Given and new relations

The emphasise here is on examining the information already known to the reader and the new information. In the article under analysis, the headline "Nice girls can kick butt" (**Makgarebe a mabotse a ka ba poo ka lenaka**) is a given information which attracts readers to read and hear how nice girls can kick butt. New information throughout the text justify the phrases "Nice girls" (**Makgarebe a mabotse**) and "can kick butt" (a ka ba poo ka lenaka). The phrase "Nice girls" (**Makgarebe a mabotse**) referring to Amanda as a good looking girl is justified in the following sentence: "But it is not just her good looks that leaves them with stars in their eyes (**Eupša ga se botsana bja gagwe fela bjo bo ba šiago nyanyeng**). This is also supported by the fact that Amanda is pretty as in the following sentence: "Pretty 12 years old Amanda Ndlela is a real knockout with the boys" (**Mosetsana yo mobotse Amanda Ndlela wa mengwaga e lesomepedi ke nkgwete ya matswele gare ga bašemane**). The phrase "Can kick butt" (**a ka ba poo ka lenaka**), implying that she is very dangerous in boxing is explained by the following new information: "... but becomes a tigress in the boxing ring (**O fetoga nkwegadi ka gare ga lešaka la mosako**). This is also indicated in the sentence: "Her opponents ended up on their backs on the canvas" (**Balwantšhi ba gagwe o feleletša a ba tsošitše fase**). This is also supported by the fact that she won 12 of her 14 fights, all against boys and the fact that she hits harder than most of the boys.



Given information makes the text more understandable as it enables the reader to anticipate the rest of the text. Arrangement of given information before new information also enable readers to understand the text. This is indicated in the fact that the headline which is the given information is indicated before the new information which follows the given information. It doesn't surprise the reader to read about Amanda who won 12 of her 14 fights, all against boys as this is preceded by the information "Nice girls can kick butt" (**Makgarebe a mabotse a ka ba poo ka lenaka**). Given information is indicated by referring to the situation. This is indicated in the sentence: "They say dynamite comes in small packages and this is certainly true of ..." (**Go thwe tlogatloga e tloga kgale modiši wa kgomo o tšwa natšo šakeng, se se bonagala go ...**) this (se)), refers to the information given previously.

### Theme-rheme relations

Theme-rheme relations are indicated in some instances in the text under analysis. This is indicated in the following phrases: "Her ring heroics did not go down well with Boxing South Africa's acting CEO" (**Dinkgwetegadi tša gagwe tša ka mosakong ga se tša sepela botse le moetapele wa boramatswele wa motšwaoswere wa Afrika Borwa**). The phrase "Her ring heroics" (**Dinkgwetegadi tša gagwe**) is the theme, the point of departure while the phrase "did not go down well with Boxing South Africa's acting CEO" (**ga se tša sepela botse le moetapele wa boramatswele wa motšwaoswere wa Afrika Borwa**) is the rheme as is the further explanation of the theme. Again in the sentence "Girls fighting boys is strictly a no-no" (**Ntwa gare ga basetsana le bašemane e be e tloga e sa dumelelwe**). Here, the phrase: "girls fighting boys" (ntwa gare ga basetsana le bašemane) is the theme while the phrase: "is strictly a no-no" (**E be e tloga e sa dumelelwe**) is the rheme. Again in the sentence: "It is great that both my parents now support my boxing career" (**Go a kgahliša ge batswadi ba ka bjale ba nthelega mo maemong a boramatswele**) is the rheme as is the further explanation of the theme. In another sentence: "Women's boxing has gained a huge following in the rest of the world" (**Ntwa ya basadi e tumile kudu lefaseng ka bophara**). The phrase "Women's boxing" (**Ntwa ya basadi**) is the theme of the sentence while the next phrase "has gained a huge following in the rest of the world" is the rheme.



## Topic comment relations

This is indicated in the sentence: "Her father, Zandisile "One-Two" Dyonashe" was a former Cape Junior lightweight champ and National title contender" (**Tatagwe Zandizile "Tee-Pedi" Dyonashe, e be e le nkgwete ya boimafefo le gona e le mophenkgišane wa molwela sefoka sa naga**). The phrase: "Her father Zandizile "One-Two" Dyonashe" (**Tatagwe Xandizile Tee-Pedi Dyonashe**) is the topic of the sentence while the phrase "... was a former Cape Junior lightweight Champ and National title contender. (**E be e le nkgwete ya boimafefo le gona e le mophenkgišane wa molwelasefoka sa naga**) is the comment as it elaborates on the topic. Again in the sentence: "Her uncle Siyabulela Ndlela is a budding professional who still remembers Amanda ... (**Malomeagwe, Siyabulela Ndlela yo a sa thomago go ba nkgwete o sa gopola Amanda ...**). Here the phrase "Her uncle Siyabulela Ndlela" (**Malomeagwe Siyabulela Ndlela**) is the topic while the phrase "Is a budding professional" (**O sa thoma go ba nkgwete**) is the comment about the topic.

## Topic structure analysis

This refers to various sub topics and captions that support the main topic in the text under analysis. The main topic which is "Nice girls can kick butt" is supported by the following sub-topic "They say dynamite comes in a small packages and this is certainly true of 12 years old Amanda Ndlela, an amateur boxer who's won 12 of her 14 fights to date all of them against boys" (**Go thwe tlogatloga e tloga kgale modiši wa kgomo o tšwa natšo šakeng. Se se bonagala go lekgarebe la ngwaga e lesomepedi, Amanda Ndlela, ramatswele yo a sa ithutago go tswala phaga a bilego nkgwete ga lesomepedi go dintwa tše lesomenne go fihla lehono, tšeo ka moka di bile kgahlanong le bašemane ba mphato wa gagwe**). The fact that Amanda won 12 of her 14 fights against boys supports the fact that nice girls can kick butt. This is also indicated by the picture of Amanda fighting Mnyeki, supported by the words: "Nice girl takes her sparring partner, Mzingisi Mnyeki through his paces" (**Mosetsana yo botse o tšea molwantšhi wa gagwe wa ka mehla ka lebelo la gagwe**).



## Topic continuity

This refers to noun phrases receiving continuous mention throughout the text. Use is made of different phrases to indicate that "Nice girls can kick butt" which is the topic of the text under analysis. Those different phrases include: "... becomes a tigress" (**e ba nkwegadi**) implying that Amanda is dangerous in the boxing ring.

"... ended up on their backs on the canvas" (**o feleletša a ba tsošitše fase**) implying that Amanda defeated those she fights against.

"Amanda is a real knockout with the boys" (**Amanda ke nkgwete ya matswele gare ga bašemane**)

"She is a powerful puncher and hits harder than most of the boys" (**Ke mmethi yo maatla le gona o betha kudu go feta bašemane ba bantši**) implying that she fights more stronger and is powerful than boys.

### 4.4.7.2 Text cohesion

This is indicated through reference, collocation, equivalent, opposition, inclusion, conjunctions, demonstratives and repetition.

## Reference

This includes using pronouns related to the names of the characters to whom they refer. In the sentence "But it is not just her good looks that leaves them with start in their eyes ..." (**Eupša ga se botsana bja gagwe fela bjo bo ba šiago ka meokgo mahlong a bona ...**) "her" (**gagwe**) refers to Amanda Ndlela, "them" (**ba**) and "their" (**bona**) refers to boys Amanda use to knockout. Also in the sentence "Amanda becomes a tigress when she laces up a pair of ..." (**Amanda o fetoga nkwegadi ge a se no itlhama**) "she" (**a**) refers to Amanda. Use is also made of "his" (**gagwe**) "him" (**a**) and "he" (**mo**) referring to Amanda's uncle. This is indicated in the following sentence: "Her uncle, Siyabulela Ndlela is a budding professional who still remembers Amanda swiping his sweaty gloves as a toddler and



peppering him with punches when he wasn't looking" (... **malomeagwe Siyabulela Ndlela ka matswele e le ge a apere ditlelafo tša gagwe tšeo a bego a sa tšo di hlobola e le ge a etšwa go itšhidulla. Se o be a se dira ge malomeagwe a be a sa mo ele hloko**). Use is also made of reference marker "this" (**se**) which overlaps with given and new relations discussed previously.

### Collocation

Mentor and trainer (**Mohlahlhi le mothuši**) is identified as collocation as in the following sentence: "Nice girl works out under the watchful eye of her mentor and trainer, Siphon Mazwe" (**Mosetsana yo mobotse ka fase ga šedikgolo ya mohlahli le mothuši wa gagwe Siphon Mazwe**). Rough and tumble (**semareletšane**) implying noisy rough behaviour during fighting is also identified as collocation and this is indicated in the following sentence: "Amanda spent her early childhood playing rough and tumble with the guys ..." (**Go tloga bjaneng bja gagwe, Amanda o be a ithalokela semareletšane le thakana tša gagwe tša bašemane**).

### Equivalence

Boys (**bašemane**) is equivalent to guys (**masogana**) as in the following sentences: "Pretty 12 years Amanda Ndlela is a real knockout with boys" (**Mosetsana yo mo botse Amanda Ndlela wa mengwaga e lesomepedi ke nkgwete ya matswele gare ga bašemane**). "Just ask the guys who staked their reputations against ..." (**E no botšiša bašemane bao ba šetšego ba kile ba iteka mahlatse kgahlanong ...**). Boy (**mošemane**) is also equivalent to lad (**lesogana**) as in the following sentences: "... fantasises Nice girl in a break from a gruelling sparring session with a nervous looking lad" (... **go ukama mosetsana yo mobotse yo a sa tšo go lwa kgahlanong le mošemane yo bothata wa go lapiša wa matsaro**).

Slugging (**go phenkgišana**) is equivalent to fighting (**go lwa**) as indicated in the following sentences:

"Initially shocked to see a girl slugging it out with the boys" (**Mathomong bathekgi ba be ba šia namana tša mmele go bona mosetsana a phenkgišana le bašemane**) "...



Nompucuko Ndlela says she doesn't get scared when her daughter fights it out with the guys” **(Nompucuko Ndlela o re ga a tšhoge ge morwediagwe a elwa le bašemane).**

Struts (**go sepela ka magetla**) is equivalent to show off (**go laetša ka go ikgantšha**) as indicated in the following sentences: “,,, and struts her stuff in the boxing ring (**A sepela ka magetla go laetša bokgoni bjagwe ka lešakeng la mosako**)

“... as long as I have a chance to show off my fighting skills” (**Segolothata ke ge ke hwetša sebaka sa go bontšha meragelo ya ka ya go lwa**).

Pro (**Nkgwete**) is equivalent to champion (**setswerere**) as indicated in the following sentences: “She'll become a world champ one day” (**O tla ba nkgwete ya lefase tšatši le lengwe**). “But Amanda “Nice girl” Ndlela can only turn pro when she is 18 ...” (**feela Amanda, Mosetsana yo mobotse o tla ba setswerere ge a na le ngwaga e lesomeseswai**).

“Rapid rate” (**kgafetšakgafetša**) is equivalent to (**lebelo la legadima**) as indicated in the following sentences: “Macgregor was soon eating leather at a rapid rate” (**Macgregor o be a bethwa melomo kgafetšakgafetša**) “Amanda dazzled with her fancy footwork and lighting fast hand” (**Amanda o be a lebeletšwe mesepelo le matsoga a gagwe a lebelo la legadima**).

## Opposition

Professionals (**ditswerere**) is opposed to amateurs (**bomakgokgorwana**) as indicated in the following sentence: “Mazwe who trained 12 professionals and 20 amateurs in a tiny garage at Mzukisi Marali's house” (**Mazwe yo a hlahlilego ditswerere tše 12 le bomakgokgorwana ba 20 ka karatšheng e nnyane ya Mzukisi Marali**). Here professionals compete for money while amateurs compete for enjoyment, not receiving payment. Opponents (**balwantšhi**) is opposed to fans (**bathekgi**) as indicated in the following sentences: “... a lot of potential boy opponents are making excuses not to fight her” (**...balwantšhi ba fela ba ithoma dikgapana ge ba swanetše go lwa kgahlanong le yena**). “... and are now Amanda's biggest fans” (**... bjale ke bathekgi ba bagolo ba Amanda**).



Lightweight is opposed to flyweight as indicated in the following sentences: "... was a former Cape Junior lightweight champ ..." (**e be e le nkgwete ya boimafefo ...**) "... who one day disturbed former South African flyweight title challenger ..." (**baotšatši le lengwe ba ntšhitšego mohlohleletši wa boimafefo maemong**). Here lightweight is opposed to flyweight in that lightweight implies a boxer weighing only a little or less than average while flyweight implies a boxer in the lightest weight group, weighing 51kg or less.

Chasing" (**raka**) is opposed to "invited" (**mema**) as indicated in the following sentence: "Instead of chasing the youngsters away, Marali invited them into the gym ..." (**Sebakeng sa go raka ba banyane go yena, Marali a ba memela moo a itšhidullago ...**).

"Schoolboy" (**mošemane wa sekolo**) is opposed to "schoolgirl" (**ngwanenyana wa sekolo**) as indicated in the following sentence: "... the big question is how hard does the grade 7 schoolgirl really punch ..." (**Potšišokgolo ke gore morutwana yo wa mphato wa bohloano o betha ga kaakang ...**). "Asking her regular sparring partner, 15 years old Mdantsane schoolboy, Mzingisi Mnyeki ..." (**Go botšiša yoo a lebanago naye ka mehla boitšhidullong, morutwana Mzingisi Mnyeki wa ngwaga e lesomehlano ga go thuše ga kaalo**).

## Inclusion

The noun "female" (**mosadi**) in the following sentence: "... one of the female amateur boxer in the world" (**Ke yo mongwe wa ba banyane go boramatswele ba basadi ba makgokgorwana lefaseng ka bophara**) includes the following nouns as indicated in the sentences which follows: "girl" (**mosetsana**), "mommy" (**mma**), "daughter" (**morwedi**) and "woman" (**mosadi**). A girl (**mosetsana**) is indicated in the sentence: "Maybe oneday I'll get to fight a girl" (**Mohlomongwe tšatši le lengwe nka ipona ke elwa le mosetsana**). "Mommy" (**mma**) is indicated in the sentence: "... who often went home to mommy with tears in their eyes" (**baogantši ba bego ba eya gae go bommabo ba lla ...**). "Daughter" (**morwedi**) is indicated in the sentence: "Although "One-Two" tried his best to dissuade his pretty daughter from taking up the brutal bloodsport..." (**Le ge One-Two a lekile ka mekgwa e mentši go hlalanya morwediagwe yo botse le papadi ye kotsi ye ...**). "Wife" (**mogatša**) is indicated in the following sentence: "... the retired prize fighter



and his wife, Nompucuko Ndlela ..." (**Yena le mogatšagwe Nompucuko Ndlela ...**). "Women" (**basadi**) is indicated in the sentence: "Women's boxing had gained a huge following in the rest of the world ..." (**Ntwa ya basadi e tumile kudu lefaseng ka bophara ...**).

"Parents" (**batswadi**) in the following sentence: "It is great that both my parents now support my boxing career" (**ke a itumela ge batswadi ba ka bjale ba nthekga mo maemong a boramatswele**) includes "mother" (**mma**) and "father" (**tate**) which are indicated in the following sentences. "Father" (**tate**) is indicated in the sentence: "Her father Zandizile 'One-Two Dyonashe ...'" (**Tatagwe, Zandisile 'Tee-Pedi' Dyonashe**). "Mother" (**mma**) is indicated in a picture where Amanda is with her mother, this is supported by the words: "Above Number one fan - Amanda and her mother Nompucuko (**Ka godimo mothekgi wa mathomo, Amanda le mmagwe Nompucuko**). Early childhood (**bonnyaneng**) includes toddler which refers to stage in the development of a human being. This is indicated in the following sentence: "Amanda spent her early childhood playing rough and tumble ..." (**Go tloga bjaneng bja gagwe ...**) "... as a toddler and peppering him with punches ..." (**Bonyenyaneng bja gagwe, Amanda o be a fela a ...**).

"Sport" (**moraloko**) includes "boxing" (**matswele**) as indicated in the following sentence: "Although she grew up around boxing, Nice girl took up the sport only 3 years ago" (**Le ge a goletše boramatsweleng, Nice girl o thomile botse ka papadi ye ngwaga e meraro ya go feta**).

## Conjunctions

They play a role of linking sentences and ideas. In the article under analysis use is made of "and" as a joining device. This is indicated in the following sentence: "Her father Zandisile 'One-Two' Dyonashe was a former Cape Junior lightweight Champ and National title contender (**Tatagwe, Zandizile 'Tee-Pedi' Dyonashe, e be e le nkgwete ya boimafefo le gona e le mophenkgišane wa molwelasefoka sa naga**). "And" (**le gona**) is used to join two positions occupied by Dyonashe i.e. former Cape Junior lightweight champ and National title contender. The same conjunction is used to join people who started supporting Amanda i.e. the retired prize fighter and his wife" (**tatagwe yoo a tlogetšego**).



**boramatswele ka bogolo le mogatšagwe**). It is also used to join the two ideas concerning the genesis of Amanda as a boxer, i.e. first, it is indicated that Amanda was hooked from the first day and secondly that she haven't missed a single day's training, these ideas are joined by "and" (**le**). The same conjunction is used in the following sentence to indicate Amanda's abilities and talents in boxing: "Blessed with a watertight defence and a knockout punch in both her tiny fists (**O šegofaditšwe ka dihlamo tša go itšhireletša le go betha matsogwaneng a gagwe a mabedi**). "And" (**le**) is also used to join nouns as in the following phrase: "... daughters of former champions Muhammed Ali and Joe Frazier" (... **barwedi ba ditswerere Muhammed Ali le Joe Frazier**) in indicating that the two continued their fathers' feud in boxing.

The conjunction "than" (**go feta**) is used as a comparing device as in the following sentence: "... boys are more scared of me than I am of them" (**bašemane ba ntsagatsaga go feta nna**) where Amanda compares herself with the boys. The conjunction "by" (**ka**) plays a role of expanding on the idea presented. This is indicated in the sentence: "Oneday I will make them proud by becoming world champion" (**Ka le lengwe la matšatši ke tla ba godiša ka go ba nkgwete ya lefase**). "By" (**ka**) indicates the way in which she can make her parents proud.

## Demonstratives

They are used to refer to the point mentioned earlier and to avoid repetition. This overlaps with the use of "this" stated under "given and new relations" discussed previously. Demonstrative here is indicated by the use of "that" (**tše**) as in the following sentence: "But that all changed in December ..." (**Tše ka moka di fetogile ka Desemere ...**), pointing to what was mentioned earlier, that fighting between girls was illegal. "That" is also used in pointing to nice big house mentioned previously which Amanda is dreaming to buy for her parents. This is indicated in the last phrase of the text under analysis: "... and buy that dream house for her proud parents" (... **a rekela batswadi ba gagwe ntlo yela ya tumo ya gagwe**). That dream house was mentioned in the sentence: "Then they can move into a nice big house" (**ba tla thothela ka ntlong e botse e kgolo**) stated previously.



## Repetition

It is used to emphasise the idea, it can be a repetition of a word or of an idea. In the text under analysis repetition is made of the word "pretty" to emphasise the idea that Nice girl is beautiful. The word is repeated in the following sentence:

"Pretty 12 years old Amanda Ndlela ..." (**Mosetsana yo mobotse Amanda Ndlela**)

"Although One-Two" tried his best to dissuade his pretty daughter from taking up the brutal bloodsport ..." (**Le ge 'Tee-Pedi' a lekile ka mekgwa e mentši go hlalanya morwediagwe yo botse ...**).

This is also indicated in the headline: "Nice girls can kick butt" (**Makgarebe a mabotse a ka ba poo ka lenaka**) implying that they are beautiful.

The idea that Amanda is beautiful is repeated in the phrase: "Nice girl has still retained her good looks" (**Mosetsana yo botse o sa lebelelega gabotse**) implying that she is still beautiful even after being involved in boxing.

The idea that Amanda is powerful in boxing and always defeats those who fight her is repeated in the following sentences: "... ended up on their backs on the canvas" (**O feleletša a ba tsošitše fase**).

"She is a powerful puncher and hits harder than most of the boys" (**Ke mmethi yo maatla le gona o betha kudu go feta bašemane ba bantši**) "She has beaten them all ..." (**O ba bethile ka moka ...**).

"... as she flattened the opposite ..." (**ge a tsoša balwantšhi fase ...**)

### 4.4.7.3 Text coherence

This includes non-linguistic bases of coherence, relevance, elements of subordination and coordination, inferences and rhetorical patterns within coherence.

### **Non-linguistic basis of coherence**

The text has the established theme, the writer is involved in the text and the reader can apply his/her previous knowledge to the text. This implies that the text under analysis is coherent. The established theme in this text is the fact that women are also powerful and strong, sometimes more powerful and strong than men. This is indicated in Nice girl who won many fights against boys. The fact that the writer is involved in the text is indicated in



the following sentences: "Bona writer David Macgregor laced up and traded leather with the pretty schoolgirl ..." (**Mongwadi wa Bona David Macgregor a apara dihlahamo tša ntwā a napa a thoma go hlotlana le mosetsana yo a ihlamilego ...**)

"Macgregor was soon eating leather at a rapid rate ..."

**(Ke ge Macgregor a bethwa molomo kgafetšakgafetša)**

"Macgregor threw in the towel".

**(Macgregor a lahlela toulo)**

These sentences imply that Macgregor is not narrating theory about Amanda, he is talking from experience as he tried to fight Amanda and fail even to punch her once. The reader can apply his previous knowledge to the text in that initially boxing was male oriented and the fact that females are now participating in it makes the reader to acknowledge freedom brought by the new government. Coherent in the text under analysis is also indicated by the way the writer arranged his facts. This indicates creativity on the part of the writer because he started by mentioning that Amanda won 12 of her 14 fights against boys and then indicates how it started and developed to this far, i.e. she was born into a boxing mad family where her favourite toys were a pair of oversize gloves and a gum guard. She spent her early childhood playing rough and tumble. She adopted this from her father who was a Cape Junior lightweight champ and a National title contender. She practised this from early childhood as it is stated that she use to wear her uncle's sweaty gloves and punch him when he wasn't looking. This started after Amanda and her friends disturbed Marali's training schedule, Marali invited them in the gym and demonstrated to them; then Amanda became interested and continue with this sport. It is also noted that girls are now allowed to participate in boxing and the fact that Amanda was trained by Mazwe. All these facts support the fact that Amanda won 12 of her 14 fights against boys and they give this text a coherent structure.

## Relevance

This refers to links in the text which relate to the reader's past experiences. The text under analysis indicates that females are now accepted to participate in every activity they are interested in. This is indicated in Amanda who is a female boxer. This is experienced in the



present situation because women are now appointed to occupy high various positions. This makes the readers to think of freedom brought about by the new government. This is indicated in the fact that Laila Ali and Jacqui Frazier-Lyde are females involved in boxing. To prove that this is now accepted and encouraged is indicated in the statement that she, referring to Amanda, will become pro when she is 18.

### **Elements of subordination and coordination**

Elements of subordination and coordination emphasise the stated ideas through repetition and comparison. To emphasise the fact that people are now given freedom to do whatever they want is indicated in the fact that initially females were not allowed to participate in boxing but now they are allowed. The fact that they were not allowed is indicated in the sentences: "Girls fighting boys is strictly a no-no" (**Ntwa gare ga basetsana le bašemane e be e tloga e sa dumelelwe**). "... girls fighting girls has also been illegal" (**Ga go molaong gore basetsana ba be boramatswele**). The fact that they are now accepted is indicated in the fact that there was a tournament to gauge females's depths of talents, since that tournament, Amanda, Laila and Jacqui are on the scene, emerging as boxers. This gives the text a coherent structure in that it compares the time when girls' boxing was prohibited and the present time when it is allowed. This past and present situation of female in boxing, merge to form one idea that girls are also powerful to participate in boxing. Elements of coordination overlap with repetition discussed above. Throughout the text use is made of different phrases and sentences to indicate the main theme of the text under analysis i.e. that Amanda is more powerful and stronger than boys. This idea is emphasised and explained fully in the following sentences:

"Pretty 12 years old Amanda Ndlela is a real knockout with the boys" (**Mosetsana yo mobotse Amanda Ndlela wa mengwaga e lesomepedi ke nkgwete ya matswele gare ga bašemane**).

"... Amanda becomes a tigress ..." (**Amanda o fetoga nkwegadi ...**)

"... Potential boy opponents are making excuses not to fight her" (**Bašemane ba bantši ba go ba le bokgoni go tša matswele ba ithoma dikgapana ge ba swanetše go lwa kgahlanong le yena**).



"... She is a powerful puncher and hits harder than most of the boys" (**Ke mmethi yo maatla le gona o betha kudu go feta bašemane ba bantši**).

### **Inferences**

Inferences imply what the reader think is true, based on the information the reader already knows. From the text under analysis the reader will believe that really some girls are more powerful and stronger than boys. This is supported by the sentence: "The boys are more scared of me than I am of them" (**Bašemane ba ntsagatsaga go feta nna**). Inferences also emphasise the main theme and link paragraphs e.g. The main theme i.e. the fact that Nice girls can kick butt is continued in the next paragraph in the text e.g. the fact that she is a real knockout, that she becomes a tigress when she laces up a pair of boxing gloves, that she is a powerful puncher and hits harder than most of the boys. All these facts link paragraphs to give a clear picture of how powerful Amanda is.

### **Rhetorical patterns within coherence**

There are rhetorical patterns of problem-solving, cause effect and comparison contrast throughout this text and this contribute to its coherent. The problem of being defeated by a girl is solved by boys making excuses not to fight Amanda. The problem of not allowing girls to participate in boxing was solved by South Africa's first all women tournament which was held in Mdantsane where it was discovered that women are powerful and can thus partake in this type of sport. The rhetorical pattern of cause and effects are indicated in the following instances: The fact that Macgregor threw in the towel during his attempt to fight Amanda is the effect caused by the fact that Amanda punched him at a rapid rate while Macgregor fail to punch Amanda even once. Again, the fact that Amanda's ring heroics did not go down well with Boxing South Africa's Acting CEO is the effect caused by the fact that Amanda was defeating boys. Comparison contrast is indicated in the fact that Amanda's mother was nervous when Amanda decided to take up boxing but she is now happy and satisfied that she has beaten them all and that she is following her father's footsteps. Again, present conditions in boxing are compared to previous ones where previously girls involved in fighting was prohibited but now it is allowed.



#### 4.4.7.4 The lexicon

This includes choice of sentence - initial elements and choice of verbs to indicate interaction between the writer and the readers.

##### **Choice of sentence - initial elements**

Words in the initial position of the text enable the reader to predict or assume what the writer will narrate. This is indicated in the caption of the text: "Nice girls can kick butt" (**Makgarebe a mabotse a ka ba poo ka lenaka**), this makes the reader to understand that the text will expose a girl showing to be more powerful and stronger than boys. Choice of sentence initial elements help the reader to see coherent of the text and thus understand its arrangement. For example, reading about Amanda beating even boys throughout the text made the reader to understand why the writer started the text with the phrase: "Nice girls can kick butt".

In one sentence in the text, the writer begins with the phrase: "Born into a boxing mad family" (**Amanda o belegetšwe ka lapeng leo papadi ya boramatswele e lego mading a lona**). This phrase makes the reader to understand that Amanda's boxing career is a family trait. This is supported by the fact that her father and her uncle were boxers of their time and Amanda also had a chance of being acquainted with boxing equipments as she had some of them as her toys. The writer starts one of the sentence with "Although (**le ge e le gore**) in indicating that Amanda's father tried to give Amanda advices against boxing, this word help the reader to understand that her father's advices were in vain as Amanda persisted until her parents supported her. The other sentence starts with "Instead of" (**bakeng sa**) i.e. "Instead of chasing the youngsters away ..." (**bakeng sa go koba ba bannyane ...**), this word help the reader to understand that he did not chase them away but he did the opposite i.e. inviting them in the gym.

In another sentence the word "despite" (**ka ntle le**) occupies the initial position e.g. "Despite 14 amateur fights already under her belt". (**Ka ntle le dintwa tša bomakgokgorwane tše a di lwelego ...**), this word makes the reader to understand that there is something good



about Nice girl which makes her different from other boxers i.e. she fought 14 fights but still looks nice. Again, after indicating that girls fighting girls was illegal, there is a sentence starting with "But that all changed in December ..." (**Tše ka moka di fetogile ka Desemere**). This makes the reader to understand that from that time girls fighting girls became legal. Use is also made of the choice of question form in the beginning of the sentence to offer the reader optional role as a potential client. For example, to indicate that it was not proper for Amanda's ring heroics and Boxing South Africa's acting CEO to quarrel over Amanda's involvement in boxing, the writer started the next sentence with "How can they do that?" (**Ba ka dira bjang seo?**).

### Choice of verbs and nouns

The writer made an excellent choice of verbs and nouns in the text under analysis to give a clear picture of Amanda as a powerful boxer. These verbs and nouns play an important role in clarifying the theme of the text. Use is made of the following verbs to indicate that Amanda defeated those who fought against her:

"Knocking out" (**go tsoša fase**) in the phrase: "... by knocking them all out" (**... ka go ba tsoša fase ka moka**)

"flattened" (**o ba lahla fase**) in the phrase: "... as she flattened the opposition" (**ge a lahla balwantšhi ba gagwe fase**)

"punch" (**go betha ka maatla**) which is repeated as beat and hits as in the following phrases:

"... how hard does the Grade 7 schoolgirl really punch?"

(**Naa morutwana yo wa Kereiti ya Bošupa o betha ga kaakang?**)

"She has beaten them all" (**O ba bethile ka moka**)

"... and hits harder than most of the boys" (**ebile o betha kudu go fetiša bašemane ba bantši**). This is also indicated by the writer's choice of nouns like:

"tigress" (**nkwegadi**) implying that she is very dangerous in the boxing ring.

"puncher" (**mmethi**) implying that she hits very hard.

"knockout" (**nkgwete**) implying that she defeats her opponents.

Use is also made of infinite verbs like "to fight" (**go lwa**); "to box" (**go betha**) and to land



a punch (**go betha ka maatla**) to give a clear picture of the contents of the article under analysis. Again the writer made use of future verbs in the following sentences to indicate future plans and hopes pertaining to Amanda and her career.

"I'll get to fight a girl ..." (**Ke tla lwa ...**) I'll (**tla**).

"She'll become a world champ oneday" (**O tla ba nkgwete ...**)

"She'll (**O tla ba**)

"The money will come pouring in" (**Tšhelete e tla tla ...**)

"Will come" (**e tla tla**).

#### 4.4.8 Cognitive move structure

The writer made use of various structural moves to achieve certain communicative purposes throughout the text. The first move used in the article under analysis exposes the girl Amanda as a highly gifted girl in boxing. The writer brings to light Amanda's ability and excellent performance in boxing. There are few sentences that indicate this, for example, "... a lot of potential boy opponents are making excuses not to fight her" (**Bašemane ba bantši bao ba nago le bokgone mo matsweleng, ba fela ba ithoma dikgapana ge ba swanetše go lwa kgahlanong le yena**). This is also indicated by Amanda herself in her words: "Boys are more scared of me than I am of them and I would like to keep it that way by knocking them all out" (**Bašemane ba ntsagatsaga go feta nna, ka gona ke rate go šomiša monyetla wo go ba tsoša fase ka moka**). These sentences indicate clearly that the girl is dangerous.

The second move acknowledges gender equity to indicate that women are capable of doing what men can do and can even perform better than men. This is indicated in Amanda who excelled in boxing and defeated even boys. Boxing is believed to be a dangerous sport, suitable for males only. This is expressed in the sentence: "Girls fighting boys is strictly a no-no" (**Ntwa gare ga bašemane le banenyana e be e tloga e sa dumelelwe**). This implies that initially this was not allowed but as the text unfolds it becomes clear that a barrier distinguishing boys from girls in this issue is removed.



The third move indicates the importance of developing skills in a person and encouraging such a person rather than ignoring people's abilities and force them to do what they don't want. This waste their time. It means acting against our children's skills and not supporting them discourage them. This is indicated in Amanda who showed her skills from childhood. Amanda emerged as a powerful boxer because of the support she gained from her trainer and her parents. For example, Amanda stated in the following sentence that she acknowledges her parents' support: "It is great that both my parents now support my boxing career" (**Ke a itumela ge batswadi ba ka bjale ba nthelega mo maemong a boramatswele**). This implies that she was troubled when they were not supporting her.

The fourth move indicates that there is a lot of money in boxing. This implies that like any other career, boxing can be chosen and one can make a living out of it. This is indicated in the following phrases: "Money will come pouring in" (**Tšhelete e tla tsena ka bontši**). "... and buy that dream house for her proud parents" (... **a rekela batswadi ba gagwe ntlo ya tumo ya gagwe**). These sentences imply that Amanda can earn a lot of money when she becomes a pro and it means she can make a living out of it.

The last move encourages those who are amateurs in what they are doing, that they will be professionals one day. This is indicated in Amanda who started as an amateur, not supported but there are hopes and signs that she will end up being great because of this career. This is indicated in Mazwe's words: "She'll become a world champ one day" (**O tla ba setswerere sa lefase tšatši le lengwe**). This is also an encouragement to girls interested in boxing, that they need not doubt their strength, they must persevere as they will earn money. Amanda's perseverance is indicated in the fact that she ignored officials opposing inter sex fighting. This is indicated in the sentence: "... and trying not to attract too much attention from stuffy officials opposed to inter-sex fighting" (... **a leka ka mešegofela go se goke šedi go baetapele bao ba opelago kgahlanong le ntwala hlakanobong ...**). Ignoring them helped her to continue with boxing.



## 4.5 ANALYSIS OF ARTICLE 3 "THE ROAD TO MALI" (TSELA YA GO YA MALI)

### 4.5.1 The who parameter

The article under analysis is written by Mark Gleeson who proves to be a skilled and a mature experienced writer. This is indicated by the fact that his writing is published in Bona magazine intended for public audience. A writing intended for public audience is well presented and so is the article under analysis. It is clear that Mark Gleeson is a sports journalist as he shows writing skills in this text. This is indicated in his use of pictures, headline, captions and words from characters which give readers a clear understanding of the text. In this text there are pictures with captions. For example, there is a picture of Shaun Bartlett celebrating a goal against France during a 1997 International friendly match. There is also a picture of Benny McCarthy, who lacked form recently, indicating doubts as to whether he will make it in Mali. There is again the picture of Siyabonga Nomvete rubbing shoulders with some of the world's best players. The headline of the article under analysis is the road to Mali (**tsela ya go ya Mali**) which is written in bold print. It summarises the contents of the text, thus helps the readers to understand it. Throughout the text the writer gives characters chance to voice their views. In one instant Queiroz said: "Not until the international calendar is regularised will it be solved" (**Ke mola peakanyo ya diphadišano tša lefase e feditšwe moo go tlogo ba le tharollo**) referring to the problem of electing and arranging players for the Africa Cup of Nations to be held in Mali. The writer made use of rich vocabulary, this indicates his clear knowledge and understanding of language which contributes to the reader's understanding of the text under analysis. This is indicated in the following idioms and metaphors. The writer used the words, "**Naa re yo o beša wa tuka?**" implying the uncertainty of BafanaBafana making it in Mali. He also used the words, "**Maitokišetšo a go nweša a mokgako**", referring to thorough and satisfactory practices. To indicate that Tunisia failed, the writer used the phrase "**ya swarišwa mafofa**". The writer used the phrase "**go lapa la go hwa**" to indicate to be very tired. He also used the idiom "go buša moya" to mean to have a rest. He also used the metaphor "**go yena e fula e lebile leope**" to indicate that Mc Carthy is no longer fit for soccer.



#### 4.5.2 The what parameter

This refers to the content, the genre and the register of the text. Content implies the theme of a writing. Content selection is vital in any writing and is influenced by the requirements of the syllabus, the criteria of interest and culture. All these look at the point, how familiar is the content. The content of the text under analysis is about the problem faced by the coach in selecting and arranging players for the Africa Cup of Nations to be held in Mali. This is indicated by the fact that throughout the text, players are mentioned with reasons for selecting or not selecting them for better performance in Mali. The content indicates the background knowledge of the writer. This is indicated by the fact that the writer reports what happened in soccer some years back. For example, he made mention of the last African championship co-hosted by Ghana and Nigeria in early 2000. He knows that Tunisia hosted the finals in 1996. This implies that he is familiar with activities in soccer worldwide. This text can thus be classified under narrative genre as it narrates events in soccer and present a problem and a solution. This text presents the problem faced by the coach in arranging his line ups to win in Mali and throughout the text there are solutions to this problem. For example, the strategy of not using players who are regulars with their clubs overseas can help in bringing about a solution because it is believed that by the time they have to play they will no longer be interested and excited as they would have experienced many things in soccer. This is also a written genre published in Bona Magazine, intended for public audience, it is thus a formal register. It falls under sports register, this is indicated by the writer's sports vocabulary. For example:

"Africa Cup and World Cup finals" (**Makgaolakgang a mogopo wa Afrika le wa lefase**)

"English premier league" (diphadišano tša Premere ya Sekgowa)

"Out and out striker" (**Moferehli**)

"Wide players" (**babapadi ba go phatlalala**)

"Wingback" (**maemo a morago**).



### 4.5.3 The to whom parameter

This implies the intended audience of the text under analysis. The fact that this text is published in Bona Magazine implies that it is intended for public audience in the sense that everybody who like and understand Bona Magazine is free to read it. The content of the text indicates that the writer had soccer fans in mind when writing this text. This implies that it is addressed to South African audience interested in soccer, thus interested in who will be representing BafanaBafana in the Africa Cup of Nations. This is indicated by the fact that the coach Carlos is facing the problem of selecting and arranging players. There are audience who are watching at how Carlos will do this, who can even help him with ideas of how he can overcome this problem. There are also audience who want BafanaBafana to win in Mali, they are thus interested in knowing who will represent BafanaBafana and why others will not be chosen to play. There exist a healthy relationship between the writer and the reader in the fact that there is shared background knowledge between them. This implies that they both know about soccer and are familiar with it.

### 4.5.4 The for what purpose parameter

Here emphasis is on what the writer wants to achieve through the text. This normally depends on who the reader is. The article under analysis is a multipurpose article i.e. it exposes, persuades and advices. It exposes problems experienced by coaches in different sporting activities. For the team to win depends on the management of the leader, in this case the coach. In this articles readers are expecting the coach to act in such a way that they win, should they lose he will be blamed as it is already indicated that Mark Fish will not be chosen as the coach is continuing to ignore him. The coach is facing the problem of maintaining the reputation of the team as elite even under serious conditions. The text also exposes various soccer players and their qualities. For example, Zuma is characterized by his lightning pace and crossing ability. The caption: "The road to Mali" (**Tsela ya go ya Mali**) is persuasive in that it alerts people about Africa Cup of Nations finals. It makes people to look at how players will be selected and arranged and how they will represent us in Mali. The text also gives advises on how to win as a team. This is indicated in the following sentence: "It is the quality of players that matters" (**Bohlokwa ke bokgoni bja**



**babapadi**). This comes as an advise because on the other hand it is believed that preparatory games are necessary for the team to win.

#### **4.5.5 The why parameter**

The writer's underlying intentions can be transparent or hidden. The writer here wants to indicate the importance of using strategies that work for you. Example of strategy used in the text under analysis is using preparatory games to succeed in a play. This strategy worked for Cameroon but did not work for Tunisia. The writer also indicated that to succeed in a play, the quality of players is of great importance. The writer indicates why other players can be chosen and why others may not be chosen to represent Bafana Bafana in Mali. In some cases, the writer does not indicate clearly that a player must be or must not be chosen, but the way information is given about players, it becomes clear that others can be chosen and others need not be chosen. For example, it is indicated that for scoring the coach is looking at Shaun Bartlett, Siyabonga Nomvete and Benni Mac Carthy, this implies that they can be chosen. The fact that Siyabonga Nomvete is rubbing shoulders with the world's best players exposes him as the best player as he will learn from other players he met. There are doubts about Benny Mc Carthy as it is indicated that he is no longer making impact in his play. Wide players like Sibusiso Zuma, Delvon Buckley, Alfred Phiri and Jacob Lekgetho are regarded as the best potential for success in Mali, this implies that they will be chosen. It is also indicated that Lucas Radebe will not be chosen because of an injury and the fact that the coach is ignoring Mark Fish implies that he will not be chosen. The fact that Phil Masinga and Helman Mkhelele are not playing in their clubs implies that they will not be chosen to represent Bafana Bafana in Mali.

#### **4.5.6 The where, when and how parameters**

These parameters play a less role in the theory of writing. The where parameter helps to indicate the context of the text which play an important role in the clarification of the text under analysis. The text under analysis indicates sports context, this enable the readers to understand its content. Although the when parameter does not influence the writing, the knowledge of when the text was written helps in the indication of the relevancy of the text



under analysis. The fact that it is published in Bona (a contemporary magazine) implies that it is a contemporary writing, thus relevant to present day audience. Thus the how, where and when parameters has little to do with the writing and cannot influence the nature of the writing.

#### 4.5.7 The writes parameter

##### 4.5.7.1 Informational structure

#### Given and new relations

Given information in the article under analysis is indicated in the headlines: "Africa cup of Nations Special" (**Mogopo wa boditšhaba tša Afrika wo o kgethegilego**) and "The road to Mali" (**Tsela ya go ya Mali**). These headlines highlight readers about what the text under analysis is all about, i.e Africa Cup of Nations which is going to take place at Mali. These headlines arouse the readers' interest of reading the text to hear about the arrangements about the game which is going to take place in Mali. Because of the given information stated above, it doesn't surprise the reader to read about the coach facing the problem of choosing players. The fact that given information is indicated before new information also enables readers to understand the text under analysis. The fact that this is Africa Cup of Nations makes the readers to understand why the coach must be careful in selecting players in order to maintain the good reputation they displayed previously. Given information is also indicated by referring to the situation. This is indicated in the following sentence: "Now they must maintain that reputation ..." (**... a ba gapeletša go šoma gabotse go ya go ile ...**) "that" refers to their good performance in play indicated previously i.e. the fact that they were victors at home in 1996, they were surprise runner-up in Burkina Faso two years later and that they picked up the bronze metal at the last African championship in early 2000. Reference to the situation is also indicated in the following sentence: "This is what happened to Brazil ..." (**Se ke se se hlagetšego Brazil ...**). "This" (**se**) refers to the point of playing continuously without break, this makes players to fail as they did not have a chance to rest. This implies that what happened to Bartlett (i.e. playing regularly) is what happened to Brazil and it results in Brazil failing in the world cup.



## Theme - rheme relations

It is stated previously that theme is the point of departure in a sentence and the rheme is the further explanation of the theme. This is indicated in many instances throughout the text under analysis. In the following sentence: "Key to winning is scoring" (**nhla ye bohlokwa ya go thopa sefoka dipapading ke go nweša dino**), the phrase "Key to winning" (**nhla ye bohlokwa ya go thopa sefoka**) is regarded as the theme of the sentence and the phrase "is scoring" (**ke go nweša dino**) is its embedded statement which serves as a rheme. In the caption: "Shaun Bartlett's good scoring talent could be the key to Bafana Bafana's success in Mali" (**Mpho ya Shaun Bartlett ya go nweša dino e ka ba nhlakgolo ya go tšwelela ga Bafana Bafana Mali**), the phrase "Shaun Bartlett's goal scoring talent" (**Mpho ya Shaun Bartlett ya go nweša dino**) is the theme of the sentence and the last phrase: "could be the key to Bafana Bafana's success in Mali" (**e ka ba nhlakgolo ya go tšwelela ga BafanaBafana Mali**) is the rheme as it is the further explanation of the theme. In another sentence: "His form in the English premier league in recent months might not have matched the initial impression he made when he joined Charlton Athletic" (**Mokgwa wo a bapalago ka gona ka diphadišanong tša premere ya sekgowa ga o kgahliše kudu go swana le mathomong ge a be a tsenela sehlopa sa Charlton**). The first phrase: "His form in the English Premier league in recent months" (**Mokgwa wo a bapalago ka gona ka diphadišanong tša sekgowa**) is the theme while the last phrase: "... might not have matched the initial impression he made when he joined Charlton Athletic" (**... ga o kgahliše kudu go swana le mathomong ge a be a tsenela sehlopa sa Charlton**) is the rheme. Again, in the following sentence: "Mc Carthy's lack of match fitness has shown on his return trips home to represent his country in the last 12 months" (**Go se lokele dipapadi ga Mc Carthy go bonagetše kudu ge a boela go emela naga ya gabo mo dikgweding tše lesomepedi tše di fetilego**). The first phrase: "Mc Carthy's lack of match fitness ..." (**Go se lokele dipapadi ga Mc Carthy ...**) is the theme of the sentence while the last phrase: "... has shown on his return trips home to represent his country in the last 12 months" (**... go bonagetše kudu ge a boela go emela naga ya gabo mo dikgweding tše lesomepedi tše di fetilego**) is the rheme.



## Topic comment relations

It is indicated previously that topic comment relations refer to what the sentence is all about. Topic identification for particular sentences requires more interpretation and intuition so that the topic should be relevant to those particular sentences. Topic comment relations are indicated throughout the article under analysis. For example, in the following sentence: "Bafana Bafana were victors at home in 1996" (**Bafana Bafana ebile dinkgwete phadišanong ya mono gae ka 1996**). "BafanaBafana" is the topic of this sentence and what is said about "BafanaBafana" i.e. were victors at home in 1996" (... **ebile dinkgwete phadišanong ya mono gae ka 1996**) is the comment. In another sentence: "Coach Carlos Queiroz has found it difficult to juggle his line-up" (**Morutantšhi Carlos Queiroz o hweditše go le boima go kgethologanya peakanyo ya babapadi**). "Coach Carlos Queiroz" (**Morutantšhi Carlos Queiroz**) is the topic and what is said about him, i.e. "... has found it difficult to juggle his line-ups" (... **o hweditše go le boima go kgethologanya peakanyo ya babapadi**) is the comment. It is clear that given information is used as a further explanation of the topic. This can be seen in the following sentences: "Bartlett is now a fixture as a captain and first choice forward" (**Bartlett bjale ke mokaptene ebile ke moralokapele wa kgetho ya pele**).

"Bartlett was the leading goal scorer at the last African Cup finals..." (**Bartlett o bile monwešadino wa maemo a godimo ...**). In these sentences "Bartlett" is the topic and the fact that is a fixture as a captain and first choice in the first sentence and the fact that he was the leading goal scorer at the last African cup finals in the second sentence are the comments as they are giving further explanation of Bartlett. This is also indicated in the sentence: "Queiroz has hinted at leaving out players who are regulars with their clubs" (**Queiroz o nyetlile taba ya go tlogela babapadi ba go bapala kgafetšakgafetša dihlopeng tša bona**). Queiroz is the topic and the fact that he hinted at leaving out players who are regulars with their clubs is the comment as it expresses Queiroz's decision.

## Topic structure analysis

In the article under analysis the sub-topic: "Africa Cup of Nations Special" (**Mogopo wa ditšhaba tša Afrika wo o kgethegilego**) supports the main topic which is "The road to Mali" (**Tsela ya go ya Mali**). This sub-topic supports the main topic in that the main topic



includes this subtopic because together they indicate the Africa Cup of Nations specials which is going to be held in Mali. There are also captions which support the main topic, for example, there is the caption denoting Bartlett's heavy club schedule which makes him a doubtful starter in Mali, it also indicates that his goal scoring talent could be the key to BafanaBafana's success in Mali. This caption supports the main topic as the central idea in the article under analysis is selecting quality players in order to win in Mali, this caption indicates the possibility of Bartlett not being selected to play in Mali because of his heavy club schedule although his scoring talent will be to the country's advantage in Mali. Another caption denotes whether Benni Mc Carthy will shine for BafanaBafana (**gore naa Benni Mc Carthy o tla phadimela Bafana Bafana**) Benni is doubted as it is indicated that he has lacked form recently, this supports the "Road to Mali" (**Tsela ya go ya Mali**) as all the people are looking at who will be representing BafanaBafana there. In another caption it is indicated that Siyabonga Nomvete is rubbing shoulders with some of the world's best players. This supports the main topic. This makes Nomvete a good player because he is gaining experience by playing with the world's best players. This implies that he qualifies to represent BafanaBafana in Mali in the Africa Cup of Nations Special.

### Topic continuity

This implies the function of topic development in a text. It refers to noun phrases receiving continuous mention throughout the text. Topic continuity plays a vital role of bringing about coherence in the text which enable readers to grasp the meaning of the text. In the article under analysis use is made of various noun phrases which develop the topic of the text. This article is all about Africa Cup of Nations special which will take place in Mali. This topic is continued by many noun phrases throughout the text. For example, in the following sentence: "For now, it means BafanaBafana go to African Cup short of solid match practice ..." (**Gona bjale Bafanabafana ba ya diphadišanong tša sefoka sa dihlopha tša Afrika ka ntle le maitokišetšo ao a nwešago a mokgako**). The phrase: "BafanaBafana go to African Cup ..." (**... BafanaBafana ba ya diphadišanong ...**) continues the topic of the article under analysis. In another phrase: "... will he play in Mali?" (**Naa o tla bapala Mali?**) referring to Bartlett also supports the topic of the article under analysis as the game will be taking place in Mali.



#### 4.5.7.2 Text cohesion

In this article text cohesion is indicated through reference, demonstratives, opposition, inclusion, conjunctions and repetition.

#### **Reference**

This is a grammatical cohesion where use is made of pronouns to create meaning and establish links and connections across sentences. Reference plays a vital role in the article under analysis. Use is made of the pronoun "they" (**ba**) to refer to BafanaBafana. This is indicated in the following sentences: "They were surprised runner-ups in Burkina Faso" (**Ba makaditše batho ka go latela bafenyi ba bona Burkina Faso**)

"Now they must maintain that reputation" (... **a ba gapeletše go šoma gabotse ...**)

"they" (**ba**) in these sentences are pronouns referring to BafanaBafana. Use is also made of the pronoun "his" (**gagwe**) in the following sentences:

"... he found it difficult to juggle his line-ups ..."

(... **o hweditše go le boima go kgethologanya peakanyo ya babapadi ba gagwe ...**)

"His" (**gagwe**) here refers to Coach Carlos Queiroz. In another sentence "... yet his heavy club schedule makes him a doubtful starter" (**go pitlagana ga go bapala ga gagwe go mo dira mothomi wa go gonontšha**).

"his" (**gagwe**) here refers to Bartlett. There is another pronoun in the same sentence "him" (**mo**) which also refers to Bartlett. Use is also made of "him" (**yena**) in the following sentence: "... that Italian champions Roma have already enquired about him" (... **gore dinkgwete tša Roma di nyakišiše ka yena**).

#### **Demonstratives**

The article under analysis abounds in demonstratives which play an important role of pointing to the point mentioned earlier to avoid repetition. In this article this is indicated in the following sentences: "That has been the finishing order of South Africa ..." (**Se ebile tatelano ya mafetšo go Afrika Borwa ...**). "that" (se) points to "One ... Two ... Three ... (Tee ... Pedi ... Tharo ...)" mentioned previously. In the rhetorical question: "will this affect



our chances in the Africa Cup of Nations finals?" (**Naa se se tla ama menyetla ya rena makgaolakang a mogopo wa ditšhaba tša Afrika?**)

"this" (**se**) refers to the problem Carlos is facing i.e. that of fielding a consistent BafanaBafana line-up. "this" (**se**) is also indicated in the following sentence to point to the fact indicated earlier.

"This is what happened to Brazil". (**Se ke se se hlagetšego Brazil**).

"this" (**se**) refers to the issue of playing without breaks, this is also referred to in the following sentence:

"This would probably apply also to defender Pierre Issa ..."

(**Se se ka hlagela sethibi Pierre Issa ...**) referring to the danger caused by playing consecutively without breaks.

## Equivalent<sup>e</sup>

Equivalent<sup>e</sup> is clearly indicated in the article under analysis. For example, "Field" (**hlopa**) is equivalent to "juggle" (**beakanya**) as they both imply the selection and arrangement of players in order to perform well in Mali. These words are indicated in the following sentences respectively: "Coach Carlos Queiroz has found it difficult to field a consistent BafanaBafana line-up".

(**Morutantšhi Carlos Queiroz o thatafaletšwe ke go hlopa BafanaBafana ka tshwanelo**).

"Coach Carlos Queiroz has found it difficult to juggle his line-ups" (**Morutantšhi Carlos Queiroz o thatafaletšwe ke go beakanya babapadi ka tshwanelo**).

"short of" (**go se na**) is equivalent to "with hardly any" (**ka ntle le**). These equivalent words imply without, indicating that BafanaBafana is going to play in Mali without proper practice and that Cameroon managed to win in Tunisia without proper practice. This is indicated in the following sentences: "... it means BafanaBafana go to the Africa Cup short of solid match practice ..."

(**... go ra gore BafanaBafana ba ya Mogopong wa Afrika ntle le go itšhidulla**).

"... has proved what a team can achieve in a tournament with hardly any warm-up games" (**... ba laeditše ka moo sehlopa se ka tšwelelago ntle le dipapadi tša go itokiša**).



"Match practice" (**dipapadi tša go itokiša**) is equivalent to "warm-up games" (**dithaloko tša go itšhidulla**) and these are indicated in the above two sentences. "Footballers" (**baragi**) is equivalent to "players" (**babapadi**), this is indicated in the following sentences:

"... it is the quality of players that matters"

(... **bohlokwa ke bokgoni bja babapadi**)

"The growing number of South African footballers ..."

(**Go gola ga palo ya baragi ba Afrika Borwa ...**).

Both these words refers to members of the team in a soccer game.

"League" (**sehlopa**) is equivalent to "club" (**sehlopa**) as they both refer to people combining to perform a particular purpose. In this case players form a league or a club in a football game. This is indicated in the following phrases:

"... while most other leagues in Europe ...".

(... **mola dihlopa tše ntši tša Europa ...**)

"He has since attracted the attention of clubs in England ..."

(**E sa le a goga šedi ya dihlopa tša Englane ...**)

## Inclusion

This refers to the relation of one entity being a part of a broader class. In the article under analysis this is indicated in the nouns: "Squads" (**dihlopa**) and "footballers" (**baragi**). Squad which implies sport team thus includes footballers which refers to players. These words are indicated in the following sentences: "The growing number of South African footballers ..." (**Go gola ga palo ya baragi ba Afrika Borwa ...**) "... that was a hallmark of previous SA Squads". (**se ke bokgoni bjo dihlopa tša Afrika Borwa di tsebegago ka bjona**). Inclusion is also indicated in tournament and match. "Tournament" (**dipapadi**) implies a large contest of many rounds while "match" (**papadi**) implies a play. This means "match" (**papadi**) is included in the tournament (**dipapadi**). This is indicated in the following sentences:

"... yet they were knocked out of their own tournament" (**empa ba fentšwe dipapading tša bona**).



"they played too many matches before they went to France" (**ba ralokile dipapadi tše ntši pele ba eya Franse**).

## Conjunctions

Conjunctions play a vital role of joining sentences, words and ideas in a text, they are also vital in expanding the idea presented. The conjunction "and" (**le**) is used to join the following sentences indicating the three successful achievement of BafanaBafana. "BafanaBafana were victors at home in 1996, they were surprised runners-up in Burkina Faso two years later and they picked up the bronze medal at the last African championship ..." (**BafanaBafana ebile dinkgwete phadišanong ya mono gae ka 1996, ba makaditše batho ka go latela bafenyi ba bona mengwageng ye mebedi ya go latelana le ka go thopa sefoka sa pronse mo diphadišanong tša bonkgwete ...**). This joining device "and" (**le**) is also used to join nouns in the following sentence:

"... BafanaBafana did qualify for both the African Cup and World Cup finals ..." (**... BafanaBafana ba bile le maswanedi boleta go makgaolakgang a mogopo wa Afrika le wa lefase**) "and" (**le**) are used here to join the two nouns i.e. "African Cup" (**Mogopo wa Afrika**) and "world cup" (**mogopo wa lefase**) referring to games where BafanaBafana qualified to participate in. This conjunction is also used in joining names of scorers as in the following sentence: "... the coach will look at Shaun Bartlett, Siyabonga Nomvete and Benni Mc Carthy" (**Morutantšhi o tla lebelela Shaun Bartlett, Siyabonga Nomvete le Benni Mc Carthy**). It is also used to join positions held by Bartlett, for example: "Bartlett was the leading scorer at the last African Cup finals and is South Africa's all time leading marksman ..." (**Bartlett ebile monwešadino makgaolakgang a mogopo wa Afrika wa mafelele le ketapele ya ba Afrika Borwa**). It is also used to join sentences. In the following sentences "and" (**le**) joined reasons why Brazil failed in the last world cup. "... they played too many matches before they went to France and their players were too tired to fight right through to the end" (**... ba ralokile papadi tše ntši pele ba eya Franse, le babapadi ba bona ba be ba lapile kudu go bapala botse go fihla mafelelong**). This joining device also played a vital role in indicating Mc Carthy's fading reputation. This is indicated in the following sentence:



"He has had inconsistent showings for South Africa and failed to secure a first team berth with his Spanish club, Celta Vigo" (**O phadimišitše Afrika Borwa go sekaenyana a hlolwa le ke go šireletša sehlopa sa pele papading le ba Spain, Celta Vigo**). It is also used to indicate positions held by Zuma, i.e. "the former African Wanderers and Orlando Pirates player ..." (... **Sebapadi sa pele sa African Wanderers le Orlando Pirates ...**) implying that he was involved in the two teams. The conjunction "with" (ka) played a role of expanding the idea presented. This is indicated in the following sentence:

"He has since attracted the attention of clubs in England and Italy with his performances ..." (**E sa le a goga šedi ya dibapadi tša Englane le Italy ka bobapadi bja gagwe ...**). The phrase "... with his performance" (**ka bobapadi bja gagwe**) indicates how he attracted their attention, thus extend the idea of attracting the attention of clubs in England and Italy in the sentence.

## Opposition

In the text under analysis there is opposition which contributes to its cohesion. For example "this" (**se**) is opposed to "that" (**seo**) in the sense that "this" refers to the present action or situation while "that" refers to the past. This is indicated in the following sentence: "That has been the finishing order for South Africa at the last three African cup finals" (**Seo ebile tatelano ya mafetšo go Afrika Borwa makgaolakgannng a mararo a megopo ...**). This implies that what has been the finishing order for South Africa is a past event, thus referred to as "that" (**seo**). In another sentence "How will we do this year?" (**Naa re yo tšwa bjang ngwaga wo?**) "this" (**wo**) refers to the year 2002 as the article under analysis is extracted from February 2002 Bona Magazine. This is also indicated in the rhetorical question: "Will this affect our chances in the Africa Cup of Nations finals?" (**Naa se se ka ama menyetla ya rena makgaolakgannng a mogopo wa ditšhaba tša Afrika?**) "this" (**se**) refers to Carlos problem of juggling his line-ups, he was struggling with this problem when this sentence was uttered. This is expanded in "was" (**e bile**) which is opposed to "is" (**ke**). **They also indicate the tenses.** "Was" (**e bile**) indicates the past tense while "is" (**ke**) indicates present tense. This is indicated in the following sentence: "Bartlett was the leading goal scorer at the last African cup finals and is South Africa's all time leading marksman". (**Bartlett o bile monwešadino wa maemo a godimo bjale ke**



**moralokapele wa kgetho ya pele**). "Was" (**e bile**) implies that the part played by Bartlett i.e. a goal scorer is a past event, he is no longer at that position, he is presently the leading marksman.

"First" (**Mathomo**) is opposed to "last" (**mafelelo**). "First" implies the beginning while "last" implies at the end. This is indicated in the following sentences: "This is certainly the last chance of Mc Carthy to keep up his fading reputation" (**Se ke monyetla wa mafelelo wa Mc Carthy go tšweletša bokgoni bja gagwe**). "Bartlett is now a fixture as captain and first choice forward" (**Bartlett bjale ke mokapteine wa kgetho ya pele**). "Last" (**mafelelo**) in the sentence above implies that Mc Carthy will no longer have a chance again and "first" (**mathomo**) in the second sentence implies that Bartlett is always preferred as a player. "After" (**ka morago**) is opposed to "before" (**pele**). This is indicated in the following sentences:

"... they played too many matches before they went to France".

(... **ba ralokile papadi tše ntši pele ba eya Frans**).

"... for after rising to overnight stardom in Burkina Faso ..." (**ka gore ka morago ga go phadima ka lebelo kua Burkina Fase ...**) "Later" (**moragonyana**) is opposed to earlier (**ka pelanyana**). This is indicated in the following sentences: "... they were surprised runners-up in Burkina Faso two years later". (**.. ba makaditše batho ka go latela bafenyi ba bona morago ga mengwaga e mebedi**). "... co-hosted by Ghana and Nigeria in early 2000" (... **tše di bego di bapalelwa Ghana le Nigeria mathomong a 2000**). All these appositions unite this text and contribute to its cohesion.

## Repetition

Repetition also contributed to cohesion in the text under analysis. There is repetition of words and of ideas in the text and they help in emphasising the ideas presented. Repetition of words is indicated in the following instances. For example the word "key" (**nhlakgolo**) is indicated in the following phrase: "key to winning is scoring" (**nhlakgolo go thopeng sefoka ke go nweša**). This word is repeated in the following phrase: "... could be the key to BafanaBafana's success in Mali" (... **e ka ba nhlakgolo go tšweleleng ga BafanaBafana Mali**), referring to Bartlett's scoring talent. This repetition plays a role in



bringing about cohesion in this text in that it highlights important factors that can help BafanaBafana to win in Mali. The word "success" (**tšwelapele**) is repeated in the article under analysis. This is indicated in the following sentence: "South Africa's wide players are in fact our best potential for success in Mali" (**Babapadi ba go phatlalala ba Afrika Borwa ke bao re ithekgilego ka bona go atlega Mali**). Success is repeated in the following phrase: "... which is not necessarily the recipe for success" (**yeo e sego mokgwa wa katlego**). This repetition unites the text under analysis as what is expected of them in Mali is to succeed, hence mention is made of everything that can result in their success.

There is also repetition of nouns, for example, BafanaBafana is repeated throughout this article as the article is about the game which is going to be played by BafanaBafana. This is indicated in the following sentences:

"BafanaBafana were victors at home in 1996".

(**BafanaBafana e bile dinkgwete ...**). Here their performance is recalled as they will be playing in Mali. This noun "**BafanaBafana**" is repeated in the phrase: "... to field a consistent BafanaBafana line-up" (... **go beakanya babapadi ba BafanaBafana**). Names of players like Bartlett, Mc Carthy and Nomvete are also repeated throughout the text, indicating that they are important players who can help BafanaBafana to succeed in Mali. These names are indicated in the following phrase "... and for this the coach will look to Shaun Bartlett, Siyabonga Nomvete and Benni Mc Carthy again" (... **tabeng ye mohlahlhi o tla lebelela Shaun Bartlett, Siyabonga Nomvete le Benni Mc Carthy gapegape**). They are repeated in the following sentence: "If Bartlett isn't chosen, then Mc Carthy and Nomvete could be landed a heavy burden" (**Ge Bartlett a ka se kgethwe, gona Mc Carthy le Nomvete ba tla rwala boima**).

Repetition of ideas is indicated in the following rhetorical questions. "How will we do this year in Mali?" (**Naa re yo tšwa bjang ngwaga wo kua Mali?**)

"Will this affect our chances in the Africa Cup of Nations finals?" (**Naa se se tla ba le seabe menyetleng ya rena makgaolakgang a mogopo wa Afrika wa boditšhaba?**). Here the uncertainty of their performance in Mali is repeated. Again, the difficulty of selecting and arranging players is indicated in the caption and then repeated in the text. This is indicated in the following sentences: "Coach Carlos Queiroz has found it difficult to juggle his line-ups"



**(Mohlali Carlos Queiroz o thatafaletšwe ke go beakanya ...)**. "Coach Carlos Queiroz has found it difficult to field a consistent BafanaBafana line-up" **(Mohlali Carlos Queiroz o thatafaletšwe ke go hlopa BafanaBafana)**. All these repetitions emphasise the ideas presented in the text, thus bring about cohesion.

#### 4.5.7.3 Text coherence

Text coherence contributes to the overall sequence of the text. Emphasis here is on the non-linguistic bases of coherence, relevances, inferences, elements of subordination and coordination and rhetorical patterns within coherence.

#### **Non-linguistic bases of coherence**

This includes the writer's involvement in the text, the reader's application of his/her previous knowledge to the text and the established theme. The established theme in the text under analysis is BafanaBafana's game in Mali, the prerequisites and the conditions for their success there. This is indicated by the fact that mention is made of all the means that can result in their success. For example, who qualifies to play there and who do not qualify and reasons behind choice of such players. For example, it is clear that Mark Fish will not participate in Mali because it is indicated that the coach is ignoring him. The writer is involved in the text under analysis, this is indicated by the fact that he is supporting BafanaBafana and counts himself with those who are wishing them success in Mali. For example, the following rhetorical questions indicate the writer's involvement in the text.

"How will we do this year in Mali?" **(Naa re yo tšwa bjang Mali ngwaga wo)**.

"Will this affect our chances in the Africa Cup of Nations finals?" **(Naa se se tla ama menyetla ya rena makgaolakgang a mogopo wa Afrika?)**

"We" (**re**) in the first sentence and "our" (**ya rena**) in the second sentence imply that the writer is involved in the text, he is among BafanaBafana's supporters. The reader can apply his/her previous knowledge to the text, from the text under analysis readers will understand the problems encountered by the coaches in selecting players in order to participate well in a game. Some players are worthy, some are not but they all want to participate and the coach is blamed if a player can lead the team down or if he cannot be selected while



spectators were expecting such a player to participate. This is indicated in the fact that some spectators expect Mark Fish to play but the fact that the coach ignores him implies that he will not be chosen. The text under analysis is chronologically structured, all the captions contribute to the heading: "The road to Mali" (**Tsela ya go ya Mali**). As the text unfolds, the writer explains paragraph by paragraph what can be done, who to select and who not to select in order to succeed in Mali. For example, Lucas Radebe will not participate in Mali because of his injury.

### **Elements of subordination and coordination**

These play a vital role of emphasising the idea stated. Elements of subordination are expressed through comparison. This is indicated in the preparations for the game. Comparison is made between Cameroon and Tunisia. Cameroon succeeded in the game without preparatory games while Tunisia had perfected preparatory games but were knocked out of their own tournament. This comparison stresses the idea that preparatory games are not the recipe for success in a game. Elements of coordination are brought about by repetition discussed under cohesion. It links different sections of the text, thus contributes to its coherent structure. This is indicated in the repetition of uncertainties and doubts about winning in Mali as stated in the following rhetorical questions.

"How will we do this year in Mali?", implying that they played well last time.

"Will this affect our chances in the Africa Cup of Nations finals?, referring to the problem of selecting and positioning players.

"Will he shine again for BafanaBafana in Mali?", referring to Mc Carthy.

### **Rhetorical patterns within coherence**

The rhetorical patterns of cause-effect, problem-solution and comparison-contrast which contribute to the coherent of the text are indicated throughout this article. Rhetorical patterns of cause-effect are indicated in the following instances: The unhealthy clash of priorities between club and country and the fact of national side battling to find the consistency that was a hallmark of previous S.A. squads are effects caused by the growing number of South African footballers heading to clubs in Europe. Again, the issue of Brazil



failing in the last World Cup is the effect caused by the fact that they played too many matches before they went to France and the fact that their players were too tired to fight right through the end. The rhetorical pattern of problem-solution is indicated in the fact that the coach faces the problem of juggling his line-ups and this will be solved by the regularization of international calendar. This implies that dates for international games to be played will be made known so that coaches will not involve those involved in the international games. The rhetorical pattern of comparison and contrast was stated under the elements of subordination where Cameroon is compared to Tunisia in the issue of having preparatory games prior to the actual game. Cameroon succeeded without such games while Tunisia failed while they played such games. Players are also compared. For example, Zuma is compared to Delron Buckley, they have the same attributes with the difference that Buckley is not consistent like Zuma.

## **Relevance**

Relevance here contributes to the coherence structure of the text. The reader can compare the content of this text with tough times coaches always face whenever there is a game. This results in the fact that players can play well in one game and fail to play well in another. This leads to a conclusion that it is always very difficult for the coach to make selection as players are unpredictable, stressing the fact that it is the responsibility of the coach to select players and it is not a child's play as he cannot satisfy the spectators by selecting every player they approve.

## **Inferences**

Inferences are coherence-creating mechanism. They connect new information and what is already known to the reader. They thus link paragraphs and elaborate the idea stated without deviating from the theme of the text. In the text under analysis the fact that National side is battling to find the consistency that was a hallmark of previous S.A. squads is elaborated in the fact that Queiroz has found it difficult to juggle his line-ups. This is followed by comments about various players, indicating their chances to be chosen or not to be chosen to participate in Mali. For example, in the sentence: "South Africa's wide players,



in fact are our best potential for success in Mali, and here Sibusiso Zuma springs to mind” (**Re ithekgile ka baraloki ba go phatlalala ba Afrika Borwa go swana le Sibusiso Zuma**). This indicates that Zuma will be chosen to participate in Mali. All these give the text under analysis a coherent structure in that paragraphs are linked while maintaining the theme of the text.

#### 4.5.7.4 The lexicon

This implies lexical choice achieving communicative purpose, it includes choice of sentence-initial elements and choice of verbs and nouns.

#### **Choice of sentence-initial elements**

Choice of sentence-initial elements contributes to the interaction between the reader and the writer. Words in the initial position of the sentence enable the reader to predict what the text is all about. In the article under analysis, there is the rhetorical question in the initial position of the sentence regarding the use of preparatory games. “Should we be worried” (**Naa re swanetše go tshwenyega?**). Through this rhetorical question the reader will understand that we should not bother ourselves regarding preparatory games because they are not the key to winning. After explaining how preparatory games made other teams to lose and others to win, the writer starts another sentence with “This is what happened to Brazil ...” (**Se ke se se hlagetšego Brazil ...**). The reader thus anticipates what happened to Brazil and the writer communicates that they failed in the last World Cup with thorough preparatory games. In the writer’s explanation of the abilities of players the phrase: “On the left ...” (**Ka go la ngele ...**) Is in the initial position of the sentence and the reader here awaits on explanation of the ability of a player. The writer thus explain Delron Buckley who has the same attributes with Zuma. Another sentence starts with “Behind him ...” (**Ka morago ga gagwe**), again the reader anticipates the explanation of the ability of another player and the writer exposes Bradley Carnell as an effective wingback.



## Choice of verbs and nouns

The writer made a very good choice of verbs and nouns to communicate his purpose. In the phrase : "... they picked up a bronze medal (... **ba ile ba thopa sefoka sa pronse**) the writer uses the verb picked up (**thopa**) to express the fact that they won. In another sentence the writer chooses the noun "Solid match practice" (**Maitokišetšo a go nweša a mokgako**) to indicate proper and genuine practice made before the actual play. The writer also made use of the noun "the recipe" (**lenaneo**) to indicate the manner in which success can be achieved. The writer made use of the verb and the noun "rubbing shoulder" (**go kgohlana**) to indicate that Nomvete is now playing with and among experts. To indicate Zuma's satisfactory improvement in the play the writer uses the noun "immeasurably" (**go se balelwe**) to indicate that he improved very much and his improvement cannot be calculated. To indicate the impossibility of Lucas Radebe to be healed from his injury the writer states that "he needs a minor miracle" (**o nyaka mohlolwana**).

Use is also made of infinitive verbs and the future verbs in the article under analysis. The writer made use of the verbs of action to communicate his purpose. For example, the infinitive verb "to juggle" (**go beakanya**) is used to indicate the coach's action of arranging players. In the phrase "... to prepare the team with as much thoroughness as possible" (**go lokiša sehlopha ka tshwanelo ka mo go kgonegago**), the infinitive verb "to prepare" (**go lokiša**) indicates the action of practicing before the actual play.

Future verbs are used to indicate future actions in the article under analysis. It is indicated that for scoring, the coach will look to Shaun Bartlett. "Will look" (**o tla lebelela**) indicates the coach's future plans in as far as scoring is concerned. Future verbs are also indicated in the following phrases: "He'll take over from Lucas Radebe, who will need a minor miracle ..." (**O tla tšea maemo a Lucas Radebe yo a tlogo nyaka mohlolwana go fola**) Reference here is made to Jacob Lekgetho and the future verbs "He'll ..." (**O tla**) and "who will" (**yo a tlogo**) implies that his points of taking from Lucas Radebe and of needing a minor miracle are not present actions, they will take place during the game in Mali which will take place in the future. In another phrase "There'll also be no Mark Fish ..." (**Mark Fish a ka se be gona**), "There'll " indicates the absence of Mark Fish not in the present team but in the team



which will be representing Bafana-Bafana in Mali. In another phrase "... Phil Masinga and Helman Mkhelele will make it into the squad" (**Phil Masinga le Helman Mkhelele ba tla tšwelela sehlopheng**), future verb "will make it" (**ba tla tšwelela ...**) indicate that they will be included in the team which will represent Bafana-Bafana in Mali.

#### 4.5.8 Cognitive move structure

The writer made use of structural moves to achieve his communicative purposes. The first move in the article under analysis indicates: The responsibility upon the shoulder of the leader. This is indicated in the fact that it is the responsibility of the coach Queiroz to select and arrange players for a game in Mali. People are observing him from a distant, their desire is for the team to win and should this not happen, all the blame is upon the coach. The writer stated that the coach hinted to leave out players who are regulars with their clubs, this implies that even if others wish such players to represent us in Mali, this depends on the coach. This is also indicated in the following phrase: "If Bartlett isn't chosen ..." (**Ge Bartlett a ka se kgethwe ...**). This implies that the coach need not be influenced by others, he had to take some of the decisions alone. This is why the writer uses the conjunction "if" (**ge**) implying that this choice rest upon the coach's shoulder.

The second move advises on how to win the game. The first point is the quality of players and the second point is doing what will be of benefit to you, not imitating others. This is indicated in the point of playing preparatory games before the match. The phrases: "... which is not necessarily the recipe for success" (... **yeo e sego mokgwa wa katlego**) referring to preparatory games.

"... It's the quality of players that matters" (... **bohlokwa ke bokgoni bja babapadi**) implying that playing preparatory games before the actual game does not mean that the team will win, winning depends on the quality of players. Preparatory games can work for one team and not work for the other. This is indicated in Cameroon and Tunisia where Cameroon succeeded without such games and Tunisia had such games but were knocked out. This implies that the team must know its strengths and weaknesses and know the strategies of overcoming those weaknesses. Strategies of one team cannot help to overcome weaknesses in another team, implying that every team must follow its own strategies to succeed.



The third move advertises some players and indicating weaknesses in others. The fact that Nomvete is rubbing shoulders with some of the world's best players in one of the toughest league in the world exposes him as the best player. It means he gained experience from such plays and have learnt new techniques from other players. Nomvete is thus advertised to be chosen to play in Mali. Mc Carthy's weakness is indicated. Mention is made of his lack of fitness in the following phrase: "... taken off in the second half, without having made much of an impact" (... **o ntšhitšwe karolong ya bobedi ntle le go tsikinya maikutlo a batho**). This implies that it is risky to select Mc Carthy to participate in Mali as his performance has deteriorated.

#### **4.6 ANALYSIS OF ARTICLE NO. 4: "SAVE OUR SOCCER" (BOLOKANG KGWELE YA RENA YA MAOTO)**

##### **4.6.1 The who parameter**

The article under analysis is written by Calvin Foster who is a skilled and experienced writer. This is indicated in his language use which includes idiomatic expressions, use of pictures and captions and also his use of words from horses' mouths. This enable readers to grasp the meaning of the text and to have the overall picture of the situation. Idiomatic expression is indicated in the following phrase: "... put their heads together" (**kopanya dihlogo**) indicating that administrators must solve the problems encountered in soccer. Again an idiomatic expression is indicated in the phrase: "... when the trip to the top is too quick" (... **ge leeto la go namela kua nhlorwaneng e le le le kopana**) implying when the player is classified as pro in the twinkle of an eye. This indicates the writer's clear knowledge of the language. Use is also made of pictures and captions to give a clear picture of the situation. For example, there is a picture indicating the unruly crowd behaviour with the caption indicating that things like this put off big sponsors and it is the game that suffers at the end. This indicates corruption that can cause disturbances in the game, thus enable readers to understand the headline of our article "Save our soccer" (**Bolokang kgwele ya rena ya maoto**), otherwise the game will suffer. Words from horses' mouths help readers to hear their views and thus understand the text, for example, Maluleke says: "It is a reflection of



how bad things are in the league” (**Se ke sešupo sa go bontšha ka tsela yeo dilo di lego mpe mo dihlopheng tša dipapadi**) referring to bribery allegations charged against Joseph Motlea. Here Maluleke indicates that things are not well in the league, the reader will thus understand the reasons behind the heading of the article under analysis. Barker also says: “That’s a huge problem” (**Seo ke bothata bjo bogolo**) referring to the problem of labelling players as the best players early. Readers will thus understand that the Media also need discipline in a way of saving our soccer. All these contribute to the reader’s understanding of the text.

#### 4.6.2 The what parameter

The content of the article under analysis is about the importance of discipline in everybody involved in a play as lack of discipline has detrimental effect on the play. Throughout the article there are indications that players, fans, media, referees must be disciplined in order to save our soccer. For example, the sentence: “Trouble due to lack of discipline could lead to a lack of money” (**Bothata bja go hloka maitshwaro bo ka tliša hlokego ya mašeleng**) implies that lack of discipline can lead the team to bankruptcy. Lack of discipline on the part of players also resulted in the loss of players. This is indicated in the following sentence: “We’ve lost so many promising players because of their lack of discipline” (**Re lobile dipapadi tšeo di bego di tshephiša go ka ba tša hlwahlwa ka lebaka la go hloka maitshwaro**). The article under analysis thus gives a picture of what is happening in soccer field. This is thus a narrative genre, indicating how lack of discipline disturbs soccer. For example, Golden Arrows walking off the field before their match against Santos starts. It falls under a formal register as it is published in Bona magazine, intended for the public.

#### 4.6.3 The to whom parameter

The text under analysis is addressed to Bona readers. Its content exposes to readers what is happening in soccer, i.e. many problems are encountered because of lack of discipline. It is addressed to participants in soccer who are responsible for corruption, to give warning of lack of discipline and advices on how to save our soccer. This is indicated in the following sentence by Maluleke: “Administrators must put their heads together and the Minister of



Sports should do whatever he has to do to make sure that things are run properly” (**Babeakanyi ba swanetše ba logišane maano mola molekgotlaphethiši wa dipapadi a swanetše go tšea matsapa go bona gore dilo di sepela botse**). This is addressed to officials in soccer who are responsible for the smooth running of the game. Players, fans, refs are all addressed to advise them to contribute positively to sports by being disciplined.

#### **4.6.4 The for what purpose parameter**

The text under analysis is written with the purpose of exposing intolerable behaviour caused by lack of discipline in soccer. The writer wants to indicate discipline as a solution to problems encountered in soccer. For example, it shows lack of discipline for Daniel Mudau to slap Charles Motlohi, it is due to lack of discipline that Joseph Motlea conspires with match officials to influence the results of match involving another professional team. It is lack of discipline on the side of the Media to build players quickly and destroy them when they want. It is lack of discipline on the part of the fans to show their emotions when they don't like the decision taken by the referee. That is why the writer stresses the fact that all participants in soccer: players, coaches, managers, refs, fans and the media need to be disciplined in order to save our soccer.

#### **4.6.5 The why parameter**

This refers to the underlying intentions of the writer. This article is appealing to people involved in sports to contribute positively to sports in order to save it. It is thus appealing to players to be disciplined, for example, to train also off the field. It is advising fans to understand what a game is, to respect the refs by not interfering in their refereeing as the refs' decision is final. This is indicated in the sentence: “They don't realise that once the whistle's blown it is finished” (**Ga ba lemoge gore ge nakana e llile go fedile**). This advises them not to disturb the game by displaying their dissatisfaction with the refs as theirs is to be entertained by the game. It is appealing to the media to report what actually happened and to make positive comments which contribute positively to the game.



#### 4.6.6 The when, where and how parameters

The fact that this is a contemporary writing reporting what is happening in sports clarifies that it is written for South African citizens. It indicates to present readers what is taking place in sports and it will help future readers to have a knowledge of past events in sports. Where and how this article was written has nothing to do with the ethnography of writing. These parameters play a less role and they thus cannot influence the nature of writing.

#### 4.6.7 Informational structure

##### Given new relations

The headline: "Save our soccer" (**Bolokang kgwele ya rena ya maoto**) is the given information indicating that there is something needing attention in soccer, otherwise this will result in its destruction. New information is identified as: "discipline" (**maitshwaro**) which is important in order to save our soccer. This is indicated in the caption: "The experts all agree, when it comes to S.A. soccer, the fans, the players, the coaches, the refs, the managers all need one thing, discipline" (**Ditsebi di a dumelelana, kgweleng ya maoto Afrika Borwa, barati, babapadi, bahlahli, boMalokwane le baetapele ka moka ba hloka selo se tee, maitshwaro**).

New information is indicated throughout the text when mention is made of how various people involved in sports display lack of discipline. For example, the Golden Arrows walking off the field before their match against Santos starts. This implies that the players acted their own way, disregarding their officials. New information is indicated by the ref McLeod who is advising on how to manage the game. He stated that a sense of humour and fairness are of great importance in refereeing the game. Given information is indicated by referring to the situation as in the following sentence: "... because problems there filter through onto the field" (... **mathata a peakanyong a tšwelela le ka lepatlelong**). The writer uses the demonstrative "there" to refer to the administration, where it was indicated earlier that Motlela was found guilty for conspiring with match officials to influence the results of matches involving another professional team. Again, use is made of "this" (**a**) in the phrase: "... while there are serious problems like this off the field" (... **mola go na le mathata a go swana**).



**le a ge papadi e fedile**) to refer to problems encountered in the administrators. Use is also made of 'that' (**bjo**) in the phrase: "That's a huge problem" (**Bjo ke bothata bjo bogolo**) referring to the point of the media in the issue of labelling players as great. In the following sentences: "... We are going to be in trouble" (**... re yo ba mathateng**) and "Trouble due to a lack of discipline" (**Mathateng ka baka la hlokego ya maitshwaro**). The word "trouble" (**mathateng**) is a new information in the first and it is the given information in the second sentence.

### Theme-rheme relations

There is theme-rheme relations in the article under analysis. This is indicated in the following sentences: "... Soccer is a team sport, and the team consists of a lot more than just 11 players and a coach" (**... papadi ya kgwele ya maoto ke papadi ya sehlopa, sehlopa seo se dirwago ke batho ba go feta dibapadi tše lesometee le mohlahlhi**). In this sentence the phrase "soccer" (**papadi ya kgwele ya maoto**) is the theme as it is the point of departure and the fact that is a team sport consisting of a lot more than just 11 players and a coach is a rheme as it is the further explanation of the theme. In another sentence, "Talent is a gift you are given by God" (**Bokgoni ke mpho yeo o e filwego ke Modimo**) where "talent" (**bokgoni**) is the theme and the rest of the sentence is the rheme. The same thing applies to the sentence: "Football is a very emotional game" (**Kgwele ya maoto ke papadi ya maikutlo**). Here "football" (**kgwele ya maoto**) is the theme of the sentence and the fact that is a very emotional game is the further explanation of the theme, the rheme.

### Topic comment relations

Topic comment relations are indicated throughout the article under analysis. For example, in the sentence: "South African footballers are treated like Hollywood stars" (**Baraloki ba Afrika Borwa ba kgwele ya maoto ba swarwa bjalo ka dinaletšana tša Hollywood**) the phrase "South African footballers" (**Baraloki ba Afrika Borwa ba kgwele ya maoto**) is the topic of the sentence and the fact that they are treated like Hollywood stars is the comment as it says something about the topic given. In another sentence: "The South



African media always look to build up superstar as quickly as they can in any sport” (**Boraditaba ba Afrika Borwa ba rata go bopa naletšana ka pelapela meralokong yeo e fapanego**). The phrase “The South African media” (**Boraditaba ba Afrika Borwa**) is the topic of the sentence and the rest of the sentence is the comment as it indicates what South African media always do. Topic comment relation is also indicated in the following sentences: “So that's South African football. A great sport, with great players and great fans, in danger of being spoilt by corruption and a lack of discipline” (**Ke yona papadi ya kgwele ya maoto ya Afrika Borwa. Papadi ya hlwahlwa ka baraloki ba hlwahlwa le bathekgi ba hlwahlwa, yeo e lego kotsing ya go senywa ke bomenetša le go hloka maitshwaro**). The topic here is “South African football” (**Papadi ya kgwele ya maoto ya Afrika Borwa**) and the fact that it is a great sport with great players and great fans and the fact that it is in danger of being spoilt by corruption and a lack of discipline is a comment as the sentence as a whole gives the situation of South African football.

### **Topic sentence structure**

Here emphasis is on various sub-topics and captions that support the main topic. In the article under analysis, the main topic which is “Save our soccer” (**Bolokang kgwele ya rena ya maoto**) is supported by the following captions: “The experts all agree, when it comes to S.A. soccer, the fans, the players, the coaches, the refs, the managers all need one thing - discipline” (**Ditsebi di a dumelelana, kgweleng ya maoto Afrika Borwa, barati, babapadi, bahlahli, bomalokwane le baetapele ka moka ba hloka selo se tee, maitshwaro**). In another caption Clive Barker stated that coaches need to exercise self-control at matches while in another one Siphon Ndzuze stated that the fans think this is war, referring to soccer game. Another caption indicates unruly crowd behaviour at soccer matches that puts off big sponsors. All these captions support the fact that our soccer needs to be saved and this can only be achieved through discipline on the part of people involved.

### **Topic continuity**

This focuses on the function of topic development in the discourse. In the article under analysis, the topic “Save our soccer” is repeated throughout the text through ways in which soccer can be saved. This is indicated by discipline required from people involved in soccer.



The fact that the fans, the players, the coaches, the refs and the managers all need discipline is a way of saving our soccer, thus developing the topic of the text under analysis. For example, players can save our soccer by disciplining themselves and keep in shape so that they can play at their best in every game. Teams can do this by being disciplined and accept referee's decisions. Referees can save our soccer by being fair and consistent in their refereeing. The media can contribute positively to soccer by reporting the game as it is, not according to their emotions. All these indications of the necessity of discipline develop the topic of the text under analysis.

#### 4.6.7.1 Text cohesion

Emphasis here is on reference, collocation, equivalence, repetition, opposition, inclusion, conjunctions and demonstratives which indicate how words are selected and used and how this contribute to the overall function of the text.

### Reference

In the text under analysis reference is indicated by using pronouns and reference markers. Pronouns are used in the following phrases: "Administrators must put their heads together and the Minister of Sports should do whatever he has to do ..." (**Babeakanyi ba swanetše go kopanya dihlogo tša bona mola molekgotla-phethiši wa dipapadi a swanetše go tšea matsapa ...**). In this sentence "their" (**tša bona**) refers to administrators and "he" (**a**) refers to the Minister of Sports. In another sentence: "The discipline needed by players to keep in shape so they can play at their best in every game" (**Maitshwaro a nyakega go babapadi gore ba be maamong a maleba ba tle ba ntšhe bokgone bja bona papading e nngwe le e nngwe**) "their" (**bja bona**) refers to players. In the sentence "It keeps me on my toes", he says (**E ntira gore ke tielele**), a realo.

"it" (**e**)

"me" (**n**)

"my" (**ke**)

"he" (**a**)

All these are pronouns referring to the ref McLeod. Use is also made of "i" (**ka**) or (**ke**)



throughout the text where ref Mc Leod is referring to himself. For example: "I always say ..." (**Ke fela ke re**). "i" (**ke**) refers to the ref Mc Leod.

Reference markers are indicated in the following instances: "... sometimes spectators forget this, ..." (... **mabakeng a mangwe babogi ba lebala se .**), "this" (**se**) refers to the fact that spectators come to see two sides playing good football, not the ref. In another phrase "... because problems there filter through onto the field" (... **ka gore mathata a moo a tšwelela le ka lepatlelong**) "there" (**moo**) refers to the administration.

### Collocation

There are indications of collocation in the text under analysis and this contribute to text cohesion. Rumours and scandals (**mabarebare le dipšhešamare**) in the following sentence are identified as collocation. "Rumours and scandal abound in these circles" (**Mabarebare le dipšhešamare di tletše kudu bathong ba**). This collocation indicates that what is normally said and done about the team has detrimental effect on the game. "Discipline and hardwork" (**Maitshwaro le go šoma ka thata**) are also identified as collocation in the following phrase: "... discipline and hardword are more important than natural talent" (... **maitshwaro le go šoma ka thata di bohlokwa go feta bokgone bja hlago**). This implies that discipline and hardwork go hand in hand because without them one's talent will come to nothing in the end. In another sentence: "... I've seen coaches from some of the big clubs jumping up and down ..." (... **Ke bone bahlahli ba dihlopa tše dikgolo ba fofela godimo le fase ...**) "up and down" (**godimo le fase**) are identified as collocation, indicating the actions of the coaches. All these contribute to text cohesion.

### Equivalence

Words and phrases with equivalent meaning abound in the text under analysis. The words "great", "huge" and "big" (**kgolo**) are equivalent and are indicated in the following sentences respectively: "There are only five great players in the world that I can remember" (**Go na le dibapadi tše hlano tše kgolo tša kgwele ya maoto mo lefaseng tše ke di gopolago**). "I've seen coaches from some of the big clubs ..." (**Ke bone bahlahli ba**



**dihlopa tše dikgolo ba fofela godimo le fase).**

"That's a huge problem" (**Bjoo ke bothata bjo bogolo**) The words "great", "huge" and "big" (**kgolo**), all imply large in size.

There is equivalence of Ian Mc Leod's responsibilities as a school headmaster and as the ref. It is indicated that as a school headmaster he is managing staff, children and parents and as a ref he is managing players, fans, managers, officials and the media. Mc Leod indicates this by stating that his job on the field is much like his weekday occupation. There is equivalence in the issue of solving problems in soccer. Use is made of the following phrases to indicate "solving problems":

"handle" (**go lokišwa**)

"attended by" (**lokišwa ke**)

"put their heads together" (**go logišana maano**)

All these phrases are equivalent as they indicate that something must be done regarding problems encountered in soccer as a way of solving it.

**Repetition**

There is repetition of words in the text under analysis. This repetition emphasises the theme of the text and thus contributes to its cohesion. For example, the word "discipline" (**maitshwaro**) is repeated throughout this text to emphasise it as the remedy to save our soccer. This is indicated in the caption where it is stated that all the people involved in soccer need one thing - discipline. This is repeated in the following sentences:

"The discipline needed to administer the game honestly".

(**Maitshwaro a nyakega go dibapadi go laola papadi ka botshepegi**).

"The discipline needed by players to keep in shape" (**Maitshwaro a nyakega go dibapadi gore ba dule ba le maamong a makaonekaone**).

"The discipline that will allow teams to accept referees' decisions" (**Maitshwaro a tla dirago gore dihlopa di amogele diphetho tša bomalokwane**).

"The discipline the fans need to do the same" (**Maitshwaro ao a tlogo dira gore babogedi le bona ba dire bjalo**)



"The discipline the refs need to keep their bodies fit" (**Maitshwaro ao a tlogo dira gore mebele ya bomalokwane e dule e loketše papadi**)

"So perhaps the media needs to exercise a little discipline too" (**Le boraditaba le bona ba hloka maitshwaro**). This word is repeated at the end of the article where it is indicated that South African football is in danger of being spoilt by corruption and a lack of discipline.

This is indicated in the following sentence: "So that's South African football. A great sport, with great players and great fans in danger of being spoilt by corruption and a lack of discipline" (**Ke papadi ya kgwele ya maoto ya Afrika Borwa. Papadi ya hlwahlwa, ka baraloki ba hlwahlwa le bathekgi ba hlwahlwa yeo e lego kotsing ya go senywa ke bomenetša le go hloka maitshwaro**). Here the word "great" (**kgolo**) is repeated to indicate that South African football is a game of high quality with players and supporters of high standard. The word "huge" (**kgolo**) is repeated in the following sentences:

"That's a huge problem" (**Bjoo ke bothata bjo bogolo**)

"It puts huge pressure on the officials" (**Se se imetša balaodi**) indicating the seriousness and the toughness of problems encountered in soccer and how it is difficult for the officials to solve them.

## Opposition

Opposition contributes to text cohesion in the text under analysis. "Week in" (**beke**) is opposed to "Week out" (**ka beke**) in the following sentence where Maluleka is complaining about corruption off the field "... but how can we seriously expect them while there are serious problems like this off the field" (... **empa se se ka direga bjang mola go na le mathata a go swana le a ge papadi e fedile**).

"Bad" (**bobe**) is opposed to "good" (**botse**) as indicated in the following sentences: "... you can't condone bad behaviour on the part of the spectators" (... **o ka se thekge maitshwaro a mabe go tšwa go babogedi**).

"Win" (**fenya**) is also opposed to "lose" (**fenywa**) as indicated in the following sentence:

"They think this is war and forget that you can win some and you lose some" (**Ba gopola gore se ke ntwā ba lebala gore o fenya tše dingwe, wa fenywa go tše dingwe**).

"On the field" (**ka lepatlelong**) is opposed to "off the field" (**ka ntle ga lepatlelo**). This



is indicated in the following sentences: "... his job on the field is much like his weekday occupation" (... **mošomo wa gagwe ka lepatlelong o swana le mošomo wa gagwe wa letšatši ka letšatši**)

"... while there are serious problems like this off the field" (... **ge go na le mathata a go swana le a ge papadi e fedile**).

## Inclusion

Inclusion plays a role of contributing to text cohesion in the article under analysis. Throughout the text mention is made of the following words which indicate inclusion: "Sport" (**papadi**), "game" (**thaloko**), "soccer" (**kgwele ya maoto**), "match" (**phadišano ya dipapadi**), "team" (**sehlopa**), "tournament" (**dihlopa tša go ntšhana kgang**) and "league" (**dihlopa tša go bapalela go thopa setseka**). "Sport" (**papadi**) includes "soccer" (**kgwele ya maoto**) which is a "game" (**thaloko**) from which the "team" (**sehlopa**), "match" (**phadišano ya papadi**), "tournament" (**dihlopa tša go ntšhana kgang**) and "league" (**dihlopa tša go bapalela go thopa setseka**) are formed. This implies that sport includes soccer which includes game, team, match, tournament and league. Inclusion is also indicated in "officials" and "administrators" where "administrators" (**babeakanyi**) includes "officials" (**balebeledi**). This is indicated in the following phrases: "... administrators must put their heads ..." (**babeakanyi ba swanetše go logišana maano**) "... for conspiring with match officials ..." (**ka go kwana le balebeledi ba papadi**).

## Conjunctions

Conjunctions play a vital role in bringing about cohesion in the text under analysis. Use is made of coupling and qualifying conjunctions which link words and ideas in the text. The coupling conjunctions "and" (**le**) is used in many instances. For example, in the following sentence: "Administrators must put their heads together and the Minister of Sports should do whatever he has to do to make sure that things are run properly" (**Babeakanyi ba swanetše ba logišane maano le molekgotlaphethiši wa dipapadi o swanetše go tšea matsapa go bona gore dilo di sepela gabotse**) "and" (**le**) is used to join actions to be done by people concerned in order to save our soccer, i.e. the fact that administrators



and the Minister of Sports must do something to solve problems encountered in sports. The same conjunction is used in the following sentence to join misunderstanding and blunders made by the fans in as far as game is concerned. "They think this is war and forget that you win some and you lose some" (**Ba gopola gore se ke ntwā, o ka fenywa tšē dingwe wa fenywa go tšē dingwe**).

The qualifying conjunction "for" (**ka ge**) brings about cohesion in the sense that it elaborates on the idea presented. This is indicated in the following sentence: "... in another incident, the management of Petroleum Giant BP must have been almost as horrified to see Sundown Skipper Daniel Mudau slap team-mate Charles Motlohi on camera for declining to take a kick in the tie breaking penalty shootout" (**Ka tiragalong ye nngwe balaodi ba Petroleum BP ba swanetše go ba ba ile ba tšhošwa ke go bona sebakadi sa Sundown Daniel Mudau a betha sebakadi ka yena Charles Motlohi ka ge a ganne go raga penale yeo e bego e kgaola tekatekano ya dino**). The conjunction "for" (**ka ge**) elaborates on reason why Mudau slap Motlohi, thus uniting the issue of slapping and that of refusing to kick in the tie breaking penalty shootout.

## Demonstratives

Demonstratives bring about cohesion in the text under analysis as they join sentences and ideas by referring or pointing to ideas presented previously. In the article under analysis use is made of demonstratives "this" (**se**) and "these" (**tšē**) pointing to what was indicated previously, thus bringing about text cohesion. This is indicated in the following sentence: "The downside of this is that everybody's emotions rub off on everyone else" (**Poelamorago ya se ke ka gobane maikutlo a yo mongwe a kgoma a yo mongwe**) "this" (**se**) points to the fact mentioned earlier that soccer is an emotional game. In another sentence: "... how can we seriously expect them to while there are serious problems like this off the field?" (**... Se se ka direga bjang mola go na le mathata a go swana le a le ge papadi e fedile?**) "this" (**a**) pointing to problems caused by Joseph Motlea off the field. "These" (**ba**) is used in the article under analysis to point to people causing problems in sports stated previously. This is indicated in the sentence "Rumours and scandal abound in these circles" (**Mabarebare le dipšhešamare di tletše kudu bathong ba**), pointing to players, the



coach, manager, medics, the linesmen, referees, fans, administrators and team owners mentioned earlier. Using demonstratives give the text a whole structure and this contributes to its understanding.

#### 4.6.7.2 Text coherence

This includes non-linguistic bases of coherence, relevance, inferences and the elements of subordination and coordination which contribute to chronological sequence of the text.

#### **Non-linguistic bases of coherence**

Attention here is on the established theme of the text under analysis, the writer's involvement in the text, the reader's application of his or her knowledge in the text and the chronological arrangement of the text. The established theme of the text under analysis is a call to alleviate problems encountered in sports through discipline. The fact that the writer includes himself in the fans implies that the writer is involved in the text under analysis. This is indicated in the following sentence: "We drew a better crowd against Orlando Pirates in Ka Nyamazane last week" (**Re gogile kgahlego ya lešaba le le kaone ge re bapala kgahlanong le Orlando Pirates Ka nyamazane beke yeo e fetilego**). "We" (**re**) indicates that the writer is involved in the text. In another sentence: "The second can be attended to by the players, the coaches and us-the fans" (**Bothata bja bobedi bo ka lokišwa ke baraloki, bahlahli le rena bathekgi**). Reference here is made to problems encountered in sports. "Us" (**re**) implies that the writer includes himself amongst the fans, implying that he is also the contributing factor to problems in soccer and thus need discipline. The reader can apply his previous knowledge in the text under analysis. For example, the sentence: "We have lost so many promising players because of their lack of discipline" (**Re lobile baraloki ba bantši ka baka la go hloka maitshwaro**) will help readers to understand that the reason behind most players quitting in sports is lack of discipline as sometimes people think that it is because they are underpaid or because of discrimination of any sort.



The text is chronologically arranged, this is clear in the fact that the heading which is "save our soccer" is supported by headlines and pictures. The content of the article under analysis is explained paragraph by paragraph, the paragraphs are linked in such a way that they contribute to the coherent structure of the text. For example, the text starts by indicating the necessity of discipline in everyone involved in soccer and then at the end there are indications of how such discipline can be exercised. This is indicated by the ref Mc Lead who explains how in two occasions he managed to handle an unruly crowd. He stresses this by stating that even if the refereeing has been bad, you can't condone bad behaviour on the part of the spectators. Emphasis here is on the fact that the ref must be wise enough to handle every situation.

## Relevance

Relevance made the readers to see links in the text which relate to his or her past experience. When reading the text under analysis readers will start to understand that people responsible for the game, e.g. administrators, refs, players are factors behind problems encountered in sports. The reader will understand that refs are sometimes cornered and influenced to be bias in refereeing. This also indicates lack of discipline on the part of administrators in almost every activity. There is corruption everywhere but people behind that corruption wish the activity to continue as if nothing has happened so that they can continue in the posts they are occupying. The sentence: "The discipline needed to administer the game honestly" (**Maitshwaro a a nyakega go laola papadi ka botshepegi**) implies that there is no honesty in people responsible for our sports. Here the reader will also understand the causes of fights breaking at the game. This is sometimes the results of players who pretend to be injured while not in order to blame their opponents and this indicates lack of discipline on the part of players. The reader will also understand that it is a sign of lack of discipline on the part of spectators to complain about how the ref is refereeing because they are not the refs, theirs is to watch the game and after all there is winning and losing in every game.



## Inferences

Here new information in the text is connected with the information the reader already have. As the heading denotes save on S.A. soccer, throughout the text the reader will connect the necessity of discipline with the means of saving our soccer. For example, the issue of the Golden Arrows walking off the field before their match against Santos starts will make readers to understand that this is because of lack of discipline. The mentioning of people needing discipline throughout the text as in the sentence: "The discipline that will allow teams to accept referees's decisions: (**Maitshwaro ao a tla direlago dihlopa gore di amogele diphetho tša bomalokwane**) will make readers to believe and accept discipline as a means of saving our soccer as it is stated in the article under analysis.

## Elements of subordination and coordination

Elements of subordination and coordination contribute to text coherence in the text under analysis. This plays the role of emphasising the idea stated. The elements of subordination is indicated in the comparison of discipline and hardwork with natural talent in emphasising the importance of discipline in the article under analysis. In the phrase: "... discipline and hardwork are more important than natural talent" (**Maitshwaro le go šoma ka thata di bohlokwa go feta bokgoni bja hlogo**), discipline and hardwork are compared with natural talent and the finding is that discipline and hardwork are more important than natural talent. This emphasises the importance of discipline in everything one is engaged in in life, otherwise without discipline natural talent will come to nothing in the end. Comparison is also made on the effect of coaches' behaviour, this is indicated in the sentence: "Great for the team with the most supporters but bad for the game" (**Seo se lokela sehlopa sa balatedi ba bantši empa ya ba se sebe papading**). This comparison emphasises the negative effect of such action as it benefits the team with more supporters but harms the game. Ian McLeod's job on the field is compared to his weekday occupation.



## Rhetorical patterns within coherence

Rhetorical patterns of cause and effect are clearly indicated in the article under analysis. There is "trouble" (**bothata**) which is the effect caused by lack of discipline and this is indicated in the sentence: "Trouble due to a lack of discipline ..." (**Bothata ka go hloka maitshwaro ...**) Loss of many promising players is the effect caused by lack of discipline as stated in the sentence: "We've lost so many promising players because of their lack of discipline" (**Re lobile dibapadi tšeo di bego di tshepiša go ka ba tša hlwahlwa ka lebaka la go hloka maitshwaro**). The issue of Daniel Mudau slapping Charles Motlohi on camera is the effect caused by Charles declining to kick in the breaking penalty shootout. Again the fact that Joseph Motlea was found guilty of corruption was caused by his conspiring with match officials to influence the results of matches involving another professional team.

There are also rhetorical patterns of problem solution in the article under analysis. For example, there is the problem of players regarding themselves as great. It is clear that players in this condition claim to know too much, they cannot obey instructions because they thought that their absence in the game will lead the team down. Discipline on the part of the media can be a solution to this problem and the media can do this by reporting what actually happened, not spoiling players by building them up very quickly and destruct them by chopping them down quickly. The problem of the unruly crowd can be solved by a sense of humour on the side of the ref. This is indicated in ref McLeod who ate an apple which was thrown to him from the crowd as a sign of dissatisfaction about his refereeing, the crowd laughed at this, he also conducted a crowd which was indicating their dissatisfaction by singing, the crowd loved this, thus these were turned into jokes. There is also the problem of S.A. football being in danger of being spoilt by corruption and a lack of discipline and it is indicated that this can be solved by the big guys, players, coaches and the fans. They can solve this problem by being disciplined. There is the rhetorical pattern of comparison contrast. This is indicated in the sentence: "They think this is war and forget that you win some and you lose some. Here a comparison of the results of the game is compared, implying that you are defeated in others and become victorious in others. Again McLeod's job on the field is compared to his weekday occupation, that he is a ref on the field and then a school headmaster during the week. Here there is no contrast as management is required in both instances and he manages various people.



#### 4.6.7.3 The lexicon

This is discussed under choice of sentence initial elements and choice of verbs and nouns. They play a vital role of bringing home the communicative purpose of the writer.

#### **Choice of sentence - initial elements**

The writer made a good choice of sentence - initial elements in the article under analysis. This is indicated in the heading of the text: "Save our soccer" (**Bolokang kgwele ya rena ya maoto**). This makes the reader to predict that the text under analysis is about behaviour that can lead our soccer into destruction. It is no wonder when the reader comes across the actions of the Golden Arrows, Daniel Mudau, players pretending to be injured, the coach and spectators involving themselves in this. This is an indication of lack of discipline which support the fact that our soccer need to be saved. Choice of sentence - elements is indicated through reference to the reader. The reader is referred to as "you" (o) or "your (bowena) as in the following sentence: "Team training is important, but you also have times when you need to train on your own" (**Go itšhidulla ka sehlopa go bohlokwa empa go na le dinako tše o swanelago go itšhidulla ka bowena**). Use is also made of rhetorical questions to offer the reader a range of possible roles as a potential client. The article under analysis starts with the rhetorical question: "So what exactly is going on in South African soccer?" (**Botsebotse go diregang papading ya kgwele ya maoto ya Afrika Borwa?**). This does not need an answer, it is only an implication that there is something needing attention in South African soccer. The other rhetorical question: "... but how can we seriously expect them to while there are serious problems like this off the field?" (**empa se se ka direga bjang mola go na le mathata a go swana le a ge papadi e fedile?**) Reference here is made to the issue of expecting spectators to come to the game and it indicates that it is not proper to invite people to the game without solving problems encountered in sports.

#### **Choice of verbs and nouns**

The writer made a very good choice of words and nouns to communicate his purpose. In the article under analysis he uses the verb "save" (**boloka**) to indicate what to be done to keep



soccer effective and free from corruption. This verb implies that proper rules must be followed so as not to destroy our soccer. This is indicated in the heading: "Save our soccer" (**Bolokang kgwele ya rena ya maoto**). Use is also made of infinitive and future verbs to reveal the writer's goal. For example, the writer made use of the infinitive verb "to chop them down" (**go ba rathagantšha**) to indicate the point of the media building up players quickly and destroying them quickly. Infinitive verb "to stamp" (**go kiba**) is also used in the sentence: "You need to stamp your authority early on ..." (**O swanetše ke go kiba leoto fase ...**) to indicate that a manager must be strict and consistent so that others can trust him or her. Indication of future verbs is reflected in the following sentence: "The discipline that will allow teams to accept referees' decisions" (**Maitshwaro ao a tlogo direla dihlopa go amogela diphetho tša bomalokwane**). In this sentence "will allow" (**tlogo direla**) is a future verb revealing the writer's goal. Another future verb is indicated in the phrase: "... talent will come to nothing in the end" (... **bokgoni bo fetoga lefeela mafelelong**) to indicate that talents need to be coupled with hardwork and dedication in order to be effective.

Choice of nouns in the article under analysis is indicated in the use of the noun "discipline" (**maitshwaro**) throughout the article as the effective way of saving our soccer. Mention is also made of the following nouns, the fans, the players, the coaches, the refs, the managers, linesmen, medics and the media. It is indicated that discipline is required from the above-mentioned people in order to save our soccer. These nouns are mentioned in the headline, some are mentioned throughout the article and some are indicated at the concluding remarks of the article. For example, in the headline it is stated: "The experts all agree, when it comes to S.A. soccer, the fans, the players, the coaches, the refs, the managers all need one thing - discipline" (**Ditsebi di a dumelelana, kgweleng ya maoto Afrika Borwa, barati, babapadi, bahlahli, bomalokwane le baetapele ka moka ba hloka selo se tee, maitshwaro**). The noun "corruption" (**boradia**) is used to indicate unacceptable actions in the game. Again, the noun "black eye" (**leihlo le leso**) is used to indicate that fights on the stands during the game make the game not to end in the acceptable manner.

#### 4.6.8 Cognitive move structure

The writer made use of cognitive move structure to indicate clearly what he wants to communicate to his readers. The first move here exposes corruption in soccer. The article



under analysis indicates that there is no trustworthy in the administrators of soccer. This is indicated in the fact that referee Joseph Motlea was found guilty of corruption by the SAFA Disciplinary Committee for conspiring with match officials to influence the results of matches involving another professional team. This implies that results of certain games are not the true reflection of the game as it is possible for the refs and the officials to influence them.

The second move exposes lack of discipline in players. This is indicated in the Golden Arrows who walked off the field before their match against Santos had even started. This is also indicated in Charles Motlohi who decline to kick in the tie breaking penalty shootout. Again the issue of players pretending to be injured, then supported by their coach and the fan and thus disturb the game is also due to lack of discipline on the part of the players.

The third move indicates the effect of lack of discipline to supporters. It is obvious that lack of discipline has detrimental effects on the play. Lack of discipline on the part of Golden Arrows disappointed the Coca Cola's accountants. This is indicated in the sentence: "Coca Cola's accountants wondered if they couldn't get a better return on their money elsewhere" (**Boramotlotlo a Coca Cola ba be ba makala gore ba be ba ka se hwetše ditswana tša tšhelete ya bona gogongwe naa**). Again, lack of discipline on Motlohi who refused to kick in the tie breaking penalty shootout and Daniel Mudau who slapped him disappointed the management of BP because this happened in the final of the tournament that bore their product's name. It is clear that they wish this tournament to be a success for a good reputation of their name.

The fourth move advises to couple talents with discipline, dedication, hardwork and concentration. It is indicated in the article under analysis that without discipline, dedication, hardwork and concentration natural talent will come to nothing in the end, thus advising people to nourish their talents in order to keep them effective. This is indicated again in the sentence: "We have lost so many promising players because of their lack of discipline" (**Re lobile dibapadi tše di bego di tshephiša go ba tša hlwahlwa ka baka la go hloka maitshwaro**). This implies that although one is talented or gifted in a certain field, talent alone is not enough, one must add to it attributes indicated above.



The fifth move shows the importance of a sense of humour in a manager. It is impossible to manage different people without a sense of humour. This is indicated in McLeod who says: "Even if the refereeing has been bad, you can't condone bad behaviour on the part of the spectators" (**le ge molaodi a šaeditše, maitshwaromabe a dibapadi ga a amogelege**). This implies that everything that happens in the play depends on how the ref handles it. McLeod states how he handled the situation where an apple was thrown to him and the crowd started singing to show their displeasure at his decision. McLeod did not attend to this emotionally, thus his actions defused the situation. The sixth move reminds everybody about their roles in a soccer match. This will help players to know that they are players and not the refs, this will also help the spectators not to show their emotions when they don't like the decision taken by the ref. This will also help the referees not to make themselves centres of attraction because people came to see the game, not the refs.

#### **4.7 ANALYSIS OF ARTICLE 5: "THE ROSE BLOOMS AGAIN" (LELOBA LE THUNYA GAPE)**

##### **4.7.1 The who parameter**

The article under analysis is written by Bongani ka Lukhele who proves to be a skilled and mature experienced writer. This is supported by the fact that his writing is published in Bona, a magazine intended for public audience. His work is thus well arranged and well planned. The writer proves to be a sports journalist with writing skills. His use of pictures, headlines, caption and direct words from characters make the text more understandable. In the article under analysis use is made of the headline "The Rose blooms again" (**Leloba le thunya gape**). This is the summary of this text as it indicates Dingaan's positive contribution upon young boxers. This is supported by a caption where Dingaan snatches the WBC Super Middleweight title from Glen Cantley at Carnival city. This implies that Thobela did well as a boxer. In the other caption, Dingaan takes boxer Vincent Vuma through his paces, this indicates that he continues doing well, this time not in the boxing ring but off the boxing ring. Some of the facts indicated in the text are supported by people involved. Thobela stated explicitly that his intention is to help such boxers. This is indicated in the following sentence:



“My goal is to help boxers trying to establish themselves in the sport” says Thobela **(Maikemišetšo a ka ke go thuša go emiša boramatswele bao ba sa thomago)**.

Mogale, one of the boxers Dingaane adopted stated Dingaane’s contribution to them. He said: “He’s made me a better boxer” (**O ntirile ramatswele yo mokaone**). Bongani’s use of idiomatic expression supports his clear knowledge of the language. This is indicated in his comparison of Dingaane to the Rose. When the rose blooms, its beauty is exposed, he used this to expose Dingaane’s excellency as a boxer and his helping hand to emerging boxers.

#### **4.7.2 The what parameter**

The content of the article under analysis is an indication of Dingaane’s well performance, he did well as a boxer and he continues his good work by supporting talented young boxers. This indicates the background knowledge of the writer. The fact that its headline is entitled “The Rose blooms again”, implies that it is not blooming for the first time. It means the writer does not only know about Dingaane now when he is helping young boxers, he also knows him as a great and famous boxer. This is a narrative genre as it narrates the situations of young talented boxers and how Dingaane is prepared to help them until they become well established in this sport and earn a living. It is a written genre as it is published in Bona Magazine intended for the public, it is thus a formal register.

#### **4.7.3 The to whom parameter**

The fact that the article under analysis is published in Bona magazine implies that it is intended for public audience, it is thus addressed to the public. It is addressed to South African readers to alert them of what is taking place in sports, particularly boxing. For example, Dingaane Thobela’s positive contributions in boxing. This is indicated in the headline: “The Rose blooms again”, indicating his good performance as a boxer and his helping hand to emerging boxers. It is addressing the emerging boxers to hold on as there is someone ready to help them and the officials not to be self-centred but consider the needs of these new boxers.



#### 4.7.4 For what purpose parameter

This is a multipurpose article in that it explains the conditions of young emerging boxers and exposes the excellency of Dingaane Thobela in boxing. Thobela states that things are tough for young boxers who fight four round "nursery fights" because these fights are few to such an extent that they end up having two bouts a year. This implies that for this they earn R800,00 of which 25% goes to the trainer and the manager while they also have other major needs, for example, fare to and from the gym everyday. The excellency of Dingaane Thobela in boxing is indicated by the fact that he did well as a boxer, this is supported by the name "The Rose" (**Leloba**) given to him by his supporters. Even off the field he is encouraging young boxers through his helping hand towards them. This is indicated by Dingaane himself who says "My goal is to help boxers trying to establish themselves in the sports" (**Maikemišetšo a ka ke go thuša go emiša boramatswele ba baswa**). It is also indicated by the fact that he is concerned about them, making sure that they are cared for in order to continue with the sport, for example, he provide them with pocket money. His intention is to help them until they become professionals. Dingaane also involve himself in services of a team of lawyers to ensure that the rights of fighters are safeguarded. He also organises tournaments to enable them to have more fights to earn more money.

#### 4.7.5 The why parameter

The underlying motive of the article under analysis is to advise promoters to follow Dingaane Thobela's example. The writer exposes the situation of young boxers and Dingaane's good works towards them, he then makes mention of self-centred promoters. This is indicated in the sentence: "At the moment most promoters put their own interests first, organising tournaments to make huge profits while our fighters go hungry" (**Ga bjale batšweletši ba bantši ba tšweletša go ka ikhola mola boramatswele ba bolawa ke tlala**). This will make such promoters feel small by their selfishness while Dingaane is helping them. The writer indicates how these young boxers like, appreciate and praise Thobela. This is indicated in the sentence: "He's made me a better boxer", says Mogale (**O ntirile ramatswele yo mokaone**). Naturally, people feel good when they are liked and praised. There are boxers who are doing well in the boxing ring, after reading this article they will be motivated to help others who in turn will praise them.



#### 4.7.6 The when, where and how parameters

This article is a contemporary writing reporting the present events in boxing. Its when, where and how parameters are not closely related to the linguistic ethnography of writing and as such little or nothing can be said about them. These parameters are less important to a theory of writing, they play a much smaller and less consistent role as factors which contribute independently to written discourse.

#### 4.7.7 The writes parameter

##### 4.7.7.1 Informational structure

#### **Given and new relations**

The headline "The Rose blooms again", is the given information as it appears in the prior discourse. It makes the text more readable and understandable as it is stated before the new information which is indicated throughout the article under analysis. The given information in the headline arouses the reader's interest to understand the meaning of the words in the headline. It is then that throughout the article the reader will find new information. For example, "The Rose" refers to Dingaan Thobela nicknamed by his fans. The fact that he blooms implies that he performed excellently as a boxer and he continues with his excellent work off the boxing ring. This is indicated by the fact that he shows concern about the new developing boxers and he is offering them assistance.

How he blooms is the new information. For example, he blooms by supporting such boxers with pocket money, by looking after their necessities like their fighting kit, tracksuits and running shoes, by roping in the service of a team of lawyers to ensure that rights of the fighters are safeguarded and by organising tournaments which will help new boxers to have more fights and then earn a lot of money. Given information is also indicated by referring to the situation. This is indicated in the sentence: "Out of this R800, 25% goes to the trainer and manager" (**Go tšwa go R800 ye, diphesente tše 25 di ya go mohlahli le molaodi**), "this" (**ye**) refers to the situation of boxers earning R800,00 per year. In another



sentence "... this will put him in an even better position to help new fighters" (... **se se ra gore o tla kgona go thuša boramatswele ba baswa**), "this" (se) refers to the situation where Thobela has received a promoter's licence.

### Theme rheme relations

There are theme and rheme relations in the article under analysis. This is indicated in the sentence: "His fans nicknamed him "The Rose" because he'd hand out roses on his way to the ring" (**Bathekgi ba gagwe ba mo file leina la gore ke "letšoba" ka ge a dira tše botse ge a le ka lepatlelong**). In this sentence the phrase: "His fans nicknamed him "the Rose" (**batho ba gagwe ba mo file leina la gore ke letšoba**) is the theme as it is the point of departure and the rest of the sentence is the rheme as it is the further explanation of the theme. It is elaborating on the theme as it gives a reason for nicknaming Dingaan Thobela "The Rose". In another sentence: "Fighters Thobela has adopted include Thabiso Mogale, Henry Ramogwadi, Silence Mabusu ..." (**Boramatswele bao Thobela a ba thopilego ba akaretša Thabiso Mogale, Henry Ramogwadi, Silence Mabusu ...**). In this sentence the theme is "fighters Thobela has adopted ..." (**Boramatswele bao Thobela a ba thopilego ...**). The mentioning of those boxers is the rheme as these boxers are those adopted by Dingaan Thobela. Theme and rheme relations are also indicated in the sentence: "Through the tournaments he organises they will be able to fight more regularly (**ka dithonamente tše a di beakanyago di tla ba kgontšha go lwa ka mehla**). The phrase "through the tournaments he organises" (**ka dithonamente tše a di beakanyago ...**) is the theme while the rest of the sentence is the rheme. It indicates the value of the tournaments to these young boxers as such tournaments will enable boxers to have more fights and thus earn money.

### Topic comment analysis

The article under analysis abounds in topic comment relations. After the indication that Thobela was defeated by Canadian Eric Lucas there is topic comment relations in the following sentence: "Dingaan Thobela can still count on a sizeable following" (**Dingaan Thobela o sa na le balatedi ba bantši**). In this sentence, the phrase: "Dingaan Thobela"



is the heading of the sentence and what is said about the topic in the phrase: "... can still count on a sizeable following is the comment. Again, in the sentence: Thobela has recently received a promoter's licence" (**Thobela ga bjale o humane lengwalo la tumelelo ya go ka ba motšweletši**). In this sentence: "Thobela" is the heading as the rest of the sentence comments about him. The comment is thus the fact that he has received a promoter's licence. Topic comment relation is also indicated in Dingaane Thobela's intention to take care of the newly developing boxers. This is indicated in the following sentences: "My goal is to help boxers trying to establish themselves in the sports" (**Maikemišetšo a ka ke go thuša go thea baswa go tša dipapadi**). In this sentence, the phrase "My goal" (**Maikemišetšo a ka**) is the heading of the sentence while the last phrase: "is to help boxers trying to establish themselves in the sports" (**ke go thuša go thea baswa go tša dipapadi**) is the comment as it is explaining Dingaane's intention. The same thing applies in the sentence: My aim is to give them space to concentrate on their skills ... (**Maikemišetšo a ka ke go ba fa nako ya gore ba hlokomedišiše bokgone ...**). In this sentence, the phrase "My aim" (**Maikemišetšo a ka**) is the topic and the point of allowing them to concentrate on their skills is the comment as it states Dingaane's intentions regarding such boxers. Topic comment relation is also indicated in the sentence: Thabiso Mogale from Ivory Park was the first boxer to fight in Thobela's colours" (**Thabiso Mogale wa go tšwa Ivory park ke ramatswle wa mathomo wa go bapala ka mebala ya Thobela**). The phrase "Thabiso Mogale from Ivory Park" (**Thabiso Mogale wa go tšwa Ivory park**) is the topic of the sentence and the fact that he was the first boxer to fight in Thobela's colours is the comment as it says something about the topic, Thabiso. In another sentence: "These boxers earn about R400,00 per fight" (**Boramatswele ba ba gola R400,00 ka ntwā**). Here reference is made to new boxers who are in uncomfortable conditions. The phrase "These boxers" (**Boramatswele ba ...**) is the topic while the fact that they earn R400,00 per fight is the comment as the phrase is communicating something about these boxers.

### Topic structure analysis

In topic structure analysis emphasis is on sub-topics and captions supporting the main topic. The main topic in the article under analysis is "The Rose blooms again" and this is supported by various sub-topics and captions throughout the article. As indicated earlier, this main topic



implies Thobela's excellent work in the boxing field. This is supported by the following sub-topics and captions. For example, there is an indication that Thobela's intention is to help boxers trying to establish themselves. It is clear that Thobela was excellent as a boxer and the fact that he also wants to help new boxers supports Thobela as a Rose that blooms as he is doing good to those boxers. The fact that he is concerned about their fighting needs supports his good work. This is indicated in the following sentence: "My aim is to give them space to concentrate on their skills, while I provide them with pocket money and look after other necessities such as their fighting kit, tracksuits and running shoes" (**Maikemišetšo a ka ke go ba fa nako ya gore be hlokomedišiše bokgone, mola nna ke ba thuša ka tšhelete ya potla le go lebeledišiša dinyakwa tše dingwe bjalo ka diaparo tša go itšhidulla, lepokisi la ditlabelo tša ge go lwewa gammogo le dieta tša go kitima**). This implies that he is concerned about their needs as boxers and he is prepared to meet them. Again, his intention of not requiring any percentage from their earning supports the main topic as this implies that he is concerned about their financial standpoint. Also, the point of organising more tournaments support the main topic as this is for the benefit of such boxers.

### **Topic continuity**

Topic continuity in the article under analysis is indicated in the following instances. In the sentence: "Thobela has received a promoter's licence ..." (**Thobela o humane lengwalo la tumelelo ya go ka ba motšweletši**). This is a topic which is continued in the next sentence: "this will put him in an even better position to help new fighters". (**Se se ra gore o tla kgona go thuša boramatswele ba baswa**). It means the idea of Thobela receiving licence is thus extended in the effect of this licence on new fighters. Topic continuity is also indicated in Thobela's aim of helping these new fighters. This is indicated in the fact that Thobela is prepared to help these fighters and this idea is continued in the fact that he is willing to provide them with pocket money and other needs like fighting kit, tracksuits and running shoes. The assistance offered by Dingaan is stated and continued in the sentence: "Dingaan not only looks after me financially, he's also ready with tips and advice, which has improved my performance" says Mogale. (**Dingaan ga a nhlokomele ka tša mašelang fela, o mpha le dikeletšo tša maleba tšeo di kaonafaditšego bobapadi bjaka**). It



means Dingaen helps these fighters financially and this is continued when he offers them moral support. The topic of Dingaen belonging to a team of lawyers is extended in the indication of the purpose for his belonging. As a way of continuing to help new fighters, Dingaen forced himself to be included in a team of lawyers. This idea of being in the team is continued in the fact that he wants to ensure that the rights of the fighters are safeguarded.

#### 4.7.7.2 Text cohesion

Text cohesion is discussed with reference to the following lexical cohesion devices: reference, collocation, equivalence, opposition, inclusion, conjunctions, demonstratives, and repetition which were defined and discussed previously.

#### **Reference**

Under reference text cohesion is indicated by making use of pronouns related to the names of characters to whom they refers and reference markers. Pronouns in the article under analysis are indicated in the following instances: In the caption: "Thobela takes boxer Vincent Vuma through his paces" (**Thobela o rutantšha Ramatswele Vincent Vuma go ya ka lebelo la gagwe**), "his" (**gagwe**) here is a pronoun referring to the boxer Vincent Vuma. In the sentence: "His fans nicknamed him 'The Rose' because he'd hand out roses on his way to the ring" (**Bathekgi ba gagwe ba mo file leina la gore ke "letšoba" ka ge a dira tše botse ge a le ka lepatlelong**) use is made of the following pronouns to refer to Dingaen Thobela "his" (**gagwe**), "him" (**mo**), "he" (**o**), and "his" (**gagwe**). The pronouns "them" (**ba**) and "they" (**ba**) are used in the following phrases respectively to refer to the boxers Dingaen is taking care of "... and is assisting them financially" (... **le go ba thuša ka tšhelete**). Here reference is made to Dingaen helping young boxers. "So that means they make R800 ..." (... **seo se ra gore ba dira R800...**) implying the money earned by young boxers as they fight two bouts per year. Use is also made of reference marker to bring about cohesion in the text under analysis. This is indicated in the following phrases.



"... on those who fight four rounders"

(... **go bao ba lwago ditikologo tše nne**) indicating that Thobela concentrates on boxers fighting four rounders.

"... these boxers earn about R400 per fight"

(... **boramatswele ba ba gola R400 ka ntwā**)

Reference markers "those" (**bao**) and "these" (**ba**) both refers to boxers Thobela is helping.

All these contribute to cohesion of the text under analysis.

## Collocation

Collocation in the article under analysis is identified in the following words, few and far, to and from, exploitation and corruption and up and coming. The tendency of such words to appear together contributes to cohesion of the article under analysis. The first collocation, few and far is indicated in the phrase "The fact that these four-round "nursery fights" are few and far ..." (**Taba ya gore boramatswele ba tikologo tše nne, bao ba bitšwago "digotlane tša ntwā" ke ba bannyane ...**). This emphasises that such fights occur after a very long time. The second collocation "to and from" (**go ya le go tšwa**) is indicated in the sentence: "Then there's the matter of transport, of getting to and from the gym on a daily basis" (**Go sa na le taba ya senamelwa sa go ya le go tšwa go ithobolla tšatši ka tšatši**). This is used to indicate the fact that it is imperative for boxers to get to the gym everyday and fare is required in this regard. The third collocation "Exploitation and corruption" (**jabetša le bomenemene**) is indicated in the phrase "In a sport troubled by exploitation and corruption ..." (**Ka go dipapadi tše di nago le go jabetša le bomenemene ...**). This contributes to cohesion in the article under analysis as it support the fact that where there is exploitation, obviously there is corruption and this is what is happening in our boxing. The last collocation "up and coming" is indicated in the phrase: "Helping up and coming young boxers ..." (**Go thuša boramatswele ba baswa go tšwelela ...**). This collocation indicates emerging and improving boxers, implying that Thobela helps boxers who are striving to excel in boxing. These two words are usually used together to indicate determination to continue in young boxers. All these collocations contribute to cohesion in the article under analysis.



## Equivalence

Cohesion in the article under analysis is brought about by using various words with the same meaning. This is indicated in the use of words like "fans", "supporters" and "following" (**bathekgi**) to mean all the people who stand with Thobela, those who are on his side. These words are indicated in the following phrases respectively. "His fans nicknamed him "The Rose ..." (**Bathekgi ba gagwe ba mo file leina la gore ke "Letšoba"**).

"It was a gesture of goodwill to his supporters ..." (**Ke mohlala o mobotse go balatedi ba gagwe ...**)

"Dingaan Thobela can still count on a sizeable following" (**Dingaan Thobela o sa na le balatedi ba bantši**)

The fact that these words mean Dingaan's followers indicates cohesion in the article under analysis. Equivalence is also indicated in the words "mainly" and "only" (**feela**) to indicate one aspect that is emphasised. For example, in the sentence, "For now I'm concentrating mainly on those who fight four rounders" (**Ga bjale ke hlokomedišiša kudu bao ba lwago ditikologo tše nne**). This implies that there are various boxers who Dingaan can help, but presently his attention is on those who fight four rounders. In another phrase "... many boxers end up having only two bouts a year" (**boramatswele ba feleletša ba ena le ntwā tše pedi feela ka ngwaga**). This means two bouts a year and not more than that. The words "aim" and "goal" (**Maikemišetšo**) are equivalents used in the article under analysis. They contribute to the text's cohesion as they both mean the purpose of Thobela regarding these boxers. In indicating the role played by Dingaan in these boxers use is made of the words "assisting" and "helping" (**go thuša**) which both mean support, i.e. meeting their needs. Throughout the article use is made of the word "boxers" (**boramatswele**) to refer to youth involved in boxing and the word "fighters" (**boramatswele**) is used in the phrase: "Fighters Thobela has adopted include ..." (**Boramatswele bao Thobela a ba filwego go akaretša ...**). This word is equivalent to boxers and this equivalence contributes to cohesion of the text.



## Opposition

Opposition played a vital role as a mechanism for cohesion in the article under analysis. "Opponents" (**balwehlanyi**) is opposed to "supporters" (**balatedi**) to indicate those who follow and support Dingaane and those who are not for him, those who don't stand with him. This is indicated in the sentence: "It was a gesture of goodwill to his supporters - but one that spelt trouble for his opponents" (**ke mohlala o mobotse go balatedi ba gagwe efela o kweša balwehlanyi ba gagwe bohloko**). This indicates that Dingaane's good works please his followers while it troubles his opponents. Another opposition is identified as "young boxers" and "veteran boxers". "Young boxers" (**boramatswele ba baswa**) refers to newly emerging boxers who are still learning and training, this is opposed to "Veteran boxers" (**boramatswele ba kgale**) which refers to those who are experienced in the field of boxing. "Young boxers" is indicated in the phrase "... which in turn will benefit our young boxers" (... **tšeo di tlogo hola boramatswele ba baswa**). This refers to the fact that together with other promoters, Thobela will be able to stage more tournaments which will be to the advantage of young boxers. "Veteran boxers" is indicated in the sentence "I believe veteran boxers shouldn't let their knowledge and expertise go to waste after retirement" (**Ke tshepa gore batsebi ba matswele ba ka se lese tsebo le bokgone bja bona le ge ba šetše ba khuditše ka baka la bogolo**) indicating the importance of expert boxers sharing knowledge and experience with immature boxers. Another opposition is indicated in "now" (**bjale**) and "then" (**mola**). "Now" refers to present events while "then" refers to future events. "Now" is indicated in the phrase "... now he is taken several young boxers under his wings" (... **bjale o tšere boramatswele ba baswa ba mmalwa o a ba thuša**). This implies that his action of helping young boxers was taking place at the time these words were uttered. "Then" is indicated in the phrase: "Then there's the matter of transport ..." (**Mola go na le taba ya senamelwa**). This indicates the fact that money is going to be needed for transport to and from the gym. Lastly, in the phrase "... of getting to and from the gym on a daily basis" (**ya go ya le go boa boitšhidullong letšatši ka letšatši**) "to" (**go ya**) is opposed to "from" (**go tšwa**), indicating everyday return trip from the gym. All these contribute to the cohesion of the text under analysis.



## Inclusion

Inclusion in the article under analysis is indicated in the use of the following words: "Sports and game" (**papadi**), "career" (**mošomo**), "fight" (**ntwa**), "bouts" (**dipapadi tša boramatswele**) and "tournaments" (**diphadišano tša dipapadi**). These words are used throughout the text and the fact that one word is included in the other contribute to cohesion in the text under analysis. The overall word here is "sport" which refers to any play, in our case, boxing and this is indicated in the sentence. "My goal is to help boxers trying to establish themselves in the sport" (**Maikemišetšo a ka ke go thuša boramatswele ba baswa papading**). The word "sport" includes "career" as one can choose any sport as one's career. "Career" is indicated in the phrase: "... the early days of his career when he had to hone his fighting skills ..." (**... ge e sa le yo moswa go tša matswele ge a swanetše go itšhidulla**) depicting Dingaan as a young boxer. This career includes "fight" as the way in which one can get money in this career is through fighting. The word "fight" in the article under analysis is indicated in the following sentence: "These boxers earn about R400 per fight" (**Boramatswele ba ba gola R400 ka ntwā**). The word "fight" includes the words "bouts" and "tournaments" as boxers use to compete and winners are rewarded. "Bouts" and "tournaments" are indicated in the following sentences respectively: "... Many boxers end up having only two bouts a year" (**Boramatswele ba bantši ba feleletša ba bile le phadišano tše pedi feela ngwageng**) and "In this way we'll be able to stage more tournaments" (**ka tsela ye re tla kgona go ba le thonamente tše mmalwa**).

## Conjunctions

Conjunctions play a major role in the article under analysis and this has an impact on cohesion of the text. The conjunction "and" (**le**) is used in many instances as a joining device. This conjunction is used in the following sentence to join fighters Thobela has adopted. "Fighters Thobela has adopted include Thabiso Mogale, Henry Ramogwadi, Silence Mabuza, Vincent Vuma and Namibians Frans Hantindi and Siegfried Kapero". This conjunction unites the rest of the fighters with the Namibian fighters. The same conjunction is also used to join ideas and this is indicated in the sentence: "It is something the three-time world boxing champ appreciates and he hasn't forgotten his roots" (**Ke seo nkgwete ya**



**boramatswele ba lefase e se tlotlago, le yena ga a ka a lebala mo a tšwago**). This unites the fact that Thobela admires that he still has many followers and the fact that he hasn't forgotten his origin. The conjunction "but" (**efela**) is used to indicate the opposite of the idea stated. This is indicated in the phrase "... but one that spelt trouble for his opponents" (**efela o kweša manaba a gagwe bohloko**). Here reference is made to Thobela's actions of handing out roses on his way to the ring, it is indicated that this pleases his supporters and do the opposite to the opponents. The conjunction "by" (**ka**) is also used in the article under analysis to indicate the object of the sentence concerned. This is indicated in the phrase "... defeat by Canadian Eric Lucas" (... **go fenywa ke Canadian Eric Lucas**). The conjunction "by" (**ka**) here is used to indicate Canadian Eric Lucas as the object of the sentence, the one who defeated Dingaane. In other instance, the conjunction, "while" (**mola**) is used to indicate the continuation of two activities at a time. This is indicated in the following words uttered by Thobela: "My aim is to give them space to concentrate on their skills, while I provide them with pocket money ..." (**Maikemišetšo a ka ke go ba fa nako ya gore ba hlokomedišiše bokgone mola ke ba thuša ka tšhelete ya potla ...**) This implies that when fighters will be busy concentrating on their skills, Thobela will also give them pocket money, this will happen simultaneously. The conjunction "or" (**goba**) is used in the article under analysis to indicate choice. This is indicated in the sentence: "They can seek out their own manager or continue under Thobela's guidance" (**Ba ka nyaka molaodi wa bona goba ba no dula ka fase ga thušo ya Thobela**). This conjunction implies that the decision of what to do when fighters start making it big rest upon them, the fighters. Lastly, the conjunction "so" (**gore**) is used to indicate reasons behind particular actions. This is indicated in the phrase: "... is to work together with other promoters so we can share costs" (... **ke go šoma mmogo le batšweletši ba bangwe gore ba hlakanele ditshenyagalelo**). This indicates Thobela's reason for working together with other promoters.

## Demonstratives

Demonstratives "these" (**ba**) and "this" (**se**), (**ye**) are frequently used in the article under analysis to refer to the previously stated point and to avoid repetition. Repetition of the same point in a text makes the text monotonous and thus bore readers. "These" is indicated in the



sentence. "These boxers earn about R400 per fight" (**Boramatswele ba ba gola R400 ka ntwa**). It is used here to refer to fighters stated earlier, i.e. fighters who fight four rounders. This demonstrative is used to avoid repeating the phrase: "those who fight four rounders" indicated earlier. It is again used in the phrase: "These are talented boxers ..." (**Ba ke boramatswele bao ba filwego ...**). Here reference is made to boxers Thobela has adopted which is indicated earlier. The demonstrative "this" (**se**) is used in the phrase "out of this" (**go tšwa go se**) to point to R800 earned by boxers which is indicated earlier. It is also indicated in the phrase "... this will put him in an even better position to help new fighters" (**Se se tla mmea maemong a makaone a go thuša boramatswele ba baswa**). "This" (**se**) here refers to the point that Thobela has received a promoter's licence which is indicated earlier. Lastly, in the phrase: "In this way we'll be able to stage more tournaments" (**ka tsela ye re tla kgona go ba le phadišano tše mmalwa ...**). "This" (**ye**) is used here to refer to the point of Thobela working together with other promoters in order to share costs.

These demonstratives play a role of contributing to cohesion in the text under analysis. The fact that some points are referred to and not repeated shows link in the points discussed.

## Repetition

Although demonstratives discussed under reference were used to avoid repetition, repetition is indicated in the article under analysis to emphasize the idea, use is made of repetition of words and of ideas. Repetition of words was slightly indicated under equivalence above. There is emphasis of the idea that Thobela is concerned about new emerging boxers and that he is supporting them. This idea is emphasised by the use of the words: "helping" (**go thuša**), "assisting" (**go thuša**) and "guidance" (**go hlahla**) in the article under analysis. Again there is emphasis of the idea that Thobela is not helping any boxer, but he is helping new ones who are highly gifted in this sport. This is indicated in the phrase "talented young boxers" (**boramatswele ba go fiwa ba baswa**) which is repeated in the phrase "up and coming young boxers" (**boramatswele ba baswa ba go tšwelela**). Thobela's mission and intentions regarding these boxers is emphasised throughout the article under analysis. This is indicated by repetition of the phrases "My goal ..." and "My aim" (**maikemišetšo aka**)



where Thobela declares his will and wishes regarding such boxers. Also, his idea of assisting such boxers financially is repeated in the fact that he provides them with pocket money and looks after other necessities such as their fighting kit, tracksuits and running shoes. This emphasises the idea that Thobela is concerned about their financial needs.

#### 4.7.7.3 Text coherence

##### **Non linguistic bases of coherence**

Coherence in the text under analysis is brought about by arrangement of facts in a chronological order. The main point in the text which is Dingaans' excellency is supported by pictures and headlines. This is indicated by the pictures of Dingaans where he takes boxer Vincent Vuma through his paces and when he fights against Glen Cantley where he shows his excellency. This is also supported by the headline indicating that although things are not running smoothly in boxing, Dingaans is helping talented young boxers. The main idea in the article under analysis unfolds by the indication of how Dingaans helps such boxers and how he intends continuing to help them. This concludes with views of boxers helped by Dingaans. This is indicated by Mogale's words in the sentence: "If you're committed to the sport, he'll be committed to you" (**Ge o ikgafetše dipapading, Thobela o tla ikgafa go wena**), emphasising that Dingaans is willing to help young boxers. Coherence is also brought about by the fact that the text has its established theme, the writer is involved in it and that the writer can apply his/her previous knowledge in it. It is already indicated that the theme of the text under analysis is Dingaans' excellency. This is supported by the fact that throughout the article emphasis is on Thobela's good aims and support towards young boxers. For example, Thobela even roped in the services of a team of lawyers to ensure the rights of the fighters are safeguarded. This implies that Thobela wants justice to be done upon boxers. The fact that the writer is involved in the text is supported by the fact that the writer knows a lot about boxing events. This is indicated by the fact that he knows the issue of Thobela handing out roses on his way to the ring and its effect on his supporters and opponents. Again, the fact that he knows exactly how much four-round fighters earn and how much percentage goes to the trainer and manager indicates that he is involved in this sports and thus report what he knows. The fact that readers can apply their previous knowledge is



supported by the fact that readers will thus understand that we have successful boxers because of the support of people like Dingaana Thobela. Readers will also understand that some boxers are unsuccessful not because they are not good in boxing but because they were not supported, they were affected by exploitation and corruption in this sport, they were affected by the percentage taken by promoters and they were also affected by promoters who organise tournaments to make profits.

## **Relevance**

Relevance in the article under analysis is indicated in the headline: "The Rose blooms again". This headline links well with the reader's past experience as it reminds the reader about Thobela's good performance as a boxer. Thobela performed excellently and became famous in this field and he won many titles. The fact that he is referred to as a "Rose" implies that he worked outstandingly as a boxer. The reader as a boxer fan will recall all his good performance in this field. This also implies that his good performance is continued in his helping hand to young boxers. Boxer fans know about young boxers like Thabiso Mogale. When reading this article they will understand that such boxers are promising future boxers because of assistance offered by Dingaana Thobela. Readers will recall tournaments that took place, those that did not benefit our young boxers are those organised before Dingaana receives a promoter's licence. That is why young boxers were suffering as it is indicated that promoters were organising tournaments for their own benefit. Readers will also understand the role played by Thobela after receiving a promoter's licence.

Young boxers started to cope well as Thobela was not taking any % from their earning. It is clear that Thobela is loved and admired by almost all the boxers. From the article under analysis the reader will understand the important role played by Thobela in the lives of boxers, he did not only help them financially but in other aspects of life. This is indicated in Thabiso's words: "He's made me a better boxer" (**O ntirile ramatswele yo mokaone**).

## **Elements of subordination and coordination**

Elements of subordination and coordination play a vital role of emphasising the idea stated. The idea stated in the article under analysis is the vital role played by Dingaana upon young boxers. Element of subordination to emphasise this idea is indicated in the comparison made



between Dingaana as a promoter and other promoters. It is indicated that most promoters put their own interest first, implying that they organise tournaments for their own benefit. They are different from Dingaana who intends staging more tournaments to benefit young boxers and his intention is also not to take any % from their earning. This comparison emphasises Thobela's concern about these boxers. Element of coordination is indicated in repetition which explain the stated idea fully to focus on one theme. Although such repetition was discussed fully under repetition above, it is used here to indicate how it emphasises the stated idea. This is indicated in the repetition of Thobela's aim throughout the article under analysis. In the beginning of the article Thobela states: "My goal is to help boxers ..." (**Maikemišetšo a ka ke go thuša boramatswele ...**). In the middle of the article he states: "My aim is to give them space ... " (**Maikemišetšo a ka ke go ba fa monyetla ...**) and towards the end of the article he stated: "My aim is to work together with other promoters ..." (**Maikemišetšo a ka ke go šoma mmogo le batšweletši ba bangwe ...**). This repetition emphasises Thobela's intention to help these boxers, this intention thus focuses on him as the rose that blooms again.

## **Inferences**

Inferences play a vital role of bringing about a coherent structure in the article under analysis. This is indicated in the new information which is linked to the information the reader already have and this links paragraphs to display the situation of our young boxers clearly. The new and the main information is identified as Thobela's excellency in the article under analysis and this is supported by the fact that his excellency is not only narrated in the article but it is seen and made known everywhere through every means. In the article under analysis his excellency links paragraphs together. For example, it is stated that helping up and coming young boxers has always been high on his list of priorities. Throughout the article, it is indicated how he offers help to such boxers, e.g. he shows concern about boxers who fight four rounders, he provides them with pocket money, he ensures that their rights are safeguarded, he organises tournaments for their benefit. All these give the text a coherent structure and give a clear picture of the situation.



## Rhetorical patterns within coherence

Rhetorical pattern of cause-effect is indicated in the article under analysis and this brings about coherence. The fact that Dingaane Thobela is nicknamed "The Rose" is the effect caused by his action of handing out roses on his way to the ring. This is also caused by his excellent performance in boxing. There is also the effect that things are tough for four rounders fighters and this effect is caused by the fact that these fighters earn R800 per fight and from this R800, 25% goes to the trainer and manager. This effect is also caused by the fact that they have to travel to and from the gym everyday. Another cause lies with the promoters who put their interest first. It is indicated that they organise tournaments for their own benefit while our fighters go hungry. The causes of the effect stated above present the problem in the article under analysis. The problem can be stated as suffering experienced by young talented boxers, this can make them to be lost in the game. The solution to this problem is attributed to Thobela who try by all means to help and to save them. This is indicated by the fact that he adopted some of them like Thabiso Mogale and Henry Ramogwadi. He helps them, gives them space to concentrate on their skills, provides them with pocket money, fighting kit, tracksuits and running shoes. He's all out to ensure that their rights are respected and that they progress in this career. That is why he intends guiding them without receiving earning from them and organising tournaments for their benefit. All these will solve problems encountered by such fighters. There are also rhetorical patterns of comparison and contrast. There is the comparison between fighters in their early stage and when they have developed into skilled fights. Thobela says when the fighters start fulfilling their potential and fighting for national and international title, that's when we start talking about percentage (**ge ramatswele a thoma go tšwelela a bile a lwela maemo a lefase le a boditšhabatšhaba ke mo re tlogo bolela ka phesente**). This implies that in the beginning Thobela was not taking any percentage from fighters, he will take it when they are now earning a lot of money. Comparison and contrast is also indicated in the promoters where some are selfish, they put their interest first, some promoters like Thobela are concerned about fighters, that is why he is helping the developing ones without getting any pay.



#### 4.7.7.4 The lexicon

The writer made use of choice of sentence-initial elements and choice of verbs to achieve his communicative purposes.

##### **Choice of sentence-initial elements**

Choice of sentence-initial elements plays a role of indicating interaction between the reader and the writer. Immediately the reader identifies the initial position of the sentence, the reader will understand what the writer will narrate next. In the article under analysis, the heading "The Rose blooms again", enable the reader to assume the content of the text. This heading made the reader to understand that the writer is not narrating badly about Thobela, but he is exposing him positively. This is indicated by the fact that Thobela is likened to a rose which is a loveable flower. The noun "blooms" (**go thunya**) which implies displaying its beautiful colours made readers to understand that Thobela's good works and achievements are exposed throughout the article. The use of the word "despite" (**le ge**) in the beginning of the sentence made the reader to understand that although Dingaan was once defeated by Eric Lucas, this did not affect his famous position as a boxer. Again, the use of "My aim" and "My goal" (**Maikemišetšo**) in the beginning of sentences enable readers to anticipate Thobela's intentions regarding boxers as readers will understand that these words will be followed by what Thobela intends to do for these boxers. In the explanation of money earned by four rounds fighters, the writer uses "then" (**ebile**) in the initial position of the sentence, this will enable the reader to understand that apart from 25% which goes to the trainer and manager, money is also needed for something else, in this case, reference is made to money for transport.

##### **Choice of verbs**

The writer uses the verb "blooms" (**go thunya**) creatively to indicate how Thobela did good to young talented boxers. The verb "concentrate" (**hlokomedišiša**) is used here to indicate that although Thobela is helping young boxers, he is paying particular attention to four rounds fighters. The writer also uses a verb that refers to the mental process of perception



and thinking “committed” (**go ikgafa**) to indicate that Thobela is ready to help fighters who are serious about this career and their whole focus is on it. The verb phrase: “Could be lost” (**ba ka palelwa**) is used competently to indicate that such fighters can fail to continue with boxing. Use is made of infinitive verbs to reveal the writer’s intentions. Examples of such verbs are to work together (**go šoma mmogo**), implying to cooperate and agree in organising tournaments for these young boxers and “to hone” (**go loutša**) implying that Thobela sharpens his fighting skills. Use is also made of future verbs to indicate the effect of present actions. For example “this will put” (**se se tla mmea**), indicating that Thobela’s point of having promoter’s licence will enable him to help these young fighters.

#### 4.7.8 Cognitive move structure

Structural moves help the writer to achieve his communicative purposes. When the article under analysis is clearly examined, a number of moves can be established. The first move identified exposes the conditions of young talented boxers. Throughout the article it is indicated that they are under unpleasant conditions. This is described by expressions like “things are tough for them” (**Dilo di tloga di se boleta go bona**). This expression supports unfavourable situation in which they find themselves and the author indicates this by stating the amount of money they earn per fight and the percentage that goes to the trainer and the manager. This implies that they are always left with few cents after a fight. The author indicates the conditions of these fighters by stating that they end up having only two bouts a year and that they go hungry. All these indicate that they don’t have more fights and the money they earn is not sufficient for their needs.

The second move exposes Dinga’an’s excellency. The writer indicates this by referring to him as the rose that blooms. This implies that he is doing exceedingly good. He also states this by indicating that helping up and coming young boxers has always been high on his list of priorities (**Go thuša boramatswele ba baswa go tšwelela ke senyakwa sa gagwe sa bohlokwa**). This implies that like any person he has some needs but his burning need is to offer assistance to such boxers. His excellency is also indicated by the fact that he adopted some of them, he provides their needs, he ensures that their rights are safe-guarded and he see to it that there are many tournaments so that fighters can earn money.



The third move encourages people to follow Thobela's example, to do good even under bad conditions. The writer states that in a sport troubled by exploitation and corruption, Dingaan Thobela is extending a helping hand to talented young boxers (**ka go dipapadi tšeo di nago le go jabetša le bomenemene, Dingaan o sa otlolla letsogo la thušo go baswa bao ba nago le bokgone bja boramatswele**). This will clock in the minds of those who think that everything is corrupt and nothing good can be done, people will thus see the need of doing good in order to be rewarded. The writer uses this move to help readers to see that it is good to have many followers but it is costly. People want to be loved and admired, the fact that Thobela is loved and admired by a multitude, particularly boxers he is helping will motivate people to imitate Thobela, to do good in order to be rewarded.

The fourth move exposes selfishness on the side of other promoters. They seem not to feel pity for these young boxers. Instead of helping them, the author states that they put their own interest first and they organise tournaments to make huge profits, while our fighters go hungry (**ba etiša dinyakwa tša bona pele ba ba ba beakanya ditonamente go hwetša dipoelo tše dikgolo mola boramatswele ba rena ba bolawa ke tlala**). This implies that they are only concerned about themselves and they care less about fighters.

The fifth move promotes appreciation. Thobela is appreciated for the good work he is doing. This is indicated in the nickname given to him, it is pleasing and courageous. This move motivates people to show appreciation to people doing good. The author indicates this by stating that Thabiso Mogale is full of praise for Thobela. This is only because of Thobela's support towards him. Thabiso Mogale states that Dingaan made him a better boxer and the article closes with the intention of boxers not to disappoint Thobela. This move indicates the need to acknowledge good works and services provided by other people as this will encourage continuation of such good works.



## CHAPTER 5

### CONCLUSION

In this study the following five sports articles from Bona Magazine were analysed:

- **Mantšu a go hlaba** (words that hurt)
- **Makgarebe a mabotse a ka ba poo ka lenaka** (Nice girls can kick butt)
- **Tsela ya go ya Mali** (The road to Mali)
- **Bolokang kgwele ya rena ya maoto** (Save our soccer)
- **Leloba le thunya gape** (The Rose blooms again).

Use was made of current approaches in order to arrive at effective language learning and teaching. Theoretical aspects of the genre-based approach to literacy and language teaching which were explored fully in Chapter 2 were applied to these articles in Chapter 4. The sociological, psychological and linguistic perspectives as well as cross cultural factors in genre analysis were examined in this study and it was found that inputs from these perspectives contribute to effective text construction. This implies that sociological inputs alone, for example will not be adequate in the construction of texts. This study demonstrates the importance of the society in text construction. For proper understanding, texts are to be patterned in ways according to patterns of social interaction in a particular culture, this contributes to better understanding of the constructed text. This will equip learners with knowledge of how to construct effective texts, learners will thus construct texts from the society or the environment. Constructed texts will thus address issues experienced in the society and thus answer questions in the minds of the readers. This was investigated by looking at the content of the five articles analysed in this study. The fact that they address prevalent issues in sports enable the readers to understand what is happening in sports. The aspects of the linguistic competent component in a theory of writing were also explored and then applied to Sepedi sports texts. All the aspects of a text, for example, rhetorical aspects of texts, language choice as a reflection of communicative purpose, ways of describing differences among texts and their purposes were examined through these texts. These



aspects gave a clear demonstration of what a text is and how it should be constructed. This made it clear that there should be communicative purpose/s in every constructed text. This can be clearly seen or hidden, depending on how the writer uses words in a text to communicate his/her purpose.

Grabe and Kaplan's theory of writing which emphasise text linguistic properties was applied to these Sepedi texts. Different levels at which a text can be analysed were explored. These levels incorporate components of text construction. The ethnography of writing which was explained in Chapter 3 was applied to Sepedi texts in Chapter 4. The writer, the audience, the purpose, content, mode of every article were analysed and these were found to be helpful in understanding or constructing a text. This study shows the relationship between the sociological aspects of texts examined in Chapter 2 and the parameters of the ethnography of writing. The parameters of the ethnography of writing indicates the importance of the society in text construction. This is indicated in the fact that parameters are aspects of text which have a social origin and can be explained in terms of the social context in which it was made. This include asking the following questions:

- Who produced it.
- For whom it was produced.
- In what context.
- Under what constraints.

The point of searching for a deeper meaning in every text creates creativity in the language learner. Through the parameters of the ethnography of writing learners are equipped with the requirements of text construction and will thus produce texts of good quality. Using the parameters of the ethnography of writing in text analysis contributes to the understanding of the text. For example, the for what purpose parameter will help readers to search and understand reasons behind the writing of that particular text. Application of aspects of the parameter of writing to Sepedi texts demonstrates how Sepedi texts are constructed. The writer's good choice of words to communicate his/her purpose is clearly indicated in the articles. This study highlights how the teacher can use the theoretical aspects discussed and applied in this study in a teaching learning situation. This also indicates the value of the use



of different genres by teachers. Those genres include reports, explanation, procedure, discussion, recounts and narratives. These genres expose discourse elements and linguistic structure of texts which will help learners to understand the purpose of texts. This leads to a conclusion that schools has the potential to induct students into a very broad range of genre with a broad range of potential effectiveness. This results in the production of better writers, critical learners who are able to interpret the text in order to understand its purpose and also to know how to construct good writings.

The relevancy of this study to language learning and teaching in Curriculum 2005 is indicated in the examination of learning outcomes of the new curriculum. Giving learners access to the requirements of writing, as the parameters of the ethnography of writing were made available and clear to them, they are equipped with writing skills, they know what is expected of them as writers. In their construction of text they will thus include all the requirements of text construction. This is indicated in the learning outcome number 4 which is concerned with writing: The learner will be able to write different kinds of factual and imaginative texts for a wide range of purposes. Learners are also equipped with reading skills, they will have a knowledge of what they are looking for in reading a text, they will be critical, thus not taking a text as it is. This is indicated in the learning outcome number 3 which is concerned with reading and viewing. The learner will be able to read and view for information and enjoyment, and respond critically to the aesthetic, cultural and emotional values in texts.

By reading a text in line with the parameter of the ethnography of writing, they will try to establish the writer, the audience, why it is written, how the writer uses language to communicate his/her purpose etc. Baynham (1995:2) supports the point of a critical reader by stating that critical literacy doesn't accept the natural status of dominant institutions and discourse but calls them into question. Critique is to do with finding out how something works, not taking things as given, but looking below the surface, asking questions like:

- Why does this exist.
- What is its purpose.
- Whose interest does it serve.
- Whose interest does it frustrate.



- How does it operate.
- Need it operate like this or could it be done differently and better?

This is also in line with the learning outcome number 5 which is concerned with thinking and reasoning. The learner will be able to use language to think and reason, as well as to access, process and use information for learning.

This study demonstrates the achievement of learning outcomes in the Curriculum 2005 through the approaches used. The attainment of learning outcomes 3, 4 and 5 results in the attainment of learning outcomes 1, 2 and 6, i.e.

- The learner will be able to listen for information and enjoyment and respond appropriately and critically in a wide range of the situation. Though attention was on written language, this study proves that what can be attained through a written text can be attained through a verbal text. This implies that learners can be critical not only to a written text but also to oral texts.
- The learner will be able to communicate confidently, and effectively in spoken language in a wide range of situations.

Now that the learner is equipped, knows what is expected of him/her will thus speak confidently.

- The learners will be able to use grammar of a language to create and interpret texts. This indicates the importance of language in text construction. As the study demonstrates the ability of learners to construct and interpret texts, this learning outcome is achieved as this is possible through the correct use of language. This study demonstrates the relationship between Grabe and Kaplan's theory and Bhatia's theory. This is indicated in the fact that all the parameters of the ethnography of writing advanced by Grabe and Kaplan are found in Bhatia's suggestion of the inclusion of sociological, linguistic and psychological disciplines in text analysis and also his cognitive move structure. For example, the writer's communicative purpose stated by Bhatia (1996) is indicated in Grabe and Kaplan's for what purpose parameter. All these lead to a conclusion that language can best be learned and taught through the theoretical aspects examined and applied in this study.



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# APPENDIXES



# **ARTICLE NO 1**

**Mantšu a go hlaba**  
**(Words that hurt)**



MANTSU A GO HLABA.

BAHLOHLELETŠI BA TSENELELA BABEGI BA DIPAPADI.

Naa ke kgašo ya go ngena moko yeo e diretšego gore Bafana Bafana ba hlolwe Mali?

Ka Bongani ka Lukhele le Colin Mitchell.

Dikgakgano tša semorafe di gobaditše Bafana Bafana! Bušang Jomo Sono le Clive Barker! Adieu, Queiros! Bušang Masinga le Moshoeu! Hlogotaba tše bjale ebile tše ntši ditabeng nakong ya ntwaga ya masetlapelo ya Bafana Bafana mogopong wa Afrika wa boditšhaba kua Mali mathomong a ngwaga wo.

Lehlakore la boditšhaba ga se la ka la lebana le mafula a go satwa le go nyefolwa. Le ge tše ntši di be di kgotholelwa go mohlohleletši Carlos Queiroz, babapadi le bona di ba fetetše. Go ukangwa gore tše ka moka di thomile ge Queiroz a lokolla maina a baraloki ba sehlopa sa gagwe kgwedding ya Desemere. Go kgethilwe feela babapadi ba bane tikologong go bopa sehlopa sa ba 22. Gwa napa gwa ukangwa gore Queiroz o ikemišeditše kgale go šomiša babapadi ba moše.

Ge babapadi bjalo ka Sean Bartlett, Siyabonga Nomvete le Hane Vonk ba ikhwetša ba le magareng a go lahlwa ke dihlopa tša bona tša moše goba go se sa dumelelwa ke mokgatlo wa lefase wa go laola kgwele (FIFA) go be go bonala ba se na kgahlego ya go ba le dibapadi tše dingwe Mali. Boraditaba ba be ba ipotšiša dipotšišo tša go se fele, bjalo ka: Naa Queiroz o a swanela go hlhla lehlakore la rena? Naa moraloki yo o na le maswanedi? Naa moraloki yo o a tshepega? Naa go na le semorafe sehlopeng se? Ka godimo ga tše ka moka se se bego se nyakwa ke sehlopa sa boditšhaba e be e le feela metale wa gauta le sebjana sa go ba dinkgwete go tšwa ponagalong ye kgolo ya bohlokwa ka nageng.

Ge go thoma go ba molaleng gore Bafana Bafana e na le monyetla kudu go thopa sebjana sa Afrika, go satwa le go nyefolwa gwa ba gobe mo e ka rego nkabe di sa gatišwa. Go be go kitima polelo tša gore Bafana Bafana ba šutile go dinkgwete ya ba mafeela. Ba tlontlotšwe, gwa gašwa gore Queiroz o swanetše go tloga.



Boradipapadi ba ngenne sehlopa se ka go hloka tsebo ga bona, le ka go išwa ke babogedi ba goeletša gore mohlahli a rakwe. Phadimo yela ya bona e nyameletše. Ge ba be ba leka go ipopa, ba itšhidulla ba opela koša ya setšhaba, ba be ba leka go lwantšha tshenyego ye e ba aparetšego. E ka ba gore ditshato tše kaaka tše di dirilwego phatlalatša ke tšona di tswetšego go wa ga sehlopa se? Bahlohleletši ba kgwele ba maemo a godimo ba Afrika Borwa ba dumela gore tšeo babapadi ba di kwago goba ba balago ka tšona ka bona di na le seabe kudu thalokong ya bona.

‘Polelo tše mpe di šarakantšha babapadi le mohlahli,’ go gateletše mohlahli wa Moroka Swallows, Victor Bondarenko.

‘Se se ba thatafaletša go hlokomela le go ipheleletša go seo ba se dirago’  
‘Sehlopa sa bosetšhaba ke lefa le swanetšego go nošetšwa, la šireletšwa la hlohloetšwa ke setšhaba ka moka’ a realo.

‘Ba hloka go thekgwa ke setšhaba gore ba tle ba emele naga ka boikgantšho le bokgoni bja godimo.

Boraditaba ba rena ba swanetše go ba ngatana e tee le bahlahli ba thušane go aga sehlopa sa bosetšhaba, e sego go se fediša.

Feela moetapelemogolo wa lekgotla la kgwele, Danny Jordaan, o bolela gore bothata bjo bo aparetše lefase ka bophara.

‘Ke ka baka leo babapadi ba makgowa ba bego ba sa dumelelwe go bala dipampiri tša segagabobona nakong ya makgaolakgang a sebjana sa lefase kua Franse. Go bile bjale le go baraloki ba rena ba rugby ka baka la khuetšompe ya tšona go bona.

‘Bona, ga re nyake boraditaba ba go phagamiša sehlopa sa lefase ka mehla ka gore se se hlola šireletšo ye e fošagetšego. Ga ke na bothata le polelompe tša boraditaba, feela di na le khuetšompe babapading.

‘Ge nkabe e tšwelela gatee ka morago ga lebaka, babapadi le mohlahli ba be ba tla e tšea bjale ka keletšo ya go ba phošolla. Feela ge di eba motwetwetwe le gona di lebantšhitše batho ba tee di feleletša di bolaile sehlopa’.

Mohlahli wa Kaizer Chiefs, Muhshin Ertugral o dumela gore polelompe tša go senya di bolaya moya wa sehlopa. Di bolaya boitshepo dibapading le gona di ka ntšha babapadi ka dihlopa tše pedi. ‘Ka tsela yeo Quinton Fortune a boletšwego gampe thonamenteng ya Mali ga go botse’, a realo a befetšwe. ‘Bjale Bafana Bafana ba loba bathekgi’



Dikanegompe di direla gore lefase le furalele sehlopa goba mohlahli. Mošomo wa boraditaba ke go akaretša ditaba ka ntle le go leka go huetša babadi gomme ba tlogelele babadi go ahlola ka bobona. Moraloki yo hlwahlwa, Neil Tovey yo a kilego a ba moetapele wa Bafana Bafana, yo bjale e lego mohlahli wa Amazulu, o tseba khuetšo yeo boraditaba ba nago nq yo babapading, le ka moo bangwe ba ngwalago ba se na tsebo.

Ge bjale re bušeditšwe kgweleng ya boditšhabatšhaba ka 1992 ke be ke raloka ka bokgeleke kudu. Ke bile yo mongwe wa ba 44 bao bakgethi ba bego ba kgotsofala ka bona, feela boraditaba ba phatlalatša gore ga ke a swanela. Ka morago ga kgwedi tše pedi ka ba moetapele wa Bafana Bafana. 'Ka nnete dibolelwa ke bagaši di ama babapadi' a gatelela.

'Kgotlo le menagano ya leago di ka thuša, kudu kudu ge sehlopa se le kgole le gae. Ge re le Mali, se sengwe le se sengwe seo se ngwadilwego ka bona ba be ba se botšwa. Seo sa ba le seabe go bapaleng ga bona.

'Go tla no fela go e ba le nako go boraditaba go sola ka maikemišetšo a go aga, ebile go na le babegi ba go se tsebe kgwele ya maoto. Ga se ya ka ya ba baraloki ebile ga se babegi ba hlwahlwa, fela ba dutše moo ba tšweletša nhla tše mpe ka bokgoni bja babapadi-nhla tše di amago le maphelo a babapadi. 'Nako tše dingwe kere go bala pego ya papadi ka ipotšiša ge e le gore mmegi o be a le gona lepatlelong' a segela ka gare.

'Ke badile ka moraloki papadingtsoke yo a bego a se gona ka lepatlelong!' 'Ge ke nyaka go kaonafatša bohlohleletši bjaka, ke tla sepela, ka lebelela dikhasete, ka lebelela meragelo ya go fapana. Ke tla tšea tše kaone go tšeo ka moka. Se ke se se swanetšego go dirwa ke boraditaba ba rena.

Clive Barker yo e lego mohlahli wa sehlopa ebile a kile a ba mohlahli wa Bafana Bafana, o tseba botse ka moo boraditaba ba amago go bapala ga sehlopa ka gona.

'Ke gopola gore boraditaba ba tlokatlokišwa ke tšeo ba di letetšego ka Bafana Bafana ' a realo a sa dikadike.

'Ga go motho yo a ka lebelelego gore sehlopa se hlole ka mehla, ga go ke go e ba bjalo.

'Tšea Brazil bjalo ka mohlala. Ba ralokile ngwaga e 16 ka ntle le go fihlelela matsapa a go tsenela makgaolakgang a sebjana sa lefase. Feela dilo di e no



tšwela pele bjale ka mehleng, lefase le ka se eme ka gore Afrika Borwa e paletšwe.

‘Ga go na tshepo bokgoning bja bagaši ba Afrika Borwa’ gwa bolela Barker.

‘Mehleng ya kgale re bile le boraditaba ba dipapadi bao ba bego ba sa fatišiše diphošo tša dibapadi. Ga se ba ka ba thatafaletša babapadi dilo ka ge kgwele e le bothata ka bo yona.

‘Bona ,kgašo e bohlokwa kudu go tšweletša kgahlišo ya kgwele. Ba swanetše go dira se ka moya o mo botse e bile ba sa tšee lehlakore, go sego bjalo ba ka ngena babapadi moko, se sa ama sehlopa ka moka.

‘O lebelele boraditaba ba dipapadi ba mehleng yeno, o tla bona gore ga se ba ka ba bapala kgwele ya maoto’ gwa realo Barker.

‘Feela bao ba bitšwago bangwadi ba dutše moo ba bolela tša bošilo-se se tla go tshwenya gannyane.

‘Ka moka re tseba polelo ye e rego: Sehlare sa muši ke go o tlogela’ a dumela bjalo.

‘Se se ama babapadi le bahlahli ba rena. Ka moka re tseba gore mathata a letše kae – boraditaba ke ba bangwe ba ona.

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## Coaches hit back at sports writers

### Did negative media coverage cause Bafana Bafana to lose in Mali?

by BONGANI KA LUKHELE and COLIN MITCHELL

**R**ACIAL divisions rock Bafana Bafana! Bring back Jomo Sono and Clive Barker! Adieu, Queiroz! Bring back Masinga and Moshoeu!

Headlines like this dominated the nation's newspapers during Bafana Bafana's disastrous campaign at the Africa Cup of Nations in Mali earlier this year.

Never before had the national side faced such a barrage of criticism and although most of the anger was directed at head coach Carlos Queiroz, the players also took a lot of flak.

It all started, predictably, when Queiroz announced his team in December. Only four locally based players were selected for the 22-man squad and critics claimed Queiroz had decided

soccer controlling body FIFA, much was made of the notion that they were unwillingly joining the rest of the players in Mali.

Is Queiroz fit to coach our side? Is this player good enough? Is that player loyal enough? Is there racism in the squad? journalists asked.

As if the pressure on them wasn't enough already: through its president, Molefi Oliphant, the national soccer federation demanded nothing less than a gold medal and the championship trophy from the biggest and most prestigious soccer spectacle on the continent.

Then, when it became more and more obvious that Bafana Bafana had as much chance of winning the Africa Cup as there was of snow falling on Durban beachfront, the criticism became so harsh it's a wonder the



ABOVE: First in the firing line – coach Queiroz.

TOUCHILIN

# Words that hurt

long ago to use overseas players anyway.

Then, when players such as Sean Bartlett, Siyabonga Nomvete and Hans Vonk found themselves caught between possibly being dropped by their overseas teams, or banned by the world

paper it was printed on didn't curl up and dissolve.

Buffoona Bafana! Heroes to zeroes! Bafana Bafana exposed! Hell no – Queiroz must go!

Sports writers confidently condemned the team to death by incompetence and, in the name of the fans, called

for the coach's resignation or expulsion.

The glorious white, green and gold was in tatters. Bafana's image-building PR exercise, in which they were shown singing the national anthem at training, was a desperate attempt at damage control.

**C**OULD it be that such severe public criticism might have actually contributed to the team's downfall?

South Africa's top soccer coaches all agree that what players read and hear about themselves definitely has an effect on their



Danny Jordaan.



Clive Barker.



Clive Barker.



LEFT: Media scapegoat – Mbulelo "Old John" Mabizela.

formance. Negative criticism affects the morale of both players and coach," says the coach of the flying Moroka side, Victor Tshabalala. "It makes it harder for them to focus and perform well. A national team is an asset, which should be nurtured, protected and cherished by all the people of a country," he declares. "They need the support of the nation behind them if they are to represent the country with pride and distinction. Our media should be on the same ranks with the coach and help to build the national team, not destroy

directed at particular individuals harms the team in the long run." Kaizer Chiefs coach Muhshin Ertugral agrees that destructive criticism breaks down team spirit. "It demoralises the players and can cause a split in the camp. The way Quinton Fortune was criticised during the tournament in Mali just wasn't right," he says angrily. "Now Bafana Bafana are playing to empty stadiums.

"Negative stories turn the nation against the team or the coach. The role of the media is to cover events objectively and leave it up to the readers to make judgements."

Veteran player Neil Tovey, former Bafana Bafana captain and now coach at Amazulu, knows all about the effect the media has on players – and also how uninformed some writers really are.

"When we were readmitted to international football in 1992, I was playing the best football of my life. I was one of 44 players given the nod by the selectors, yet the soccer writers wrote me off. Two months later I was the Bafana Bafana captain.

"Of course what the media says affects players," he emphasises. "Positive thoughts and positive minds can help, especially when the team's away from home. In Mali, every report

TOUCHLINE

written here about them was fed back to the team. That naturally had a negative effect on their play.

"There'll always be room in the media for constructive criticism and there are some very good sports journalists around. But lots of guys who sit in the press boxes know nothing about football. They've never played a game in their lives and may not even be competent journalists, yet they sit there and make negative comments on players' abilities – comments that affect players' livelihoods.

"Sometimes I read a newspaper report and I ask myself if the reporter was actually at the game," he chuckles. "I've read about a player in a particular game who wasn't even on the field!

"If I want to improve my coaching, I'll travel, I'll watch tapes, I'll look at different techniques. I'll take the best from each of these. And that's what our media should be doing."

Clive Barker, club coach and former Bafana Bafana coach, knows only too well

how the media can affect a team's performance.

"I think the media's expectations of Bafana Bafana are crazy," he says candidly. "Nobody can expect a team to carry on winning all the time – that simply doesn't happen.

"Take Brazil, for example. They went for 16 years without qualifying for a cup final in world football. But the world didn't come to a standstill. And the world isn't going to stop because South Africa failed.

"The quality of soccer journalism in South Africa is hopeless," comments Barker. "In days gone by we had some really fine soccer writers who didn't have to dig up dirt on players. They never made things difficult for players – football's a hard enough game as it is.

"Look, the media is very important in promoting the interests of football. But they must do it through positive and fair criticism, or they can do a lot of damage to a player – which often goes on to affect the entire side.

"You've just got to look at most of today's sports journalists to know they've never touched a football," says Barker. "Yet these so-called writers sit there and make stupid comments – it does get under your skin a bit.

"But we all know the saying – if you can't take the heat, stay out of the kitchen," he concedes. "And this applies to our players and coaches. We all know what the pitfalls are – and the media is one of them." ■



# **ARTICLE NO 2**

**Makgarebe a mabotse a ka ba**

**poo ka lenaka**

**(Nice girls can kick butt)**



**Go thwe tlogatloga e tloga kgale, modiši wa kgomo o tšwa natšo šakeng. Se se bonagala go lekgarebe la ngwaga e lesomepedi, Amanda Ndlela, ramatswele yo a sa ithutago go tswala phaga eupša a bilego nkgwete ga lesomepedi go dintwa tše lesomenne go fihla lehono- tše ka moka di bile kgahlanong le bašemane ba mphato wa gagwe .**

Ditaba le diswantšho ka DAVID MACGREGOR.

### **MAKGAREBE A MABOTSE A KA BA POO KA LENAKA.**

Mosetsana yo mo botse Amanda Ndlela wa mengwaga e lesomepedi ke nkgwete ya matswele gare ga bašemane. Eupša ga se botsana bja gagwe fela bjo bo ba šiago nyanyeng. O bonala bofšega le go tsagatsa motho yo a thulanago naye ka nako tšohle, eupša ka gare ga lešaka la mosako, o fetoga nkwegadi ge a se no itlhama.

E no botšiša bašemane bao ba šetšego ba kile ba iteka mahlatse kgahlanong le yena pele ga bathekgi ba gagwe torotswaneng ya gabo ya Mdantsane ge ba mo reta , 'Nice Girl' a feleletša a ba tsositše fase.

Amanda o ipetha sefega ka go ba mothopasefoka ga lesomepedi mo mengwageng e meraro ya dintwa tše lesomenne tše a di lwelego, ka moka kgahlanong le bašemane.

Ke yo mongwe wa ba bannyane go boramatswele ba basadi ba makgokgorwane lefaseng ka bophara. Amanda o tšweletša molaetša mantšung a, '**Mosetsana yo maatla**'. Ka lebaka la bokgwari bja gagwe bjo bo lego nyanyeng, bo dira gore bašemane ba bantši bao ba nago le bokgoni mo matsweleng, ba fele ba ithoma dikgapana ge ba swanetše go lwa kgahlanong le yena.

E tloga e le bogobogo bjo bogolo kudu go fenywa ke mosetsana mo dintweng tša boramatswele o le mošemane, kudu ge o fela o lora go ba ramatswele wa go tuma.

'Ke belegetšwe go lwa, le gona ga go kgathalege gore ke lwa le mang, segolothata ke ge ke hwetša sebaka sa go bontšha meragelo ya ka ya go lwa,' gwa realo Amanda.

'Bašemane ba ntsagatsaga go feta nna, ka gona ke rata go šomiša monyetla wo go ba tsoša fase ka moka'



‘Mohlomongwe tšatsi le lengwe nka ipona ke elwa le mosetsana’, go ukama Nice Girl yo a sa tšogo lwa kgahlanong le mošemane yo bothata wa go lapiša wa matsaro.

Amanda o belegetšwe ka lapeng leo papadi ya boramatswele e lego mading a lona. Gantši dibapadišwa tša gagwe e be e eba ditlelafo tša go mo feta le sešireletšameno sa gona.

Go tloga bjaneng bja gagwe, Amanda o be a ithalokela semaretetsane le thakana tša gagwe tša bašemane- bao gantši ba bego ba eya gae go bommabo ba lla ba bile ba thankgetše madi.

Tatagwe, Zandile ‘Tee-Pedi’ Dyonashe, e be e le nkgwete ya boimafefo le gona e le mophenkgišane wa molwelasefoka sa naga. Bonnyaneng bja gagwe, Amanda o be a fela a hlohla malomeagwe Siyabulela Ndlela ka matswele e le ge a apere ditlelafo tša gagwe tšeo a bego a sa tšo di hlobola e le ge a ešwa go itšhidulla. Se o be a se dira ge malomeagwe a be a sa mo ele hloko.

Le ge ‘One Two’ a lekile ka mekgwa e mentši go hlalanya morwediagwe yo botse le papadi ye kotsi ye, o ile a no feleletša a beile fase.

Ge phenyo ya Amanda kgahlanong le bašemane e golela godimo, tatagwe yo a tlogetšego boramatswele ka bogolo, yena le mogatšagwe Nompucuko Ndlela, ba feleleditše e le bathekgi ba bagolo ba Amanda.

‘Ke a itumela ge batswadi ba ka bjale ba nthekega mo maemong a boramatswele,’ gwa realo Amanda.

‘Ka le lengwe la matsatsi ke tla ba godiša ka go ba nkgwete ya lefase. Ke gona ba tlogo kgona go hudugela ka ntlong ye botse ye kgolo’

Le ge a goletše boramatsweleng, Nice Girl o thomile botse ka papadi ye ngwaga e meraro ya go feta- ditebogo di išwa go lešata la bagwera bao tšatsi le lengwe le ntšhitšego maemo a mohlhohleletši wa boimafefo wa Afrika Borwa Mzukisi Marali lenaneong la gagwe la go itšhidulla.

Sebakeng sa go raka ba bannyane go yena, Marali o ba memela moo a itšhidullago a ba bontšha meragelo ya gagwe.

‘Ke tšeebile letšatsi la mathomo moo ke ilego ka se lofe le letšatsi la boitšhidullo, le ge bakgotse ba ka ba ile ba se sa ba le kgahlego’, gwa realo Amanda.



O šegofaditšwe ka dihlaho tša go itšhireletša le go betha matsogwaneng a gagwe a mabedi. Amanda o tšamile a ntšha bašemane kgang a leka ka mešogofela go se goke šedi go tšwa go baetapele bao ba opelago kgahlanong le ntwā ya hlakanobong. Ebile go fihla a hwetša metale wa gauta ka Nofemere ngwaga wa go feta go East London Mini Games moo a bilego mohlomphiwa wa thonamente.

Mathomong bathekgi ba be ba šia namana tša mmele go bona mosetsana a phenkgišana le bašemane, ka pela pela ba mo hlohloetša ge ba bona a ba tsoša fase. Dinkgwetegadi tša gagwe tša ka mosakong ga se tša sepela botse le moetapele wa boramatswele wa motšwaoswere wa Afrika Borwa, Dumile Mateza.

‘Ba diretšeng seo?’ Ga se molaong le ga tee. O boletše ka pefelo ge a ekwa ka dinhla tša go hlola ga Amanda kgahlanong le Lungi Mbande.

Ntwā gare ga basetsana le basemane e be e tloga e sa dumelelwe. Go fihla ga bjale, ga go molaong gore basetsana ba be boramatswele. Tše ka moka di fetogile ka Desemere ge go e ba le thonamente ya basadi ka moka ba Afrika Borwa kua Mdantsane, ka ntlenyana ga East London, go kala botebo bja mpho tša basetsana, moo Nice Girl a tšweletšego ka go phadima.

Ka mokgwa wo a šetšego a tsošitše bangwe fase makga a šupago, potšišokgolo ke gore morutwana yo wa mphato wa bohlaho o betha ga kaakang. Go botšiša yo a lebanago naye ka mehla boitšhidullong, morutwana Mzingisi Mnyeki wa ngwaga e 15 ga go thuše ga kaalo. Go bolela nnete pele ga bašemane boitšhidullong go leša dihlong, le gona o nyaka go hlohlolwa go ba fa karabo tša maleba.

‘Ke mmethi yo maatla le gona o betha kudu go feta bašemane ba bantši, ’a realo, pele a oketša, ’feela nna ke tiile go mo feta.

Mongwadi wa Bona David Macgregor a apara dihlaho tša ntwā a napa a thoma go hlotlana le mosetsana yo a ihlamilego, a ikemišeditšego go hlasela le go thibela, a lebeletšwe ke mohlahli le mothuši, Siphō Mazwe. Ge ntwā e golela godimo ke ge Macgregor a bethwa molomo kgafetšakgafetša gomme babogedi ba kgahlegile kudu.

Amanda wa boima bja dikilometara tše 42, o be a lebeletšwe mesepelo le matsogo a gagwe a lebelo la legadima. Macgregor o rila go kwa gore bjale di loma le barafi a lahlela toulo, o thatafaletšwe kudu ke go kweša Amanda.



Mazwe, yo a hlahlilego ditswerere tše 12 le bomakgokgorwane ba 20 ka karatšheng e nnyane ntlong ya Mzukisi Marali, o tšea Nice Girl go ba ramatswele wa maikemišetšo go bohle ba a ba hlahlilego mengwageng ya go feta. 'Ngwana yo o na le maatla a hlago matsogong le maotong a go lwa ka bokgeleke. O tla ba setswerere sa lefase tšatši le lengwe,' a realo.

Le gona, ka ntle le dintwa tša bomakgokgorwane bao a ba tsoitšego fase, Nice Girl o sa lebelelega gabotse. O ikaparetše tša mehleng, o eme le basetsana ba bangwe. Ka ge e le kgale a tlwaetše madi, dikudumela le meokgo dintweng, Nompucuko Ndlela o re ga a tšhoge ge morwediagwe a elwa le bašemane.

'Ge a kgetha go tšwela pele ka dintwa ke be ke tshwenyega', a realo, 'feela mengwageng e meraro ya go feta o ba bethile ka moka, bjale ke thabile ka gore o gata mo go gatilego tatagwe'

Ntwa ya basadi e tumile kudu lefaseng ka bophara, kudukudu ka morago ga ge barwedi ba ditswerere Muhammed Ali le Joe Frazier ba namelela go tšwetsša pele bonaba bja botatago bona.

Feela, Amanda 'Nice Girl' Ndlela o tla ba setswerere ge a na le ngwaga e lesomeseswai, ke mo a tlogo tsentšha tšhelete, mohlomongwe tšatši le lengwe o tla ba mmethi wa lefase bjalo ka Laila Ali goba Jacqui Frazier-Lyde a rekela batswadi ba gagwe ntlo ya tumo ya gagwe.

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*They say dynamite comes in small packages and this is certainly true of 12-year-old Amanda Ndlela, an amateur boxer who's won 12 of her 14 fights to date – all of them against boys*

story and pictures by  
DAVID MACGREGOR

# Nice girls can kick butt

**P**RETTY 12-year-old Amanda Ndlela is a real knockout with the boys. But it's not just her good looks that leaves them with stars in their eyes.

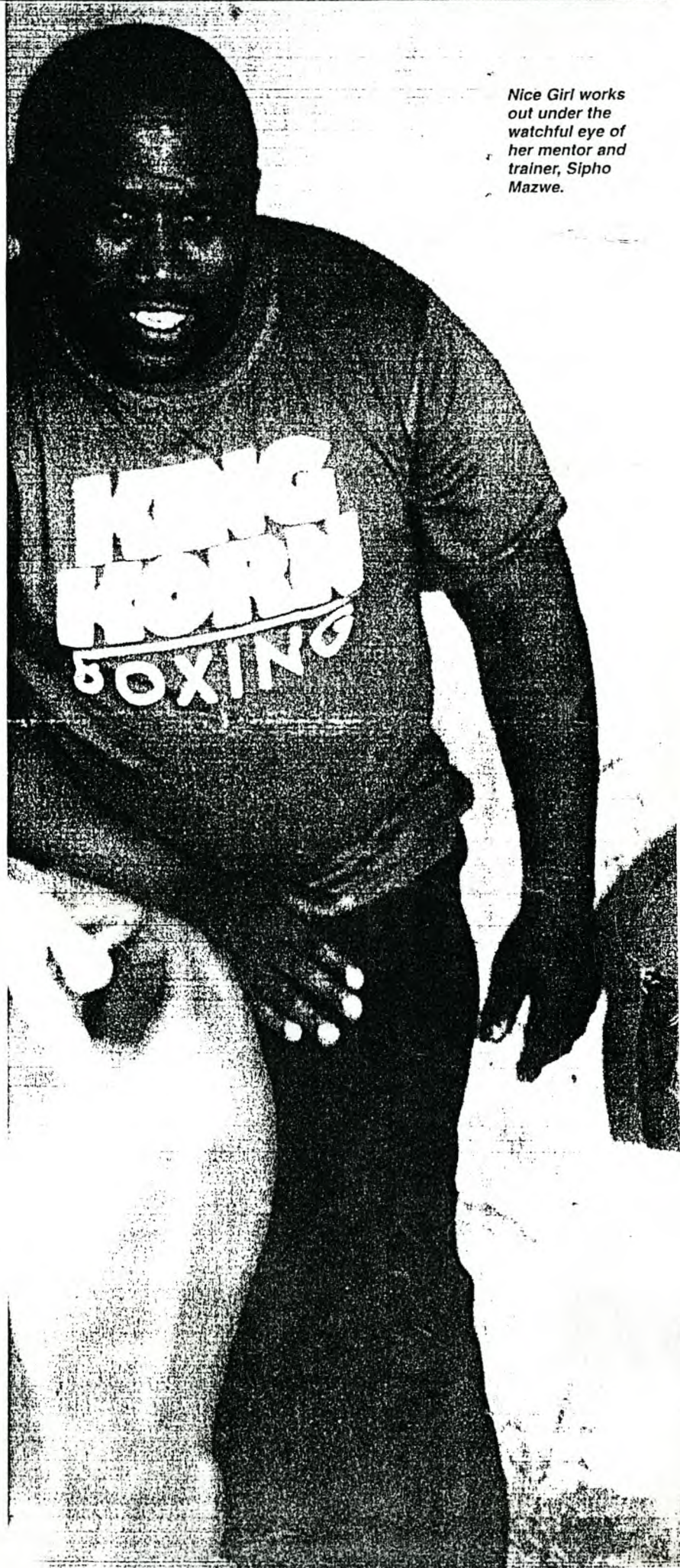
Timid as a mouse most of the time, Amanda becomes a tigress when she laces up a pair of boxing gloves and struts her stuff in the boxing ring.

Just ask the guys who staked their reputations against the fighter her hometown Mdantsane fans call "Nice Girl" – and ended up on their backs on the canvas.

Because Amanda boasts a mean right that's steered her to victory 12 times in a three-year, 14-fight career – all against boys.

One of the youngest female amateur boxers in the world, Amanda gives new meaning to the phrase "Girl Power." And as her reputation precedes her, a lot of

*Nice Girl works out under the watchful eye of her mentor and trainer, Siphon Mazwe.*





potential boy opponents are making excuses not to fight her.

In the macho world of boxing, losing to a girl is a bitter pill to swallow, especially if you have dreams of becoming a professional one day.

"I was born to box, and I don't care who I go up against as long as I have a chance to show off my fighting skills," says Amanda.

"The boys are more scared of me than I am of them and I would like to keep it that way by knocking them all out.

"Maybe one day I'll get to fight a girl," fantasises Nice Girl in a break from a gruelling sparring session with a nervous-looking lad.

Born into a boxing-mad family, her favourite toys were a pair of oversize gloves and a gum guard.

Amanda spent her early childhood playing rough-and-tumble with the guys – who often went home to mommy with tears in their eyes and bloody noses.



ABOVE: Number one fan – Amanda and her mother, Nompucuko.

Her father, Zandisile "One-Two" Dyonashe, was a former Cape junior lightweight champ and national title contender. Her uncle, Siyabulela Ndlela, is a budding professional who still remembers Amanda swiping his sweaty gloves as a toddler and peppering him with punches when he wasn't looking.

Although One-Two tried his best to dissuade his pretty daughter from taking up the brutal bloodsport, it was one fight he just wasn't going to win.

And, as Amanda's impressive record against boys grew, the retired prize fighter and his wife, Nompucuko Ndlela, were slowly won over and are now Amanda's biggest fans.

"It's great that both my parents now support my boxing career," says Amanda. "One day I'll make them proud by becoming world champ. Then they can move into a nice big house."

Although she grew up around boxing, Nice Girl took up the sport only three years ago – thanks to a noisy group of friends who one day disturbed former South African flyweight title challenger Mzukisi Marali's training schedule.

Instead of chasing the youngsters away, Marali invited them into the gym and showed them his silky moves. "I was hooked from the very first day and haven't missed a single day's training, even though my friends rapidly lost interest," notes Amanda.





**ABOVE:** *Nice Girl* takes her sparring partner, 15-year-old Mzingisi Mnyeki, through his paces.

Blessed with a watertight defence and a knockout punch in both her tiny fists, Amanda has quietly gone about the business of beating the boys and trying not to attract too much attention from stuffy officials opposed to inter-sex fighting.

That was until she scooped a gold medal in November last year at the East London Mini Games and became toast of the tournament. Initially shocked to see a girl slugging it out with the boys, fight fans soon warmed to her as she flattened the opposition.

Her ring heroics did not go down well with Boxing South Africa's acting CEO, Dumile Mateza, though. "How can they do that? It's absolutely illegal," he fumed when he heard about Amanda's points win against Lunga Mbande.

Girls fighting boys is strictly a no-no. Until fairly recently, girls fighting girls has also been illegal.

But that all changed in December when South Africa's first all-women tournament was held in Mdantsane, just outside East London, to gauge the depth of girl talent.

Nice Girl came through with flying colours.

With an impressive seven knockouts under her belt, the big question is how hard does the Grade Seven schoolgirl really punch? Asking her regular sparring partner, 15-year-old Mdantsane schoolboy Mzingisi Mnyeki, isn't much help.

Telling the truth in front of the rest of the guys in the gym is embarrassing and he needs a lot of prodding before he tries to come clean.

**RIGHT:** *Don't call me babe – "Nice Girl" Amanda Ndlela's record is 12 victories in 14 fights. All against boys!*



"She's a powerful puncher and hits harder than most of the boys," he says, before hastily adding – "but, I'm much stronger than her."

No closer to the truth, *BONA* writer David Macgregor laced up and traded leather with the pretty schoolgirl in the ramshackle gym she spars in, under the watchful eye of trainer and mentor Sipho Mazwe.

Towering over the pint-sized powerhouse, Macgregor was soon eating leather at a rapid rate – much to the delight of the lads in the gym. Weighing in at 42 kilograms, Amanda dazzled with her fancy footwork and lightning-fast hands.

Peppered with stinging combinations, Macgregor threw in the towel. Just trying to land a punch was difficult.

Mazwe, who trains 12 professionals and 20 amateurs in a tiny garage at Mzukisi Marali's house, rates Nice Girl as the most committed boxer he's trained in years. "This kid is a natural, she has power in both hands and footwork to make a dancer proud. She'll become a world champ one day," he says.

And, despite 14 amateur fights already under her belt, Nice Girl has still retained her good looks. Dressed in her everyday clothes, she stands out among the other girls.

Long used to the blood, sweat and tears of boxing, Nompucuko Ndlela says she doesn't get scared when her daughter fights it out with the guys. "When she first decided to take up boxing I was very nervous," she says, "but, in the past three years, she's beaten them all and I'm now happy she's following in her father's footsteps."

Women's boxing has gained a huge following in the rest of the world – especially after the daughters of former champions Muhammad Ali and Joe Frazier climbed into the ring to continue their fathers' feud.

But, Amanda "Nice Girl" Ndlela can only turn pro when she's 18 – and then, hopefully, the money will come pouring in.

Maybe one day, she'll be a world beater like Laila Ali or Jacqui Frazier-Lyde and buy that dream house for her proud parents. ■



# **ARTICLE NO 3**

**Tsela ya go ya Mali**  
**(The road to Mali)**



## MOGOPO WA DITSHABA TŠA AFRIKA O KGETHILWEGO.

TSELA YA GO YA MALI.

Morutantsi Carlos Queiroz o hweditše go le bothata go a-mogela sehlopha sa BafanaBafana kgafetšakgafetša-Naa se se ka ama menyetla ya rena makgaolakgang a mogopo wa ditšhaba tša Afrika?

Ka:MARK GLEESON.

Tee...pedi...tharo...Se e bile tatelano ya mafetšo go Afrika Borwa makgaolakgang a mararo a mogopo wa boditšhaba wa Afrika.Naa re yo o beša wa tuka kua Mali?

Bafana Bafana ebile dinkgwete phadišanong ye mono gae ka 1996,ba makaditše batho ka go latela bafenyi ba bona mengwageng ye mebedi ya go latela.Ba ile ba thopa sefoka sa pronse mo diphadišanong tša bonkgwete tše di bego di bapalelwa Ghana le Nigeria ka 2000.

Ke pego ya modiro ya go kgahliša ya naga go tloga mola re dumelelwago go boela gape diphadišanong tša lefase mengwageng ye lesome ya go feta.Ge o lebelela makga a mabedi ka tatelano ao Afrika-Borwa e kgonnego go tsenela diphadišano tša lefase,gape le mokgwa wo e lebelelagago ka gona magareng ga dinaga tša Afrika,o kgona go bona gore go bolelwa ka se sengwe sa dikgwari tša dikgwari.

Mathomo a bona a mabotse a ba gapeletša go soma gabotse go ya go ile gobane batho ba ntšhitše mahlo ba lebeletše gore ba tla kgona naa?Go ata ga babapadi ba Afrika-Borwa bao ba ralokelago dinaga tša Moše ,go tsošitše dikgakgano magareng ga dihlopa tseo ba di ralokelago le sehlopa sa naga ya gabo bona.

Morutantsi Carlos Queiroz o hweditše go le boima go kgethologanya peakanyo ya babapadi,mola Bafana Bafana ba bile le maswanedi boleta go makgaolakgang a mogopo wa seAfrika le wa lefase ,o ka se thuše feela o tla kwa gore sengwe se a hlaela.Ke bothata bjoo Queiroz a bo lemogago ka ge e le mahlwaadibona."Ke mola peakanyo ya diphadišano tša lefase e feditšwe moo go tlogo go ba le tharollo"Gwa rialo Queiroz.



Gonabjale Bafana Bafana ba ya diphadišanong tša sefoka sa dihlopa tša Afrika ka ntle le maitokišetšo ao a nwešago a mokgako, le ge go bile le matsapa a mantši a go dira gore sehlopa se kgone go šoma gabotse.

Naa re swanetše go tshwenyega? aowa. Matsatši a šedi e ntši e filwe maitokišetšo a dipapadi tše yeo e sego mokgwa wa katlego. Cameroon ke mohlala go laetša seo sehlopa se ka se tšweletšago diphadišanong ka ntle le dipapadi tša boitokišo. Tunisia le yona e ile ya bapala dipapadi tša makgoraditsela go itokišetša diphadišano tše ka 1996, eupša e ile ya swarišwa mafofa morago ga go kgatha tema dipapading tše pedi fela.

Se se šupa gore se bohlokwa go Bafana Bafana ke bokgoni, bokgwari le botswatswa tša babapadi. Ntliha ye bohlokwa ya go thopa sefoka mo dipapading tše ke go nweša dino, gomme gore seo se direge mohlahlhi o lebeletše Shaun Bartlette, Siyabonga Nomvete le Benni Mc Carthy ka ge e le bomahlwaadibona.

Shaun Bartlett lebakeng le ke mokapteine ebile ke moralokapele wa kgetho ya pele. Mokgwa wo Bartlett a bapalago ka gona ka diphadišanong tša Premere ya Sekgowa ga o kgahliše kudu go swana le mathomong ge a be a tsenela sehlopa sa Charlton, feela o sa le maemong a bokgone. Bartlett o ile a ba monweša dino wa maemo a godimo ka dino tše 23 diphadišanong tša mohuta wo tše di fetilego.

Potšišokgolo yeo re e botšišago ke gore naa Bartlett o tla bapala kua Mali naa? Ka ge mohlahlhi Queeiroz a nyetlile taba ya gore babapadi bao ba bapalago kgafetšakgafetša dihlopeng tša bona Moše o šia gore ba tla ba ba šetše ba lapile la go hwa ge ba eya Korea Borwa ka moragonyana.

"Se ke se se hlagetšego Brazil sa direla gore ba hlolwe mogopong wa mafelelo wa lefase ge ba bapetše dipapadi tše dintši pele ba eya Franse, baraloki ba bona ba be ba lapile go ka ntšha bokgone go fihla mafelelong "a rialo morutantšhi. Seo ke se se ka hlagelago Pierre Issa yoo a ralokelago sehlopa sa Watford kua England ka ge a raloka dipapadi tše dintši ntle le go buša moya mola dingwe di khutša.

Ge Bartlett a ka se kgethwe, Mc Carthy le Nomvete ba tla ikhwetša ba rwele morwalo wo mogolo ka ge Mc Carthy go yena e fula e lebile leopeng gobane e sa le a phadima la mafelelo



kua Burkina Faso mengwaga ye mene ya go feta, go tloga fao a se a ka a boela a bontšha dihlase tša bokgone tšeo di ilego tša bonala kua Burkina Faso. O phadimišitše Afrika Borwa go sekaenyana a hlolwa ke go šireletša sehlopa sa pele papading le ba Spain, Celta Vigo.

Go se lokele dipapadi ga Mc Carthy go bonagetše kudu mo dikgweding tše lesomepedi tše di fetilego ge Mc Carthy a be a etla go bapalela naga ya gabo. Mo dipapading tše tshela tše di fetilego tšeo Mc Carthy a bego a ralokela Bafana Bafana o be a khutšišwa ka seripa sa bobedi ntle le go tsikinya maikutlo a batho.

Ge e le Nomvete yena boiphedišo bja gagwe bo lebile lehlakoreng le lengwe, e sa le mola a rekišetšwago sehlopa sa Udiness kua Italy ke sehlopa sa Kaizer Chiefs. O ipshina ka go tšea mehlamo le dibapadi tše dikgolo tša lefase ka dipapading tša Italy tša bothatathata.

Sebapadi se sa go tšwa Kwa Mashu kua go la Durban , le ge a se a ka a ba moferihli, o kwana le go bapala ka go phatlalana, a kitima kgahlanong le baiphemedi. Babapadi ba go bapala ka go phatlalana ba naga ya Afrika Borwa ke bao re ithekgilego ka bona go atlega kua Mali, mo baraloki ba go swana le boSibusiso Zuma ba selaganya monaganong.

Sebapadi sa pele sa African Wonderas le Orlando Pirates se itšweleditše go ba sebapadi sa mmakgonthe ngwagola , sa tsebega le kua Mošewamawatle. O ile a kgethwa go ba sebapadi sa maemo a godimo kua Denmark gape a ba a thuša sehlopa sa FC Copenhagen go thopa thaetlele ya phadišano ya Danish. O ile a goga šedi ya dihlopa England le Italy ka bobapadi bja gagwe didikong tša mathomo sehlopeng sa bomakgone sa UEFA le mogopong wa UEFA.

Zuma o lebelo boka legadima, mokgwa wa gagwe wa go koba dikgwele o nameletše wa go hloka tekanyo le gona o bile le seabe se segolo sehlopeng sa Bafana Bafana.

Ka letsogong la ngele go na le sebapadi Delvon Backley yoo le yena a tlogago a bapala kudu go swana le Zuma. Ka morago ga gagwe ke Bradley Carnell yoo a swerego maemo a kua morago papading a bapala ka maikekišetšo gammogo le Alfred Phiri go tšwa sehlopeng sa Turkey, Samsunspor yoo le yena e lego moraloki wa mmakgonthe.



Wa go thiba, Jacob Lekgetho e tloga e le moraloki wa mmakgonthe yo a ralokago ka bokgwari kua Lokomotiv Moscow diphadišanong tša bonkgwete bja UEFA. Mokgwa wo a ralokago ka wona o dirile gore sehlopa sa kua Roma se nyakišise ka yena.

Yena o tla tšea maemo a Lucas Radebe yo go bontšhago gore kgobalo ya gagwe e tla mo šitiša go tšwela pele. Mark Fish yena a ka se be gona ka ge Queiroz a tšwela pele ka go mo taboša mahlo. Go tloga go le pepeneneng gore dibapadi tša kgale go swana le Phil Masinga le Helman Mkhalele ba ka se be gona sehlopeng se ka ge ba sa bapale dihlopeng tša bona.

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## Africa Cup of Nations Special

# The road to Mali

**O**NE... two... three... That has been the finishing order for South Africa at the last three African Cup finals. How will we do this year, in Mali?

Bafana Bafana were victors at home in 1996, they were surprise runners-up in Burkina Faso two years later, and they picked up the bronze medal at the last African championship, co-hosted by Ghana and Nigeria, in early 2000.

It's an impressive record for the country since our re-admission into the international fold 10 years ago. Add qualification for two successive World Cups plus a long spell at the top of the African rankings, and you have a side that can count themselves among the continent's elite.

Now they must maintain that reputation with the odds stacked against them. The growing number of South African footballers heading to clubs in Europe has led to an unhealthy clash of priorities between club and country and has left the national side battling to find the consistency that was a hallmark of previous SA squads.

Coach Carlos Queiroz has found it difficult to juggle his line-ups, and while Bafana Bafana did qualify for both the African Cup and World Cup finals with some ease, you couldn't help but feel something was lacking...

It's a problem Queiroz is well aware of.

"Not until the international calendar is regularised will it be solved," he says.

***Coach Carlos Queiroz has found it difficult to field a consistent Bafana Bafana line-up – will this affect our chances in the Africa Cup of Nations finals?***

by MARK GLEESON

For now, it means Bafana Bafana go to the African Cup short of solid match practice, even if there has been a late concerted effort to prepare the team with as much thoroughness as possible.

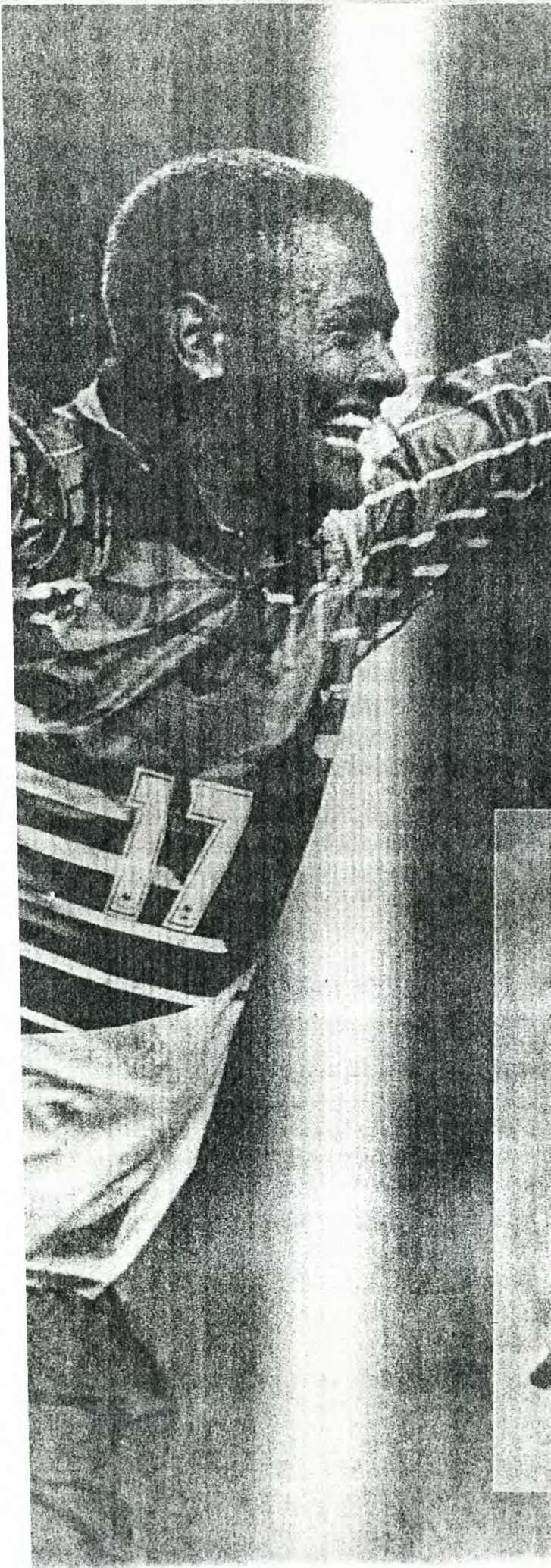
Should we be worried? Not necessarily. These days, there is perhaps too much attention focused on the preparation, which is not necessarily the recipe for success. Cameroon, for example, has proved what a team can achieve in a tournament with hardly any warm-up games. Tunisia, when they hosted the finals in 1996, played a seemingly perfectly choreographed set of preparatory games, yet were knocked out of their own tournament after just two matches.

At the end of the day, it's the quality of players that matters – and Bafana Bafana boast a solid selection of talent.

Key to winning is scoring, of course, and for this the coach will look to Shaun Bartlett, Siyabonga Nomvete and Benni McCarthy again. Bartlett is now a fixture as captain and first-choice forward. His







PHIL COLE/SPORT

form in the English premier league in recent months might not have matched the initial impression he made when he joined Charlton Athletic, but his predatory instincts are still sharp. Bartlett was the leading goal scorer at the last African Cup finals and is South Africa's all-time leading marksman with 23 goals to his name.

The big question, though, is – will he play in Mali? Queiroz has hinted at leaving out players who are regulars with their clubs overseas because he fears they will be too

*LEFT: Shaun Bartlett's goal-scoring talent could be the key to Bafana Bafana's success in Mali – yet his heavy club schedule makes him a doubtful starter. Here he celebrates a goal against France during a 1997 international friendly.*

*BELOW: Last chance? Benni McCarthy has lacked form recently – will he shine again for Bafana Bafana in Mali?*



GARY M PHOENIX/SPORT/TOUCHLINE



## Africa Cup of Nations Special

*LEFT: Playing for Italian outfit, Udinese, striker Siyabonga Nomvete now rubs shoulders with some of the world's best players.*

jaded by the time they get to the World Cup finals in Japan and South Korea later this year.

"This is what happened to Brazil and why they failed in the last World Cup – they played too many matches before they went to France and their players were too tired to fight right through to the end," says the coach.

This would probably apply also to defender Pierre Issa, whose English club Watford continue to play while most other leagues in Europe take a break for a short winter spell.

If Bartlett isn't chosen, then McCarthy and Nomvete could be landed a heavy burden. This is certainly the last chance for McCarthy to keep up his fading reputation, for after rising to overnight stardom in Burkina Faso almost four years ago, he hasn't lived up to expectations. He's had inconsistent showings for South Africa and failed to secure a first-team berth with his Spanish club, Celta Vigo.

McCarthy's lack of match fitness has shown on his return trips home to represent his country in the last 12 months. His last six matches in the Bafana Bafana starting line-up have all seen him taken off in the second half, without having made much of an impact.

Nomvete's career has been heading in the other direction, meanwhile. Sold by Kaizer Chiefs to Udinese in Italy in the off-season, he's now rubbing shoulders with some of the world's best players in one of the toughest leagues in the world.

The player from KwaMashu in Durban, though, is never at his best as an out-and-out striker, preferring to play wide and run at opposing defences.

South Africa's wide players, in fact, are our best potential for success in Mali – and here, Sibusiso Zuma springs to mind.



GAPY IN PRIORIAL SPORT/TOUCHLINE





The former African Wanderers and Orlando Pirates player has developed into arguably the country's top player over the last year, with a quality recognised overseas too. He was voted Denmark's best player earlier this year and also helped FC Copenhagen win the Danish league title. He has since attracted the attention of clubs in England and Italy with his performances in the early rounds of the UEFA Champions' League, and then the UEFA Cup.

Zuma's pace is lightning, his crossing ability has improved immeasurably and his contributions to Bafana Bafana of late have been great.

On the left there's also the threat of Delron Buckley, who has the same attributes but perhaps not the same consistency. Behind him, Bradley Carnell also operates as an effective wingback and Alfred Phiri, from Turkish club Samsunspor, is another strong option.

In defence, Jacob Lekgetho has developed into an international star with his performances for Lokomotiv Moscow in the UEFA Champions' Cup. So much so, in fact, that Italian champions Roma have already enquired about him.

He'll take over from Lucas Radebe, who will need a minor miracle to overcome injury and re-win his place in the side. There'll also be no Mark Fish, whom Queiroz continues to ignore, and it's unlikely veterans Phil Masinga and Heiman Mkhelile will make it into the squad, given their inactivity at club level. ■



# **ARTICLE NO 4**

**Bolokang kgwele ya rena ya maoto  
(Save our soccer)**



Ditsebi di a dumelelana ,kgweleng ya  
Maoto Afrika Borwa, barati, babapadi  
Bahlahli, bomalokwane le baetapele  
Ka moka ba hloka selo se tee, maitshwaro.

Mmegi:Calvin Foster.

### **Bolokang kgwele ya rena ya maoto.**

Botsebotse go diregang papading ya kgwele ya maoto ya Afrika Borwa?  
Mola sehlopa sa naga se tlišitše sa Egepita mo Gauteng ebile feela bathekgi  
ba 12000 bao ba tšerego matsapa a go yo bogela papadi.

‘Re gogile kgahlago ya lešaba le le kaone ge re bapala kgahlanong le  
Orlando Pirates kua Ka Nyamazane beke yeo e fetilego’ go realo George  
Mogotši wa Wits University ka morago ga nyamišo ya papadi ya di 11  
Novemere yeo Bafana ba tšwelego ka lešoba la nalete ka nno e tee.

‘Dilo ga se di senyege ka moka-go sa na le tše ntši tše botse’ go realo  
mongwadi wa papadi ya kgwele ya maoto Joe Maluleke. ‘Re sa hwetša  
thekgo ya mašeleng go tšwa go Coca-Cola, feela ge go ka se dirwe se sengwe  
ka potlako re ile go ba bothateng’

Bothata bja go hloka maitshwaro bo ka tliša hlokego ya mašeleng. Bo ra  
matlotlo ba Coca-Cola ba swanetše go ba ba ile ba ipotšiša gore ba be ba ka  
se dire ditswala tše kaone tšheleteng ya bona go gongwe ka nako yela  
Golden Arrows e etšwa lebaleng pele ga ge papadi ya bona kgahlanong le  
Santos e ka thoma naa.

Ba tlogetše diketekete tša babogedi ka gare ga lepatlelo mo bagaši ba TV ba  
ilego ba swanelwa ke go nyaka lenaneo leo le ka kgahlago babogedi ba  
makgoloborethe bao ba bego ba dutše malapeng a bona le mafelong a  
mabjala go bogela papadi.

Ka tiragalong ye nngwe balaodi ba Petroleum BP ba swanetše go ba ba ile  
ba tšhošwa ke go bona sebakadi sa Sundown Daniel Mudau ge a betha  
sebakadi ka yena Charles Motlohi ge a gana go raga penale yeo e bego e



kgaola tekatekano ya dino. Se se diragetše ka papadi ya mafelelo ya thonamente yeo e bego e šomiša leina la ditšweletšwa tša Petroleum.

Bonnete ke gore papadi ya kgwele ya maoto ke papadi ya sehlopa,sehlopa seo se dirwago ke batho ba go feta dibapadi tše 11 le mohlahlhi,e bopša le ke molaodi,dingaka,babapadi ba ka pele,bomalokwane le babogedi.Go na le barulaganyi le beng ba dihlopa.Mabarebare le dipšhešamare di tletše kudu bathong ba,go šupana ka menwana ,go pharana ka diphošo gona go senya papadi.

Ditiro tša tsogolekobong di atile,ka nnete malokwane Joseph Motlea o bonwe molato wa boradia ke ba komiti ya kgalemo ya SAFA,mo a kwanego le balebeledi ba papadi gore a be le khuetsompe mo dipoelong tša papadi kgahlanong le sehlopa se sengwe.

‘Se ke sešupo sa go bontšha ka tsela yeo dilo tše mpe mo dihlopheng tša dipapadi’ go realo Maluleke.’Se sengwe se swanetše go dirwa go lokiša peakanyo.ka lebaka la gore mathata a peakanyong a tšwelela le ka lepatlelong .Re goeletša babogedi gore ba tle dipapading beke ka beke,empa se se ka direga bjang mola go na le mathata a go swana le a ge papadi e fedile?

Babeakanyi ba swanetše ba logišane maano mola molekgotlaphethiši wa dipapadi a swanetše go tšea matsapa go bona gore dilo di sepela botse.

Tabakgolo ke maitshwaro.Maitshwaro a a nyakega go laola papadi ka botshepegi.Maitshwaro a nyakega go dibapadi gore ba dule ba le maemong a makaonekaone papading.Maitshwaro ao a tla dirago gore dihlopa di amogele diphetho tša bomalokwane.Maitshwaro ao a tla dirago gore babogedi le bona ba dire bjalo.Maitshwaro ao a tla dirago gore mebele ya bomalokwane e dule e loketše papadi mola kgopolo tša bona di swanetše go dula di edile,gore ba kgone go bona le go dira diphetho tša maleba.

‘Bokgone ke mpho yeo o filwego ke Modimo,empa ga e a lekana kantle ga maitshwaro,ka gobane ka mehla o ikhumana o le ka gare ga diphapano tšeo o bego o ka se be ka gare ga tšona.Re lobile dibapadi tšeo di bego di tshepiša go ka ba tša hlwahlwa ka lebaka la go hloka maitshwaro.Nkabe ba filhile maemong a godimodimo.



Seo se dirago kgwele ya maoto go ba papadi ye bohlokwa ka tsela ye ke ka gobane e le papadi ya maikutlo. Poelamorago ya se ke ka gobane maikutlo a yo mongwe a kgoma a yo mongwe. Sebapadi ge se tšeešwe kgwele se itira o ka re se gobetše, babapadi ka yena ba thoma ntwaga hlanong le dibapadi tša sehlopa se sengwe. Mohlahli wa sona le yena o kitimela ka lepatlelong a hlabile mašata, le bahlahlhi ba ba ekiše. Babogedi ba thome go lahlela dilo ka lepatlelong ,ntwaga e name e hlake gona kua madulong a bona. Papadi e nape e se fele gabotse.

Go ya ka yoo e kilego ya ba mohlahli wa Bafana-Bafana Clive Barker, dibapadi tša hlwahlwa tša lehono di na le maitshwaro. O re 'papadi ya kgwele ya maoto e hudua maikutlo empa go nyakega maitshwaro a tseneletšego go ba sebapadi sa boemo bja sebapadi sa lefase.

Dilo di ka senyega ge leeto la go namela kua nhlorwaneng e le le le kopana 'Ke bothata bjo bogolo 'Barker a dumela, le ge a duma gore e se be therešo. Baraloki ba Afrika Borwa ba kgwele ya maoto ba swarwa bjalo ka dinaletšana tša Hollywood. Go bahlahlhi, boraditaba ba re fa mathata ka gobane ge sebapadi se ka bapala dipapadi tše tharo gabotse o ipona e le sebapadi sa hlwahlwa sebakeng sa go ba sebapadi feela.

Ka lebaka la eng? Ka gore dipampiri tša ditaba di mmoditše gore ke sebapadi sa hlwahlwa.

'Go na le dibapadi tše hlano tše kgolo tša kgwele ya maoto mo lefaseng tšeo ke di gopolago empa go na le ba bantši bao ba kgonago.

Boraditaba ba Afrika Borwa ba rata go bopa naletšana ka pelapela meralokong yeo e fapanego. Ke moka ge ba lapišitšwe ke go bolela ka bona gabotse nako e telele, ba a ba rathagantšha. Ke dumela gore boraditaba le bona ba hloka maitshwaro.

Barker o kgolwa gore maitshwaro le go šoma ka thata di bohlokwa go feta bokgone bja hlago.

Re fela re e ba le dipoledišano tša ka moo batho ba bangwe ba šegofaditšwego ka gona le ka moo bokgone bja hlago bo lego bohlokwa ka gona. Ga ke dumele kudu mo go bokgone bja hlago ka lebaka la gore ka ntle le go oketša ka go šoma kudu, go ba le maikemišetšo, maitshwaro, go laola kgopolo, bokgone bja hlago bo ka fetoga lefeela mafelelong. Barker o lemoga gore bomalokwane ba swanetše go tia taolong ya dipapadi.



‘Ke dula ke gopola ka dilo tša boatla tšseo ke di dirago empa ge o etšwa o eya lepatlelong maikutlo a gago a a fetoga.Go tšwelela bobbe ka gare ga motho mang le mang gomme seo sa hlohleletša lešaba.Ge diphetho di tšwewa kgahlanong le wena,o na le bathekgi ba bantši,o thoma go ngangga le go sola batho gomme seo se fihlele batho mo ba dutšego ba thome go hlaba mašata le go rogana.Se se imetša balaodi e le ka taba ya gago.

Ke bone bahlahli ba dihlopa tše dikgolo ba fofela godimo le fase ,ba hudua maikutlo a bathekgi ba bona.

Seo se lokela sehlopa sa balatedi ba bantši,empa ya ba se sebe papading.

Bomalokwane bona ba reng ka maitshwaro papading ya kgwele ya maoto? Ian Mcleod yo a bilego malokwane mengwaga ye 24 maemong ka moka go fihlela le sebjaneng sa lefase o re mošomo wa gagwe ka lepatlelong o swana le mošomo wa gagwe wa letšatsi ka letšatsi- ke hlogo ya sekolo.

‘Ke taba feela ya bolaodi , o realo.Sekolong ke na le barutiši,bana ba sekolo batswadi bj.bj. Papading ya kgwele ya maoto go na le baraloki, bathekgi,balaodi, baofisiri le boraditaba.O swanelwa ke go bea leoto fase go tloga mathomong le go laetša gore ga o tšee lehlakore.Dibapadi di a gakanega ge malokwane a sa somiše melawalawana ka go swana goba a fetoga fetoga.

Sefahlego sa go ela se na le seabe gomme Mcleod o ipshina ka go ba le pelotelele mo go banna bao ba lego lepatlelong.

‘E ntira gore ke tielele’O realo.Moo dibapadi di nyamišwago ke ge ba fiwa karatana ye sorolwana ntle le potšišo.

A e ka ba Mcleod o kgona bjang lešaba leo le sa laolegego?’Le ge e ka ba bomalokwane bo bile bjo bobbe o ka se thekge maitshwaro a mabe go tšwa go babogedi.’Mcleod a realo.’Ka mahlatse ge bathekgi ba ntše ba ithuta ka papadi,le mathata a a fokotšega.Ge ba etšwa taolong go ya le gore naa malokwane o ba laola bjang.

‘Ke gopola ke laola papadi magareng ga Swallows le Sundowns mengwageng yeo e fetilego .Ke ile ka tšea sephetho kgahlanong le Swallows,mo yo mongwe wa balatedi a ilego a lahlela apola ka lepatlelong,ya wela kgaufsiufsi le nna.Ke ile ka e topa, ka e phumula ka borokgo bjaka ka e kgera,ka ja.,lešaba le ile la rata seo la sega gomme se se ile sa timola seemo sa ditaba.



‘Nkile ka ba le lešaba le le ilego la thoma go opela le re ‘Malokwane Malokwane ... go laetša go se kgotsofale ga bona ka sephetho seo ke se tšerego. Ke ile ka retologa, ka nywanywa, ka thoma go ba opediša ka matsogo gomme seo ya fetoga metlae.

Mcleod o re bomalokwane ba swanetše go ba le maitshwaro ruri, ba tsebe gore ga se bona ba tlilego go hlalelwa.’ Ka mehla kere go kaone go se kwagale nakana ya taolo ka gobane bathekgi ga ba tla go bona bomalokwane, ba tlile go bona dihlopha tše pedi tšeo di bapalago. Ba nyaka menyaka, ba nyaka dino. Ba nyaka go tlošwa bodutu. Malokwane dibapadi le bathekgi ba swanetše go ba gona ka moka go tlo ipshina Siphon Dzuzo o dumelelana le se, empa o re babogedi nako ye nngwe ba lebala se.

‘Babogedi ba rena ba hloka maitshwaro,’ o realo ‘Ba gopola o kare ba tseba kgwele ya maoto go feta babapadi le bomalokwane, gomme ba bontšhe maikutlo a bona ka mehla ge ba sa kwane le sephetho se itseng. Ga ba lemoge gore ge nakana e llile go fedile, ga go sa kgonagala go ka fetša sephetho. Ba lebala gape gore se e no ba papadi feela. Nako tše dingwe ba tla go rena ba re botšiše gore go reng re bolela le baraloki ba sehlopa se sengwe ka morago ga papadi. Ba gopola o ka re se ke ntwana, ba lebala gore ke papadi, o tlo fenywa tše dingwe tše dingwe o tlo fenywa’

Ke yona papadi ya kgwele ya maoto ya Afrika Borwa. Papadi ya hlwahlwa ka baraloki ba hlwahlwa le bathekgi ba hlwahlwa, yeo e lego kotsing ya go senywa ke bomenetša le go hloka maitshwaro. Bothata bja mathomo bo swanetše go lokišwa ke banna ba maemo. Bothata bja bobedi bo ka lokišwa ke baraloki, bahlahli le rena- bathekgi

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*The experts all agree, when it comes to SA soccer, the fans, the players, the coaches, the refs, the managers all need one thing – discipline*

story by GAVIN FOSTER

TOUCHLINE



# Save our soccer

**S**O WHAT exactly is going on in South African soccer? Our national team takes on Egypt in Johannesburg and just 12 000 supporters make the effort to attend the game.

"We drew a better crowd against Orlando Pirates in KaNyamazane last week," says Wits University's George Mogotsi after the disappointing 11 November match, which Bafana was lucky to win by a single goal.

"Things aren't all bad – there are a lot of positives," says Supersport Zone soccer editor Joe Maluleke. "We're still getting big sponsorships from people like Coca Cola, but if something isn't done as a matter of urgency we're going to be in trouble."

Trouble due to a lack of discipline could lead to a lack of money. Coca Cola's accountants must have wondered if they couldn't get a

better return on their money elsewhere, when Golden Arrows recently walked off the field before their match against Santos had even started.

They left behind thousands of disappointed fans in the stands, and TV stations had to scramble to find something interesting for millions of viewers who'd settled down at home and in shebeens to watch the game.

In another incident, the management of petroleum giant BP must have been almost as horrified to see Sundowns skipper Daniel Mudau slap team-mate Charles Motlohi on camera for declining to take a kick in the tie-breaking penalty shootout. This was in the final of the tournament that bore their product's name.

The truth of the matter is that soccer is a team sport, and the team consists of a lot more than just 11 players and a coach. It's also

TOUCHLINE



made up of the manager, the medics, the linesmen, the referees and the fans. And then there are the administrators and team owners. Rumours and scandal abound in these circles, and every allegation and counter-allegation hurts the game.

Bribery allegations are rife and, indeed, referee Joseph Motlea was found guilty of corruption by the SAFA disciplinary committee for conspiring with match officials to influence the results of matches involving another professional team.

"It's a reflection of how bad things are in the league" says Maluleke. "Something has to be done to sort out the administration, because

*FAR LEFT: Coaches need to exercise self-control at matches, says ex-Bafana Bafana coach, Clive Barker. "Your team's supporters are watching, so if you get emotional, you stir them up, too."*

*LEFT: A ref must show he's in charge from the start says veteran referee, Ian McLeod. "But you must also let the players and fans see that you're fair and consistent."*

*BELOW: "The fans think this is war," says Sipho Ndzuzo. "They forget it's just a game and that you win some, lose some."*

problems there filter through onto the field. We tell spectators to come to games week in and week out, but how can we seriously expect them to while there are serious problems like this off the field?

"Administrators must put their heads together and the minister of sport should do whatever he has to do to make sure that things are run properly."

The issue is discipline. The discipline needed to administer the game honestly. The discipline needed by players to keep in shape so they can play at their best in every game.

The discipline that will allow teams to accept referees' decisions. The discipline the fans need to do the same. The discipline the refs need to keep their bodies fit and their minds clear, so they can always be sharp and make fair decisions.

"Discipline is so important for a soccer player, especially a professional," says Manning Rangers skipper Sipho "Mfundisi" Ndzuzo, "because you have to play according to instructions. Off the field, too, it's vital. You can't just do what you want all the time because there are after-effects. As a pro-player you're making money from the game so you have to make an extra effort. Team training is important, but you also have times when you need to train on your own.

"Talent is a gift you're given by God, but I don't think it's enough without discipline, because you always end up in crisis positions that you shouldn't be in. We've lost so many promising players because of their lack of discipline. They could have made it right to the top."

The thing that makes soccer such a great game is it's such an emotional sport. The downside of this is that everybody's emotions rub off on everybody else. A player is tackled and pretends to be injured. His team-mates are up in arms. Their coach runs onto the field screaming. The opposing team starts shouting back, and their coach joins in.



GAVIN FOSTER



The fans start throwing things onto the field and fights break out on the stands. Soccer ends up with a black eye.

According to ex-Bafana Bafana coach, Clive Barker, today's top players are pretty well disciplined in themselves.

"Football is a very emotional game, but it takes huge discipline to get yourself to the level of a world class player."

And things can go wrong when the trip to the top is too quick.

"That's a huge problem" Barker concedes. "South African footballers are treated like Hollywood stars. For coaches, the press is our biggest problem because after a man's done well in three games he starts regarding himself as a great player, instead of just as an ordinary one."

Why? Because the newspapers have told him he is!

"There are only five great players in the world that I can remember, but there are a lot of good ones. The South African media always look to build up a superstar as quickly as they can in any sport. Then they try to chop them down when they're tired of having them on the scene for too long."

So perhaps the media needs to exercise a little discipline, too.

Barker believes that, up to a point, discipline and hard work are more important than natural talent.

"We often have discussions on how much some people are blessed, and how important natural talent is. I don't believe too much in natural talent, because unless you add to that hard work, dedication, discipline and concentration, talent will come to nothing in the end."

Barker realises that coaches also need to exercise strict self-control at matches.

"I've thought about the foolish things I do, but when you get out onto a football field your emotions change. It tends to bring out the worst in anybody and that spins off into the crowd. If the decisions go against you and you have huge crowd support, you're gesticulating and blaming people and that moves up into the stands and the crowd starts booing.

"It puts huge pressure on the officials, which can be a factor on



TOUCHLINE

ABOVE: Unruly crowd behaviour at soccer matches puts off big sponsors – and it's the game that suffers in the end.

your side. I've seen coaches from some of the big clubs jumping up and down and raising the emotions of their supporters."

Great for the team with the most supporters, but bad for the game.

What do the refs feel about soccer behaviour? Ian McLeod has refereed for 24 years at all levels, up to the World Cup, and he says that his job on the field is much like his weekday occupation – he's a school headmaster.

"It's a matter of management" he says. "At the school I have staff, children, parents and so on. In soccer there are players, fans, managers, officials and the media. You need to stamp your authority early on and you need to show them you're fair. Players get frustrated when they see inconsistencies in refereeing."

A sense of humour can also be an asset and McLeod enjoys a little light-hearted banter with the men on the field.

"It keeps me on my toes" he says. "Where players get upset is when they have a yellow card shoved down their throat – bang – no questions asked."

And how does he handle an unruly crowd?

"Even if the refereeing has been bad, you can't condone bad behaviour on the part of the spectators," McLeod says. "Luckily, as fans learn more about the game, they give less trouble. When they do get ugly a lot depends upon how the ref handles it.

"I remember reffing a game between Swallows and Sundowns a couple of years ago. I gave a decision against Swallows and an apple came at me from out of the stands – landed right next to me. I picked it up, wiped it on my shorts and took a bite. The crowd loved it and so we defused the situation.

"I've also had the crowd start chanting "Referee-referee-referee," to show their displeasure at a decision. I turned, smiled and started conducting them, which turned it into a joke."

McLeod says that referees must be disciplined enough to realise that they're not the centre of attention.

"I always say, the less whistle you hear, the better. Fans don't come to see the ref. They come to see two sides play good football. They want excitement, they want goals. They want to be entertained. The ref, the players and the fans should all be there to have fun."

Sipho Ndzuzo agrees, but says that sometimes spectators forget this.

"Our fans need more discipline," he says. "They think they know football better than the players or the referees, so they show their emotions every time they don't like a decision.

"They don't realise that once the whistle's blown it's finished – the decision has been made and nothing can change it. They also forget that this is just a game. They sometimes come to us and ask how we can talk to our opponents after a game. They think this is war and forget that you win some and you lose some."

So that's South African football. A great sport, with great players and great fans, in danger of being spoilt by corruption and a lack of discipline. The first problem has to be handled by the big guys. The second can be attended to by the players, the coaches and us – the fans. ■



# **ARTICLE NO 5**

**Leloba le thunya gape**  
**( The rose blooms again)**



## **LETŠOBA LE THUNYA GAPE.**

Go la go ja: Bjalo ke se o se dirago. Thobela o ruta-ntšha Ramatswele Vincent Vuma go ya ka lebelo la gagwe.

Ka go dipapadi tšeo di nago le go jabetša le bomenemene, Dingaane o sa otlolla letsogo la thušo go baswa bao ba nago le bokgone bja boramatswele.

**Pego ka BONGANI KA LUKHELE.**  
**Diswantšho ka :MUSA HLABANE.**

Bathekgi ba gagwe ba mo file leina la gore ke "Letsšoba" ka ge a dira tšše botse ge a le ka lepatlelong. Ke mohlala o mo botse go balatedi ba gagwe efela o kweša manaba a gagwe bohloko.

Ka ntle le go ba nkgwete ya WBC le Ramatswele wa lefase wa boimagare ,o fentšwe ke Eric Lucas wa Kanada, Dingaan Thobela a ka balwa e le yo mogolo go balatedi ba gagwe. Ke seo dinkgwete tšša boRamatswele ba lefase ba se tlotlago, le yena ga a ka a lebala mo a tšwago, ge e sa le yo moswa go tšša matswele ge a swanetše go itšhidulla mo leroleng ka lepatlelong la gabo kua Soweto.

Go thuša boRamatswele ba baswa go tšwelela ke senyakwa sa gagwe sa bohlokwa, le gona o ba farafarile le go ba thuša ka tšhelete.

Thobela o re: "Maikemišetšo a ka ke go thuša go thea baswa go tšša dipapadi." Thobela o re "Ga bjale ke hlokomedišiša kudu bao ba lwago ditikologo tšše nne. Dilo di tloga di se boleta go bona. BoRamatswele ba ba gola R400,00 ntweng.

Taba ya gore boRamatswele ba tikologo tšše nne, bao ba bitšwago "Digotlane tšša ntwaga" ke ba bannyane ebile ba kgole, bo Ramatswele ba feleletša ba ena le ditšhidullo tšše pedi ka ngwaga.



Thobela o re "seo se ra gore ke go dira R800,00." Go hlalosa Thobela. Go tšwa go R800,00 diphesente tše 25 di ya go mohlahli le molaodi.

Go sa na le taba ya senamelwa sa go ya le go tšwa go ithobolla tšatši ka tšatši. "A o kgona bjang?"

Bo Ramatswele bao Thobela a ba thopilego ke ba: Thabiso Mogale, Henry Ramogwadi, Silence Mabuza, Vinceny Vuma le MaNamibia e lego Frans Hantinti le Siegfried Kapero.

"Ba ke boRamatswele bao ba filwego ,bao ba ka palelwago ka lebaka la go hloka diletafatši le ditšhidulle" O realo Thobela.

Thobela o re "Maikemišetšo a ka ke go ba fa nako ya gore ba hlokomedišiše bokgone, mola nna ke ba thuša ka tšhelete ya potla le go lebeledišiša dinyakwa tše dingwe bjalo ka diaparo tša go itšhidulla, lepokisi la ditlabelo tša ge go lwewa gammogo le dieta tša go kitima."

"Ke itlamile le ditirelo tša boramelao go kgonthišiša gore ditokelo tša boRamelao di a hlokomelwa" O realo Thobela.

Ge boRamatswele ba Dingaana ba thoma go tšwelela ba tla ba le dikgetho tše pedi. Ba ka nyaka molaodi wa bona goba ba no dula ka fase ga thušo ya Thobela.

"Mathomong go bile le tumelelano ya molomo" Go hlalosa Thobela. "ebile ga ke na kgahlego ya go ba tšeela phesente ya megolo ya bona.

Re tla bolela ka phesente ge baraloki ba thoma go kgona go lwela maemo a lefase le a boditšhabatšhaba. Thobela ga bjale o humane lengwalo la tumelelo ya go ka ba motšweletši, se se ra gore o tla kgona go thuša boramatswele ba baswa. O ba beakanyetša gore ba itšhidulle ka mehla. Thobela o re o tshepa gore batsebi ba matswele ba ka se lese tsebo le bokgone bja bona le ge ba šetše ba khuditše ka baka la bogolo.

Thobela o re o kgahlilwe ke seo nkgwete ya boRamatswele Ncita a kgonnegogo go ka ba motšweletši ka gona.



Thobela o re maikemišetšo a gagwe ke go ba le tšhomišano le batšweletši ba bangwe gore ba tle ba kgone go hlakanela ditshenyagalelo. Ka go dira bjalo ba ka kgona go tšweletša dipapadi tšeo di tlogo hola boramatswele ba baswa.

Ga bjale batšweletši ba bantši ba tšweletša go ka ikhola mola boramatswele ba bolawa ke tlala.

"Bjalo ke gore ke nako ya gore ke bušetše papadi tše e mphilego" O realo Thobela.

Thabiso Mogale wa go tšwa Ivory Park ke Ramatswele wa mathomo wa go bapala ka mebala ya Thobela. O tletše ka go tumiša Thobela.

Mogale o re ka ge le yena e le Ramatswele ,Dingaan o tseba gabotse seo ramatswele a se nyakago go ka fihlelela magomo a gagwe." O ntirile Ramatswele yo mokaone" O realo Mogale. Dingaan ga a hlokomele Mogale ka tša mašeleng fela, o mo fa le dikeletšo tša maleba tšeo di kaonafaditšego bobapadi bja gagwe.

"Ge o ikgafetše dipapading, Thobela o tla ikgafela wena. O fa boRamatswele bao a ba thušago thekgo ,tshepo ya bona go yena ga e belaetše.

Re ka se iše Letšoba fase!"



CHICKEN  
packs  
a punch.

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**IGHT: Now  
s is what  
u do –  
obela  
kes boxer  
ncent  
ma  
ough his  
ces.**



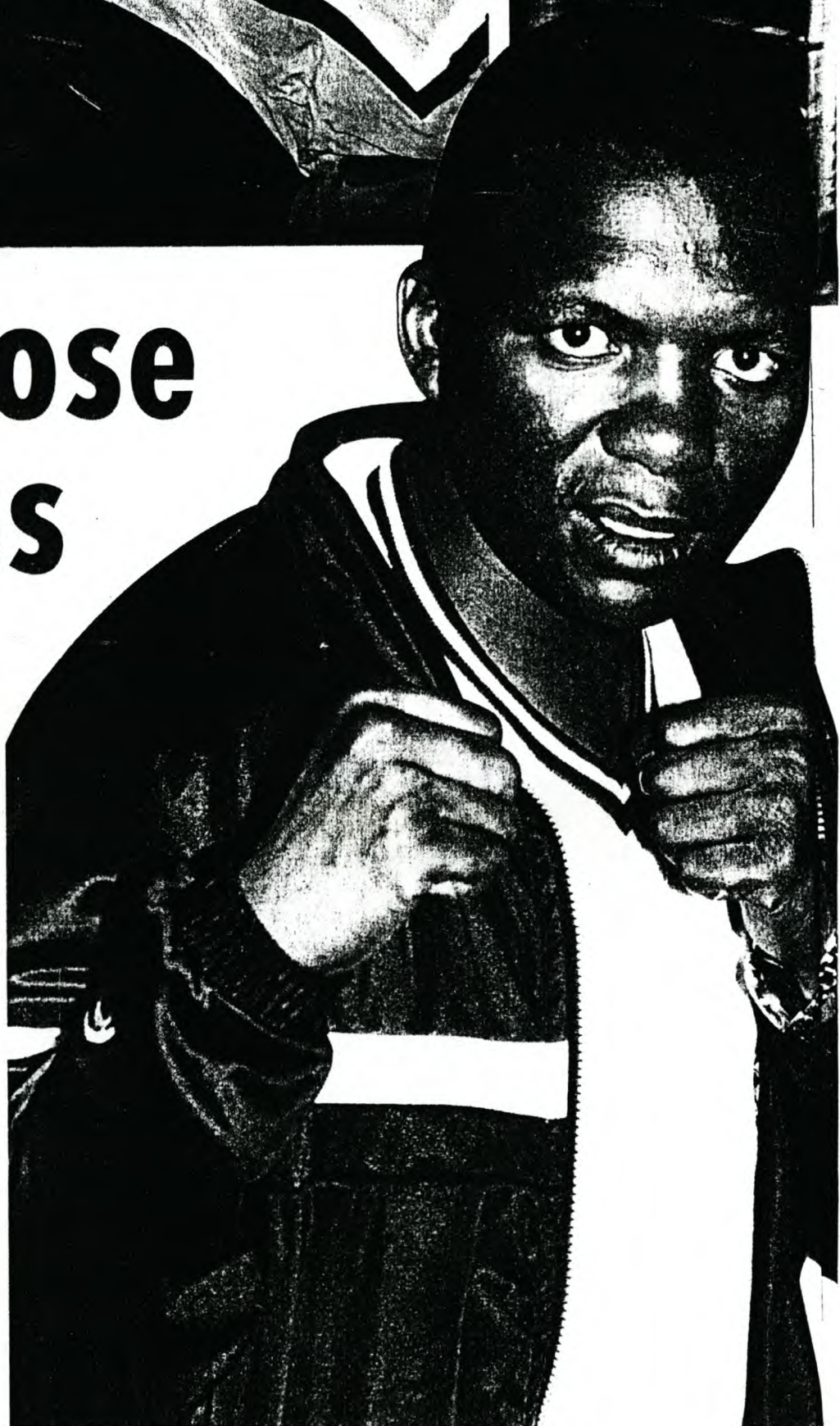
# The Rose blooms again

*In a sport troubled by  
exploitation and  
corruption, Dingaani  
Hobela is extending a  
helping hand to  
talented young boxers*

Story by BONGANI KA LUKHELE  
Photos by MUSA HLABANE

**H**IS FANS nicknamed him  
"The Rose" because he'd  
hand out roses on his way  
to the ring. It was a gesture  
of goodwill to his supporters – but  
one that spelt trouble for his  
opponents.

And, despite his recent WBC







*'Haya wena! – Thobela snatches the WBC super middleweight Glen Cantley at Carnival City last year.*

*Iron and sage – Dingaen Thobela provides financial assistance and advice to our promising young boxers.*

middleweight title defeat by Eric Lucas, Dingaen can still count on a sizeable. It's something the three-ld boxing champ – the early days of his when he had to hone his skills in the dusty backyard parents' house in Soweto. ing up-and-coming young s has always been high on list of priorities – and now 's taken several young boxers under his wing and is assisting them financially.

"My goal is to help boxers trying to establish themselves in the sport," says Thobela. "For now I'm concentrating mainly on those who fight four-rounders. Things are really tough for them."

These boxers earn about R400 per fight. The fact that these four-round

"nursery fights" are few and far between means many boxers end up having only two bouts a year.

"So that means they make R800," explains Thobela. "Out of this, 25 percent goes to the trainer and manager.

"Then there's the matter of transport, of getting to and from the gym on a daily basis. How do you survive?"

Fighters Thobela has adopted include Thabiso Mogale, Henry Ramogwadi, Silence Mabuza, Vincent Vuma and Namibians Frans Hantindi and Siegfried Kapero.

"These are talented boxers who could be lost to the game because of lack of facilities and bouts," says Thobela.

"My aim is to give them space to concentrate on their skills, while I provide them with pocket money and look after other necessities such as their fighting kit, tracksuits and running shoes.

"I've also roped in the services of a team of lawyers to ensure the rights of the fighters are safeguarded."

Once his fighters start making it big they have two options. They can seek out their own manager or

continue under Thobela's guidance.

"Initially we have only a verbal agreement," explains Thobela, "and I'm not interested in taking a percentage of their earnings.

"When the fighter starts fulfilling his potential and fighting for national and international titles, that's when we start talking about percentages."

Thobela has recently received a promoter's licence – this will put him in an even better position to help new fighters.

Through the tournaments he organises they'll be able to fight more regularly.

"I believe veteran boxers shouldn't let their knowledge and expertise go to waste after retirement," says Thobela.

"I'm particularly impressed by what former world champion Welcome Ncita has achieved as a promoter.

"My aim," says Thobela, "is to work together with other promoters so we can share costs. In this way we'll be able to stage more tournaments, which in turn will benefit our young boxers.

"At the moment, most promoters put their own interests first, organising tournaments to make huge profits, while our fighters go hungry.

"Now I feel it's time to give something back to the sport that's given me everything."

Thabiso Mogale from Ivory Park was the first boxer to fight in Thobela's colours. He is full of praise for Thobela.

"As a boxer himself, Dingaen knows exactly what a boxer needs and needs to do to reach his peak," says Mogale. "He's made me a better boxer. Dingaen not only looks after me financially, he's also ready with tips and advice, which has improved my performance.

"If you're committed to the sport, he'll be committed to you. He's an inspiration to all the boxers he's helping, and their loyalty is beyond question.

"We're not going to let the Rose down!" ■