

# **A GENRE - THEORETIC ANALYSIS OF TEXTS OF GOVERNMENT SPEECHES IN SEPEDI**

**BY**

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Assignment presented in partial fulfilment of the requirements for the degree of Master of Arts at the University of Stellenbosch.



**STUDY LEADER: PROFESSOR M. W. VISSER**

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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.

## ABSTRACT

This study assumes the theoretical framework of text construction as advanced by Grabe and Kaplan (1996) for the analysis of Sepedi texts of government speeches from the magazine: **ANC TODAY**. The theory that is used in this study invokes the linguistic elements that can be used by both the teachers and learners to critically analyse texts in classrooms.

This genre-theoretic approach is employed as framework, for analysing the linguistic, rhetorical and discourse properties for **Sepedi** texts. It also addresses the parameters of the ethnography of writing advanced by Grabe and Kaplan: "who writes what to whom, for what purpose, why, when and how?"

The text construction analysis executed in the study enable the learners to acquire skills, knowledge and values of outcomes-based language teaching. The information structuring of text analysis and construction enables learners to write, read and use language structure and conventions for learning and career pathways. The textlinguistic strategies for analysing written texts in language teaching enables learners to analyse texts successfully and gain an awareness of language use in texts.

## OPSOMMING

Hierdie studie aanvaar die teoretiese raamwerk van tekskonstruksie soos voorgestaan deur Grabe en Kaplan (1996) in die analise van Sepedi tekste van regeringstoesprake uit die tydskrif **ANC TODAY**. Die teorie wat aanvaar word, gebruik die linguistiese elemente wat aangewend kan word deur taalonderwysers sowel as taalleerders om tekste krities te ontleed.

Die genre-teoretiese benadering word ingespan as raamwerk vir die analise van die linguistiese, retoriese, en diskoerskenmerke van Sepedi tekste. Dit spreek ook die etnografie van skryf, soos voorgestaan deur Grabe en Kaplan, aan: **wie skryf wat aan wie, vir watter doel, wanneer, waarom, en hoe.**

Die tekskonstruksie analise uitgevoer in hierdie studie stel leerders in staat om vaardighede, kennis en waardighede van uitkoms-gebaseerde taalonderrig te verwerf. Die informasie strukturering in teksanalise stel leerders in staat om te lees, skryf en praat in hulle toekomstige beroepe. Die tekslinguistiese strategieë vir die analise van geskrewe tekste in taalonderrig stel leerders in staat om tekste suksesvol te ontleed en 'n bewussyn te ontwikkel van taalgebruik in tekste.

## SEGOPOLWA

Kakanyotherwa ye e akaretša sebopegokakanyo sa go hlama sengwalwa go ya ka fao se tšweleditšwego ke Grabe le Kaplan 91996) e lego go tlo sekaseka dingwalwa ka ga dipolelo tša mmušo go tšwa sengwalweng se: **ANC LEHONO**. Kakanyo ye e šomišwago mo thutong ye e akaretša ditlabakelo tša tšhošomišo ya maleme tšeo di ka somišwago ke barutiši le barutiwa go sekaseka le go fetleka dingwalwa ka diphapošing tša go rutela mokgwa wo wa go hlalosa wa kakanyo o šomišwa bjaka boalo bja go sekaseka dingwalwa tša polelo, dikapolelo le mekgwa ya go tšweletša dingwalwa tša **Sepedi**. Se se tšweletša le didirišwa tša go utulla mongwalo tša Grabe le Kaplan e lego: mang o ngwala eng, o ngwalela mang, ka morero ofe, ka lebaka la eng, neng gape bjang?

Go hlamiwa ga dingwalwa le go di sekaseka fao go tšwelelago mo go kakanyotherwa ye, go thuša barutiwa go ikhweletša bokgoni, tsebo le mohola wa go ruta maleme go ya ka lenaneo-thuto la go šomiša ditlamorago tša tsebo ya morutiwa. Ditšweletšwa tša go hlama go sekaseka le go bopa sengwalwa di thuša barutiwa go kgona go ngwala, go bala le go šomiša dipeakanyo le ditlwaedi tša go ithuta le tša go itokišetša mošomo. Maano a go tšweletša sengwalwa, e le go tlo sekaseka dingwalwa tša thuto ya maleme, go thuša barutiwa ka go sekaseka dingwalwa ka katlego le go hwetša tsebo ya go šomiša polelo ya dingwalwa.



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## CHAPTER ONE

### INTRODUCTION

#### 1.1 THE AIM AND PURPOSE OF STUDY

The main purpose of this study is to explore the relevance of the discourse, theory used in the analysis of the texts of governmental speeches in Sepedi from Presidential letters entitled: ANC Today. This text analysis requires an explanation of linguistic and non-linguistic factors to put emphasis on discourse analyses of text in relation to the aspects of text construction, communicative and social purpose of the texts. This study also demonstrates the general value of genre analysis as a means of studying spoken and written discourse for applied ends. It also tries to show that a genre-centered approach offers a workable way of making sense of the communicative events.

This study of discourse analysis as description typically concentrates on the linguistic aspects of text construction and interpretation while the discourse analysis as explanation goes beyond that. The theory of writing abilities does address these questions:

- What is a genre text?
- How can genre texts be examined and analysed?
- How do process and product issues of genre texts be placed with the coherent interpretation of wider social context?
- What types of genre texts can be produced for writing instruction if classroom?

Swales (1990) explains genre text as a type of small picture representing a scene from everyday domestic life and its growing employment as a fancy way of referring to classes of real world entities. This study of genre text then develops as structural equivalent to language in real use of convey communicative meaning and competence. Today genre text can be used to refer to a distinctive category of discourse of any types, spoken or written with or without literary aspirations.

This study will involve genre texts that can be analysed as processes and be examined to produce the end products. Written texts can be intensively read and analysed by following the functional structural sentence perspective to sort them out. They can also be processed by examining the relationships that exist between these structures and the meaning of the text. This processing can bring a better view and understanding of the

genre text. Grabe and Kaplan (1996) emphasise the focus of analysing a genre text as a way to translate theory into practice. A generic text should be a copy of a real life situation to communicate and orientate people in social activities. Genre analysis requires inputs from a number of disciplines to interpret, describe and explain the rational underlying these genres. This study will involve generic texts that could be applied in classroom to motivate learners to read text critically by connecting the textual content with life experiences, asking critical questions about the text and providing answers and solutions to the questions and problems presented in texts. Swales (1991) emphasises the purpose of genre as that of social relevance which incorporates ways of expressing meanings in our culture.

## **1.2 THEORETICAL FRAMEWORK**

This study assumes the broad genre-based theoretical approach to investigate Sepedi texts as written communication. This will involve a descriptive model of communicative language processing as a means for integrating the cognitive, social and textual domains of a theory of writing in order to arrive at a balanced interpretation of what writing implies. following Ison (1994) Grabe and Kaplan argues that writing contributes not only to our understanding of the world, but also of ourselves.

Grabe and Kaplan (1996) explains writing as a combination of writer, reader, subject matter and text. This poses the questions: Who writes what to whom, for what purpose, why, when, where and how? These parameters will be used to analyse the text in Sepedi as they form the basis of the writing ethnography. The questions: 'Who?' refers to the knowledge of the writer of the text. The writers background characteristics should be investigated in relation to the text. The term 'writes' refers to the process of writing and the linguistic nature of the text that is carried by the author to produce a text. The 'what' parameter refers to the message or content that is written in the text to disclose the register and genre. The 'to whom' parameter refers to the reader and audience to receive the message from the writer through the textual content. The 'for what purpose' refers to the significance and value of the textual content mainly for the reader.

The 'why' parameter refers to the reasons and motives or underlying intensions for the writer to produce the text. The 'when' parameter refers to the time in which the text was written by author in relation to the time in which the text will be read by the reader. The

'where' parameter refers to the place from which the text will be read by the reader. The 'how' parameter refers to the action or process of writing involving the apparatus that were used to produce the text.

Also to be discussed will be the properties of writes parameter involving informational structure analyse of a text. These include the factors that will be used to analyse Sepedi texts. Among others will be: Given-new information which refers to the information already given by the author in the text and new information is unknown by the reader. The topic-comment structures refer to the information in the text that will commenting more about the topic and sub-topic of the text. Theme-rheme relations refer to the relation where the theme represents the point of departure in a written text while the rheme represents the move away from the starting point. Focus-presupposition relations refers to highlighted information and the information that is backgrounded, and how they are related. Topical sentence structure relates to the noun clause in a complex sentence that also controls the whole sentence. Topic continuity refers to the noun phrase that is repeated many times in a text.

There is also a topical structuring analysis of a text which included coherence and cohesion. Coherence places the focus on factors which contribute towards chronological appearance of a text into a unit. It includes issues like reference, substitution, ellipsis, comperative cohesion, repetition, conjunction collocation and demonstrative. Text coherence places the focus on the reader identification of the structure of a text and its chronology. It includes issues like non-linguistic bases of coherence, the discourse theme, elements of subordination and coordination, inferences and rhetorical patterns.

There is also a lexical choice which reflect a communicative purpose. This refers to text anslysis concerned with sentence initial elements, verbs and nouns used in the text. Also to be included is the cognitive move structure which refers to some structural moves used by the writer to achieve his communicative purpose.

Also to be discussed is the cognitive move structure or structural description to be used by the writer to achieve his communicative purposes. These include the process of establishing purposes. These include the process of establishing credentials of an author, introducing the offer, offering incentives to the readers, enclosing documents, soliciting response, using pressure tactics and end the text politely.

### 1.3 ORGANISATION OF STUDY

Chapter 2 of this study examines the definition and analysis of the concept of genre as produced by Swales, Bhatia, and Cope and Kalantzis. Swales explains genre as a class of communicative events that are characterized by their communicative purpose and are recognised by the expert members of parent discourse community. Bhatia also explains a genre as a recognizable communicative event characterised by a set of communicative purposes identified and mutually understood by members of the academic community in which it regularly occurs. The two authors are explaining a genre more or less the same. Cope and Kalantzis explains a genre by using the views of Kress, Martin and Rothery, and Callaghan, Krapp and Noble. They explain genre approach as used in literacy pedagogical approach and language teaching to introduce different types of grammar i.e traditional, formal and functional.

Chapter 3 involves the linguistic component in a theory of writing as advanced by Grabe and Kaplan to discuss the writes parameters that will be applied in the analysis of Sepedi texts in Chapter 4. The chapter also discusses the informational structure analysis of a text that will also be used to analyse Sepedi texts in Chapter 4. These chapter further discusses Bhatia's proposals as regards the cognitive move structure or structural description of moves as used by the author to achieve his communicative purpose in a text. This chapter presents the relationship between the factors of genre analysis and the interpersonal level of text analysis, together with the ethnography of writing instruction. These linguistic factors present a suitable theory of text analysis which is inclusive of the writer and the reader's status, and the context in which writing is produced.

Chapter 4 involves the practical application of the linguistic components of writing in analysing Sepedi texts of written governmental speeches by the South African State President. The speeches were obtained from the ANC magazine entitled: ANC Today. The speech analysis is based on the aspects of the ethnography of writing instruction as discussed in Chapter 3. The analysis enables the interrelationship between the writer, the reader and the speech context.

The Chapter also discusses the genre-texts and outcomes-based language teaching based on National Curriculum Statement for secondary schools. This involves how the

outcomes based language teaching allows the learner to write as he is speaking, to read and view what he has written and how the learner is able to use language structures and conventions to interpret written texts.

Chapter 5 presents the conclusion of the study. It constitutes a review of the contents of the study as a whole, and it will expantiate on the relevance of the aspects that will be discussed in Chapter 2, 3 and 4 respectively.

## CHAPTER TWO

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

#### 2.1 INTRODUCTION

This Chapter focused on the background and definition of what genre is all about. The definitions are expressed and based on how Swales J.M. (1990), Bhatia V.K. (1993), and Cope B. and Kalantzis M. (1993) explain and analyse genre.

Swales explains genre as communicative events and communicative purposes that are recognised by the expert members of discourse community and thus constitute the rationale and the social structure of the genre. Genre is used to refer to a distinctive of discourse of any type, spoken or written, with or without literary aspiration. It is used as a structuring device for language teaching where the author uses it to communicate with readers. Genre is used and applied in folklore studies, in literary studies, in linguistics and in rhetoric studies. Swales also explains the differences among genres, and how the pre-genres are used.

Bhatia also explains genre as communicative and purposive events. Genre is highly structured with constraints on allowable contributions in terms of their intent, positioning, form and functional value. Bhatia also introduces the study of genre-based approach to literacy and language teaching which include different kinds of orientation i.e linguistic and genre analysis, sociology, genre made about genre analysis in action i.e genre-based grammatical explanation and genre-based language curriculum in newspapers.

Cope and Kalantzis explains genre by using the views of Kress (1993), Martin and Rothery (1987) and Callaghan, Krapp and Noble (1989). According to Kress, genre is explained as a social process used in language teaching and in socio-political context. Martin and Rothery explains genre as a means of making meaning in grammatical writing i.e in traditional grammar, formal grammar and functional grammar. They also introduced the curriculum cycle. Callaghan, Knapp and Noble emphasis genre literacy as an approach to teaching writing in schools. They put the Curriculum cycle in practice to show the sequence of lessons in classrooms

## 2.2 DEFINING GENRES:

### 2.2.1 Swales J. M. (1990)

According to Swales (1990) genre is the kind or style of art that can be used by the author to deliver the message to the readers in a way that could be well acceptable and understandable to them, or by the actor to audiences and spectators. This could be expressed through the language or actions mixed with humour and exaggerating skills to attract and hold attention of readers and audiences at large.

Swales points out that a genre is a class of communicative events in which language plays both a significant and an indispensable role. This implies that communicative event can either be verbal, non-verbal or combination of them. He further states that the event can be verbal in the sense that two people can be involved in direct exchange of words like in a conversation. It can also be non-verbal where only the actions and directives will be conducted to result in a communicative event. This is possible when body language is applied by the dumb or the deaf. Swales also states that communication can combine verbal and non-verbal actions. This can involve an incidental talking that is mostly dominated by action, but there will be communicative relation between what is said and what is done e.g in a football game, there can be multi-directional communication between players, players and the coach, players and referee at the same time.

Swales maintains that genre involves a class of communicative events that are characterised by their communicative purposes and by various pattern of structure, style, content and intended audience. It is concerned with surrounding social function and contextual form. He also points out that genre involves two people or group of people with different ideologies and needs, who form a communicative genre as long as they can be characterised by a common set of communicative purposes identified and mutually understood by themselves. Swales further suggests that genres are communicative vehicles for the achievement of goals. This illustrates that as long as different people can have one and common goal in mind, then they can be indulged in positive and purposive communicative event.

Swales argues that the generic communicative purposes are recognised by the expert members of the parent discourse community and thereby constitute the rationale for the

genre. This rationale shapes the schematic structure of this discourse and influences, and constrains choice of content and style. Swales maintains that communicative purpose is both a privileged criterion and the one that operates to keep the scope of genre focused on comparable rhetorical action. He adds that the exemplars of a genre exhibit various patterns of similarity in terms of structure, style, content and audience.

Swales postulates that a genre can involve a communicative event between people of different classes, categories and cultures. people from classes of direct contrast like the literate and the illiterate. They can be involved in a genre communicative activity mixed with semi-misunderstandings. He also maintains that people of different cultural and language groups can also be entangled in genre communicative event.

Swales further postulates that generic recipes can be straight-forward instructional texts to show a successful communicative outcome. He states that communicative prescriptions offered according to certain instructions or routines can achieve generic communication. They can have a purpose of moulding opinion and organising public behaviour in a favourable light. This is possible when the members of one political party follow specific party policies when delivering speeches in order to be little and ridicule policies and high ranking officials of other opposition parties, in protection of their crumbling purposes.

Swales points out that, there are instances of genres to vary in their prototypicality. This is illustrated as genres can help to recognise instances of categories by observing similarities and interrelationships amongst people and activities. He also states that the exemplars of a genre are also viewed as prototypical by the established discourse community. The genre names inherited and produced by discourse communities and imported by others constitute valuable ethnographic communication. Swales maintains that established members of discourse communities, do employ genres to realise communicatively the goals of their communities.

Swales further states that understanding the rationale is privileged knowledge, but is neither the whole story nor any guarantee of communicative success. This is evidenced when a patient informs the doctor about the problem, but there will be some symptoms perceived by the doctor that will determine the diagnosis and treatment (prescription) known only by the doctor, not by the patient.

Swales proposes that some genres have purposes which are unsuitable as primary criterion. By this, he expressed that some genres can sometimes bring the expression of the opposition as the set of communicative purpose. When such purposive elements do come in conflict with each other, then the effectiveness of the genre as socio-rhetorical action becomes questionable. This can be possible when the radio or television announcer is irresponsibly advertising something, e.g beer, while he is not drinking at all in everyday life. Swales also states that, there are also some political, religious and poetic genres one can love, yet their appeal may lie in the verbal pleasure they give. They are as such defying the aspiration of communicative purpose.

Swales points out that some communicative purposes of genres should be to separate the real publications from the fake publications. This could be realised by concentrating and placing special emphasis on the form and content of the publication. That could be made to realise whether its effectiveness, characteristic turns of thought, and phrases are not mimicked and ridiculous by been copied directly from previous publications. Swales maintains that, such communicative purpose of genre can help current academic groups to use their original and standardized styles and avoid tradition of parodying both their research methods and their publication formats. Swales states that good parody is often applied to subject matter that is slightly or subtly inappropriate, but that the content and form may not reveal the fact that parody is being attempted. He further states that one should rely on the privileged property of identifiable communicative purpose to differentiate parodies.

Swales argues that the definitional approach can be used as a genre to realise membership features. He also states that it is possible to produce a set of properties to identify all and only member of a particular category from other things in the world. This is really possible as communicative purpose of genre can be used to compare activities and objects to come out with similarities that can recognise category membership, even if there can be some slight differences there and there, e.g there are similarities at public schools and initiation schools. The fact that there are teachers, subject matter and learners, declared such to be schools, although there can be points of differences like formality and duration. Swales maintains that, there are shared list of defining features and interrelationship of some kind which correspond, although some features drop out.

Swales suggests that family resemblance approach can be used as communicative purpose of genre to allow similarities amongst activities and objects. With such approach he illustrates that objects that can interact and supplement one another can be regarded as family or prototype members, even if their physical features do differ at all costs e.g players, referee, coach, linesman, football, whistle and playground, are all prototype members of soccer. They are interdependent and the shortage of one can result in some inefficiencies in a soccer match. In discussing the views of Wittgenstein (1958), Swales points out that explanation of family resemblances have given rise to a prototype or cluster theory to recognise instance of categories. The communicative purpose of such structures can carry properties that meet high probability expectation of categories to which they belong, and that they can be nominated as the privileged property of a genre.

Swales postulates that the generic family resemblance theory can make anything resemble anything. This can be a reality in Mathematical studies and calculations e.g If angle A is equivalent to angle B, and angle B is also equivalent to angle C, then the obvious result is that: therefore angle A is also equivalent to angle C. Swales also mentions that generic family resemblance can also be challenged or criticised. He states that in certain realities, pre-supposed results do not materialise. In a game of soccer, for example, if team A has beaten team B, and team B has also beaten team C, it is therefore not obvious that team A is going to defeat team C at all costs.

Swales proposes that the rationale behind a genre establishes constraints on allowable contributions in terms of their content, positioning and form. This happens when people employ genres to realise communicatively the goals of their communities, and the purpose does provide the rationale, while the rationale does give rise of a genre would then be recognised by the established members of the discourse community. Swales further states that recognition of purposes to constraining conventions. The rationale can also determine the schematic structure of the discourse and also constrains, lexical and syntactic choice. Swales also mentions that the conventions are always constantly evolving and can also be directly or indirectly challenged, even though they continue to exert influence. This is evidenced when a student receives different and contrasting generic responses from universities for admission. One university can bring a positive information that welcome the student. By satisfying the requirements of the university, the obstacle are removed and the communication continues. Another university can bring a negative information as the student fails to meet the requirements of the university. The obstacles emerge and

communications come to an end or suspended indefinitely. Swales then concludes that, while the textual environment and the register may be the same, the rationale can be different to require a separate genre for each.

Swales postulates that a discourse community's nomenclature or terminology for genres is an important source of insight. He states that active discourse community members have greater genre-specific expertise as the knowledge of the conventions of genre is greater in those who always operate within that genre. These active members give genre names to classes of communicative events that they recognise as providing recurring rhetorical action. Such names can be adopted first by close discourse communities and then by distal and broader communities. Swales maintains that such system of naming genres can be based on investigations into actual communicative behaviour and premodifying sets of purpose. This can happen due to the fact that naming of communicative events tend to be institutional labels rather than descriptive, like group activities been named as tutorials or lectures. Swales further stipulates that naming tends to persevere against a background of substantial change in activity. Tutorials can involve student interaction with the tutor and the lectures, while lessons can involve the group discussion and group tasks. He also points out that genre naming can also be generative, as some names and labels can create substance and structure from specific background while some can reflect empty categories with no claim to genre status.

Swales stipulates that genres differ greatly along different parameter. They differ according to complexity of rhetorical purpose from a simple recipe to the ostensibly complex speech. He also mentions that they also differ in the degree to which exemplars of the genre are prepared or constructed in advance to their communicative instantiation. They also vary in terms of the mode or medium through which they are expressed. Swales also points out that, in certain genres, mostly written ones, the writer has the right to withdraw from contract to consider the reader because of an overriding imperative to be true to the complexity of subject matter or the subtlety of thought and imagination. Swales also states that, they also differ in the extent to which they are likely to exhibit universal or language specific tendencies. This is evidenced as the diplomatic press communication has developed global as set of conventions where a full and frank exchange of views is interpreted by discourse community member throughout a large area.

Swales argues that genre analysis offer pedagogically useful information for helping students control the organizational and stylistic features of the text. Students can also be assisted to follow the linguistic conventions in their own texts and communicate effectively within their confines and constraints. This can help the nonnative speakers to become better writers to assist the academics. Swales also provides models for rhetorical forms like problem-solution and data commentary, as well as language analysis tasks aimed at helping these nonnative-speaking to master these discourse conventions in their writing. With reference to Coe (1994), Swales describes helpful tasks for sensitizing students to the influence of rhetorical contexts on genres that they write to convert theory into practice. With reference to Heon (1995), Swales reports on positive effect on genre instruction on such students understanding of text structure and overall reading effectiveness, although that can be limited in developing certain type of knowledge important for reading comprehension.

Swales points out that genres can be used in association with the formulaic way of constructing particular texts by writing or speaking, and as a structuring device for language teaching used in folklore, literacy studies, linguistic and rhetoric. Swales maintains that genres are used to related national and cultural legends, myths, folklores and stories. These are used by authors to purposively deliver generic descriptions based on the theoretical view they want to satisfy. Swales proposes that the generic folktales can be divided into categories depending on the genre type to be used by the author and the communicative purpose to be delivered to readers. The genre then works as a form in which the write establish the tradition in which idiomatic and proverbial expressions are used to produce historic character of records with an independent literacy intergrity which withstand the social variations and technological developments. Swales states that folklore genres do contribute to the maintenance and survival of social groups and spiritual needs. Folk genres and narratives can be the production of individuals produced during social intergration and cultural traditons.

Swales maintains that the application of genres in literacy studies is norm-orientated. Many and different texts are produced and perceived in relation to normative genres and codes. Swales states that studying one literacy work needs one genre approach different from other practices within the boundaries of a particular genre. That will allow the author and his readers to differentiate between written articles to specific readers in the community. The author's restrictions can be observed in his intension to write and the

structural content of the genre to suit the intensions of the readers. Swales further states that a genre is a codification of discussion properties and that a new genre is always the transformation of one or more of old genre by inversion and / or by displacement. Genre analysis is valuable as it is classificatory to provide a communication system for the use in writing, reading and interpreting. With reference to Todorov (1976) and Fowler (1982) Swales observes that genres form an open-ended set as they are coded and keyed events set within social communicative process to facilitate comprehension and composition.

In discussing the views of Martin (1985) Swales points out that genres are realized through registers, and registers in turn are realized through language. Genres are illustrating how things get done when language is used to accomplish them. Swales further states that genres constrain the ways in which register variables of field, tenor and mode can be combined in a particular society. Genres are staged purposeful social processes through which a culture is realized in a language. Swales maintains that genres can only be realized in completed texts that can be projected as complete, as they specify conditions for beginning, continuing and ending a text. With reference to Miller (1984), Swales observes that genres are means of social action situated in a wider socio-rhetorical context and operating as a mechanism for reaching communicative goals and clarifying what those goals might be. With reference to Campbell and Jamieson (1978), Swales also observes that a genre is a group of acts unified by a constellation of studying discursal development and suggests by way of comparing rhetorical similarities and differences.

Swales postulates that not all communicative events are considered instances of genres, but as pre-genres. He considers ordinary conversation as too persuasive and fundamental to be usefully considered as genre, but as pre-generic form of life. Swales explains pre-genre as the basis from which more specific types of interaction have presumably either evolved or broken away. He states that there are unfolding interactions appearing as mere extensions and modification of common conversational practice existing independently in separate universes of discourse e.g conversational patterns, procedures and rules existing, and unequal encounters between the doctor and patient or lawyer and witnesses. In discussing the view of Schegloff (1979), Swales observes that pre-genre can also involve supposed relationships where ordinary face to face conversation is replaced by telecommunication. He also observes that telephonic conversations involve responding to summons as conversations open with the ringing of the telephone and the receiver responds to summons. Swales also comments about spoken or written narration as pre-

genre as it operates through a framework of temporal succession in which some of the events are reactions to the previous events or they tend to be strongly oriented towards the agents of the events being described, rather than to the events themselves, and that their structure is based on specific plot.

### **2.2.2 Bhatia V. K (1993)**

According to Bhatia (1993) a genre is a recognizable communicative event characterized by a set of communicative purposes identified and mutually understood by the members of the professional or academic community in which it regularly occurs. This illustrates that the authors have purposes when writing articles, which decide particular form of genre they will use as they write. Bhatia also mentions that authors use language which is appropriate to their purposes and which is in line with the interests of readers. The communicative purpose will rely more on the type of content, form, the intended audience and the channel of delivering the purpose. Bhatia states that change in purpose can lead to change in content and form, and help to distinguish sub-genres. The communicative purpose that is fulfilled shapes the genre and gives it an internal structure.

Bhatia points out that a genre is a highly structured and conventionalized communicative event in which the academic specialists are knowledgeable with communicative goals of their community and the structure of genres within which they participate daily. Bhatia also mentions that these specialists do make use of the experience and training they got about genre usage in order to place the community on a purposive and communicative line with them. This can be possible when the referee or a coach in a game uses his experience and expertise to control and direct the flow of the game in line with the communicative goals of the players and the community in general.

Bhatia proposes that genres display constraints on allowable contributions in terms of their intent, positioning, form and functional value. That enables the author to have the freedom to use linguistic resources and satisfy certain standard practices within the boundaries of a particular genre. Bhatia maintains that, this will allow the author and the readers to differentiate between written articles to specify readers in the community. The author's restrictions can be observed in his intention to write and the structural content of the genre, to sent the intentions of the readers. Bhatia states that such restrictions can operate on the intent, positioning and internal structure of genre within a particular academic context.

Bhatia argues that the genre constraints can often be exploited by the expert members of the discourse community to achieve private and special intensions within the framework of social recognized purpose. This allows the professionals and expert genre writers to be more creative in the use of genre they are most familiar with. Bhatia further states that these expert genre writers can channel the generic purpose and communication in their own line to satisfy their personal greed and interests, and only to neglect the readers' purposive communication. Bhatia also states that these experts can exploit genre constraints to achieve effectiveness and originating in their writing as they have greater knowledge of the conventional purpose, construction and use of specific genres. Lack of such knowledge can present problems in the interpretation of the genre-content and analytical findings.

Bhatia postulates that the genre follows a gradual progression in language description from one level to another. This helps to associate certain specific features of language with certain type of writing or styles. Bhatia also proposes that genres mark the linguistic movement from old to new, from general to specific and from known to unknown. Bhatia also points out that genres define, organise and communicate social realities to produce object possessing meaning and an ongoing process of negotiation in the context of social and group issues.

Bhatia illustrates that the genre-based language usage in newspapers acts as a way of exploiting rich source linguistic data. The wide variety of genres used in newspapers make the language of newspapers to be more attractive for teaching purposes e.g headlines, news and sport reports, advertisements, etc. Bhatia argues that a good selection of variety of genres and topics can motivate a wide variety of language learners and a great appeal to a general audience. This can help to combine the local and standard language use and flavour that are nationally and internationally recognized. Bhatia also states that the use of newspaper language in language teaching helps to develop everyday language that is fresh, topical and current, in line with everyday activities or "the language of doing". This helps the teacher to preserve human interests and motivation in the teaching programme, and the readers to use the language for different communicative purposes. Bhatia maintains that the reporter uses the genre specificity, to take the reader directly to the heart of events by bringing short, direct and accurate news to the reader.

Bhatia proposes that sensitivity to genre specificity can be important, as such, learning can be used to master academic varieties of the language. Bhatia also states that new reports can also be used for teaching academic writing, depending on the selection of the right genre for language development, e.g. comprehensive test from an extract. The selection of the text for the use in the classroom can then be left to the teacher and the learner, depending upon their interests, motivation and purpose, so as to can actively participate in their learning and teaching activities.

Bhatia suggests that the organisational constraints and prerequisites are also generally of non-discriminative as they rarely change the nature of the genre within which a particular text is written. Discriminative strategies tend to vary the nature of the genre significantly, often introducing new or additional consideration in the communicative purpose of the text. Bhatia also states that communicative purpose is inevitably reflected in the interpretative cognitive structuring of the genre, which represents the typical regularities of organisation in it. These regularities reflect the strategies that members of a particular discourse community use in the construction and understanding of that genre to achieve specific communicative purposes. Bhatia also maintains that a communicative purpose of a particular genre and its typical cognitive structuring can also be found in a comparison of the interpretative cognitive structures of the text.

Bhatia postulates that the strategies for genre analysis are used to make the writing more effective and do not change the essential communicative purpose of the genre. These are concerned with the exploitation of the conventional rules of the genre concerned for the purpose of greater effectiveness, e.g. newspaper reports serve specific communicative purpose within newspapers, where the reports and readers have common understanding of the function of the specific genre. Bhatia also states that the reporter is aware of what is expected of his news reporting and the readers have a good understanding of the social function of the genre.

Bhatia maintains that genre analysis has major types of nominal expressions i.e. complex nominal phrases used in advertisements, compound nominal phrases associated with scientific writing, and nominalization used in legislative provisions. Bhatia also points out that such nominals do perform more or less similar grammatical function in the language, have different grammatical realization, and seen to textualize different aspects of the genres with which they have been associated. The communicative purpose of advertising

slogans is to promote a particular product or service to a specific group of potential customers for persuasion to buy the product or use the service e.g "Price freeze!!".

Bhatia proposes that genre analysis of varieties or registers does reveal 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 also points out that genre analysis sometimes does misrepresent the communicative purpose and the relationship between the participants taking part in linguistic activity. The genre analysis can also give a misleading impression of research results from different subjects like, e.g English and Biology.

Bhatia maintains that scientific genre writing can display a range of nominal expressions used for carrying information in academic scientific writing and communicating very specialized and precise knowledge to an audience who share the required level of knowledge of the subject discipline with the writer, e.g. I.Q of a man in high. In this instance both writer and audience must have the knowledge that I.Q stands for Intelligent Quotion. Bhatia also maintains that the legislative writing of generic nominalisations is precise and all-inclusive to promote coherence and prevent the writer from repeating lengthy descriptions. This also refers to many aspects of human behaviours to be able to incorporate many generic qualificational insertions at various syntactic points in the legislative sentence e.g "all shall be equal ... but others shall be more equal than others". Bhatia argues that this is helping to incorporate all types of possible conditions and contingencies that may arise during the course of the interpretation of a particular legislative provision.

Bhatia stipulates that each genre is an instance of a successful achievement of a specific communicative purpose of using conventionalized knowledge of linguistic and discoursal resources. Each genre structures the narrow world of experience or reality in a particular way, the same experience or reality will require a different way of structuring. Bhatia also argues that many professional writers do manage to exploit genre constraints to achieve effectiveness and originality in their writing, and most of them still operate well within a broad range of generic rules and conventions.

Bhatia proposes that genres are used as tools for analysing and teaching the spoken and written language required of nonnative speaker in academic and professional settings.

Bhatia also states that genre-based applications can help nonnative speakers to master the functions and linguistic conventions of texts that they need to read and write in their disciplines and profession. Bhatia suggests that it is important for writing teachers to connect the formal and functional properties of texts they teach in the classroom in order to help students understand how and why linguistic conventions are used for particular rhetorical effects. The descriptions of genre macrostructure and grammatical features and systemic functional research also provide important information about the linguistic features of various text types. Bhatia also argues in favour of specific genre description and teaching, i.e. language teaching for specific purposes-it is more realistic, and often desirable to find pedagogically useful form-function correlations within specific genres.

Bhatia points out that various cultures organize and develop ideas differently when writing expository texts and these differences persist when such people learn to write in a new language. It is a recognised cultural aspect of Whites that poems, idiomatic expressions and songs are expressed in written form while the Black culture allows such to be orally expressed. Written documentations of traditional Black culture are mostly not available. Within Black culture, people are guided by traditional inherited rules, while within White culture, people are guided by written constitutions. Bhatia emphasises that the genres are socio-cultural dependant communicative events that are judged effective to an extent that they can ensure pragmatic success in variety of social contexts in which they are used. This implies that generic texts are effective ways of communicating the important aspects that exist within specific cultural groups.

Bhatia argues that genres have valid roles of reflecting the society in a number of ways, such as establishing relations amongst people as well as according to equal access to everyone in the society into all sources of information. With reference to Saville Troike (1982), Bhatia observes that the evolution of culture dependent on the capacity of humans to use language for purposes of organising social co-operation. This is evidenced as newspapers are rendering information to people for them to be acquainted with multi-cultural activities.

Bhatia indicates that legal language encompasses several usefully distinguishable genres depending upon the communicative purpose they tend to fulfil, the settings or contexts in which they are used, the communicative events or activities they are associated with, the social relationships between participants and the background knowledge of the

participants. Genres used in legal settings e.g cases and judgements in written form, lawyer-client consultation, witness examination etc, also in written form.

### **2.2.3 Cope B. and Kalantzis M. (1993)**

Cope and Kalantzis argue that language always happens as text and inevitably occurs in a particular situation. When producing genres within a certain society, it must be considered that a society is made up of different cultural groups, and each group has its specific generic form, developed out of the social characteristics of that group and develops in its political history. Cope and Kalantzis point out that a social theory of genre needs to be closely attentive to the constant shifting relations between languages in the spoken and in the written mode, and oral and written genres must suit the needs and interest of the people concerned. Cope and Kalantzis mention that the producers of genres put their focus on processes that motivate the writers to produce behavioural and interpersonal forms, and hence, genres are explained as a process that describe, explain, argue and narrate to produce communicative event.

Cope and Kalantzis argue that texts are made up of grammar, as grammar makes meaning in texts. Functional grammar is flexible and based on the notion of resource, semantic in focus and oriented towards texts. Cope and Kalantzis state that resources are contexts within which texts are produced together with the linguistic discourse used in each text and context. In the production of any text in social interaction, individuals share significant social expressions or cultural values which relate to differences in communities in the production of texts.

In discussing the views of Kress G. (1993), Cope and Kalantzis point out that a genre is a social device to analyse the conventionalized nature of linguistic interactions and the way in which language reflects and constructs certain relations of power and authority. Genre is used for understanding what is done in texts and how it is done in texts. Cope and Kalantzis also observe that genre provides the powerful basis for a literacy, pedagogy in which grammar makes meaning of social and cultural significance of the texts. Genre is a device to account for the stability and dynamic variation from text to text.

In support of Kress, Cope and Kalantzis state that a genre work expressed by language is fundamentally used for setting out a formal account of grammatical rules and terms. Genre

is also a human and psychological phenomenon which can be used to reproduce language and culture. Cope and Kalantzis further observe that genre emphasises the cultural and social dimensions which enter into the formation and constitution of language and of texts. This brings the possibility of understanding language - in - culture and language - in - society, to allow a focus on those factors which reveal matters of cultural and social significance, difference and relevance. Cope and Kalantzis also realise that the generic meaning and function emphasise an understanding of what language is doing and being made to do by people in specific situations in order to make particular social and cultural meanings and values. Such a language is a product of words, sentences and sounds brought together.

With further reference to Kress, Cope and Kalantzis suggest that the genre theory of social situation creates a sufficient understanding of grammar as a dynamic resource for making meaning, to enable teachers to understand texts produced by learners. This implies issues which are essential to a social account of language, like topics to be written or spoken, how they are produced and the differences between speech and writing in structures, forms and meanings. Cope and Kalantzis also realise that the generic form is always the product of particular social relations between people involved in the production of texts. Spoken and written languages are guided by conventions of generic form, and generic form is not totally fixed, but always in the process of change. Cope and Kalantzis also observe that the forms, functions and structures of the language do play a role in the production of texts and their meanings.

Still referring to Kress, Cope and Kalantzis illustrate that the genre work has proved to be both a pedagogical and political issue i.e a pedagogical project motivated by the political project of allowing greater and equal access to the cultural and social resources. Genre is aiming at the freedom of choice in cultural, social, political and ethical areas which depends on access to the most powerful forms of writing in the society. Cope and Kalantzis also notice that genre is the programme that enlarge the range of choices and possibilities, and providing the freedom that comes from the possibility of choosing. Genre can be seen as a design for the characteristic cultural, shape of the future citizens in the society. Cope and Kalantzis observe that genre produces a curriculum content in which linguistic plurality, diversity and differences are shown to be conditions of all societies and constitute the most productive storage and resources for cultural innovation. Genre shows relations of various languages in a society within particular configurations of power and

make available means of analysing that structure and providing means of developing critiques with the possibilities of change. Cope and Kalantzis deduct that genre also brings the issue of relation between a language curriculum, society and societal change in general, to be debatable. This result in considering the oral language and its place in education and in society, give central attention to the whole set of connections of culture, society and language.

With further reference to Kress, Cope and Kalantzis state that the pedagogical approach of a genre is progressivism which stresses the process oriented methods and promises to produce citizens who can adapt to visualised things correctly. Genre needs the skills, knowledge, habits and dispositions of analysis and critique, understanding and acceptance of differences, the ability to respond to social changes by producing linguistic forms and using the resources of language to produce forms which help the production of social change. Cope and Kalantzis also realise that social factors do provide the categories which produce linguistic form and the generative categories out of which genres in textual forms are produced.

Cope and Kalantzis realise that Kress emphasised the Martin / Rothery approach towards generic explanation. Cope and Kalantzis observe that genre is used to describe the whole complex of factors which need to be described and understood about a text i.e genre covers everything to be linguistically known about the text. Cope and Kalantzis see genre as used to cover not one aspect of textual structuring. This is focused mostly on the purpose of the participants who produced the text and the succession of the stage of the text. This approach does focus on social structures and process and their function in the production of text. This can take the form of 'service - encounter' between, e.g two people exchanging goods or greetings. Cope and Kalantzis then observe that a genre can be the narrative structure of strongly conventionalized sequence which reflect a more abstract and cultural disturbance of equilibrium. This approach further explains genre as used to describe significantly differing register types e.g character, discourse, etc, but Cope and Kalantzis realise that Kress explains genre as used to form and constitute significantly different types of text.

In discussing the views of Martin and Rothery (1987), Cope and Kalantzis point out that linguistical genre introduces different types of grammar i.e traditional, formal and functional. Cope and Kalantzis observe that traditional grammar involves learning the parts

of speech, words, analysing sentences and correcting sentences by applying descriptive generic rules of language usage in the standard language of the community. Cope and Kalantzis also observe that formal grammar shows how grammatical language can be represented as an abstract list of descriptive generic rules that are used to explore the limits of language structure. Cope and Kalantzis further realise that functional grammar is focused on generic meaning rather than syntax, and oriented to the generic text and its social purpose rather than to the sentence. This makes Cope and Kalantzis to point out that genre is used to understand the way in which meaning is constructed in text and how language makes meaning, and the genre is rhetorical to explain the way in which language is related to its social environment. This shows the relation of what is going on in a text, who is taking part and the role played by the language in a text. Cope and Kalantzis also observe that grammatically, genres are metafunctions of ideational meaning concerned with making sense of the world, interpersonal meaning concerned with enabling interaction amongst people, and textual meaning concerned with organising communication.

According to Cope and Kalantzis, genre-in-principle is pedagogically innovatory, as pedagogy behind genre literacy establishes a dialogue between the culture and the discourse of institutionalised schooling and the cultures of discourses of students. Genre literacy uses cultural and linguistic differences as a resource of access, sets out to reinstate the teacher as professional and an expert on language with authoritative status in the learning process, and uses curriculum to support the systematic unfolding of fundamental structure of discipline and the patterns that characterize classroom experience. Cope and Kalantzis suggest that students' point of departure and the curriculum's starting point coincide in effective teaching. The teacher has the substantive knowledge of the grammar of discourse of educational access, to analyse the relation of text to social purpose, as he specialises on what constitutes worthwhile learning and how language is best taught.

With reference to Callaghan, Krapp and Noble (1989), Cope and Kalantzis observe that genres theory stresses the social context and communicative role of language that emphasises the social structures that in turn structure language use. This is transferred to the teaching of language i.e social purpose of language and the structured nature of language learning.

Cope and Kalantzis realise that Callaghan, Krapp and Noble are supporting and expanding the cycle of Martin / Rothery as the pattern through which language learning can be achieved in schools. Cope and Kalantzis realise that the cycle is based on parent-child language interactions which involves phrases of modelling, joint negotiation and independent construction. In modelling, language occurs in a social context, and that it is structured according to the purposes it serves in a particular activity. Cope and Kalantzis point out that students had to understand the context of an interaction in order to understand the purpose of a genre.

Cope and Kalantzis also observe that joint negotiation of a text involves a period of students preparation with close guidance of a teacher. Students gather and organise information to be used in writing a text while the teacher turns their ideas into an approximation of genre. This helps to link and transform spoken language with written language. Cope and Kalantzis also realise that independent construction of text involves students' preparation through drafting, conferencing, editing and evaluating, creative manipulation of a genre and its uses. Students and teachers have a shared language and knowledge to discuss problems encountered. Cope and Kalantzis observe that this allows the students to explore the possibilities of the genre by working creatively within and beyond it. The possible example of the Cycle of Practice i.e. the sequence of lessons: "The Soweto uprisings / riots in 1976".

- The social, political and economic causes of the riots.
- The course of the riots step by step.
- The political, international, social and economic consequences and the far-reaching changes brought by riots up to the present.

Cope and Kalantzis observe the problems that can be caused by the cycle as some of the generic activities can be theoretically expressed in the learning process, but could not be effectively practiced in the lesson. This is evidence as speech and writing are different and separate modes, and that writing is also not speech transcribed.

Cope and Kalantzis realise that genre is explained as a social process or as a way to perform particular things through the language and to categorise social process that are realised. Genre leads to a product or text type and the way the people are socially interacting. This enables the teaching and learning of a language to be a dynamic social process that encourages the development of a creative and independent writing. Cope and

Kalantzis also note that genre is the social process that describe the text through classifying things, explains meaning through sequencing phenomena, instructs through logical ordering of sequence of action, and argue through persuading readers to accept logical ordering of propositions.

### **2.3 SUMMARY**

According the definitions and explanations as expressed by Swales, Bhatia, and Cope and Kalantzis, a genre involves a communicative event between the writer and the reader in a text, or the actor to the audiences or spectators. The communication involves the language or the action as media to produce the subject content. The communication should be more purposive for the reader and the audience than to the writer and the actor. If there can be no purposive relationship, the result would be communication breakdown. Effective text writing involves and demands effective text reading.

Genre analysis has involved the social, cultural psychological and linguistical circumstances which model the production of texts to reveal the socio-cultural value of genre. This has proved that the written and spoken languages are guided by conventions of generic form that is always changing. Genre has proved to be a design for the cultural shape of the future citizens. Generic purpose are characterised by various patterns of style, structure and content concerned with their social function.

Genre analysis has proved to require inputs from a variety of disciplines to interpret, describe and explain the rationale underlying various purposes. This could be applied in pedagogical situation of language teaching in which the teacher will deliver and interpret the subject content in a purposive mode that can be understood by the learner.

The reader of the genre analysis in this Chapter can use it to interpret and make sense of the world, and create interaction among people and textual meaning to organise purposive communication in line with the cultural needs.

## CHAPTER THREE

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

#### 3.1 INTRODUCTION

This chapter focuses mainly on the linguistic components of text construction or writing. These will include among other things. Grabe and Kaplan's model of writing a text, the functional sentence perspective or informational structure analysis of a text, and Bhatia's proposal regarding the cognitive move structure.

This chapter deals with the parameters that are relevant to an ethnography of writing. These parameters answer the question: *Who writes what to whom, who what, purpose, why, when, where and how?* These questions explain much about what writing is. The area of discussion is centred around the *who* parameter, the *writes* parameter, the *why* parameter, and the *how* parameter. These writing parameters led to the development of the writing skills and the reading skills. Other discussions include the writing model as a communicative activity and communicative competence.

This chapter also deals with the properties of *Writes* parameter as proposed by Grabe and Kaplan (1989) and Tribble (1996). These explain the functional sentence perspective that will be applied to analyse the textual speeches in chapter 4. These include given-new information, topic-comment structures, theme-rheme relations, focus presupposition relations, topical sentence structure, topic continuity, text cohesion and text coherence, the lexicon, choice of sentence initial elements and cognitive move structure.

This chapter also deals with the cognitive move structures as stated by Bhatia (1993). These include: establishing credentials, introducing the offer, offering the incentives, enclosing documents, soliciting response, using pressure tactics and ending politely when writing a text.

## **3.2 GRABE AND KAPLAN'S THEORY / MODEL OF WRITING**

### **3.2.1 Ethnography of writing**

According to Grabe and Kaplan (1995), writing is explained as a combination of writer, reader, subject matter and text in communicative language processing for intergrating and synthesising the cognitive, social and textual or linguistic domains. Written language has derived and developed from spoken language, therefore, there is a good relationship between spoken language and written language. Cooper (1979) argues that ethnography of writing is asking the basic questions: who writes what, to whom, for what purpose, why, when, where and how, to demand a taxonomic answer. Main considerations relevant to parameters central to an ethnography of writing included the following:

### **3.2.2 The who parameter**

This parameter answers the question "Who?" which explores the person who decides the action of writing i.e. the writer or the author. This parameter shows the way that is used to analyse the characteristics of the writer or author in detail. The author of the text should be well-known by the readers. Readers should know if the author is experienced or inexperienced. They should know and understand the author's strategies and techniques he had applied for his written text to be of greater interest to the readers. Readers should be aware if the author make use of one pattern of writing in all his written texts or if he makes use of many patterns that are different according to the type of text he wants to produce. They should be aware if the author is inexperienced who is learning to write so that he can criticised and challenged to reveal his weaknesses, or he is experienced in writing, as he is making use of indirect strategies so that the main theme of the text could not be easily realised.

Readers should be aware if the author has produced the text that is concerning only the specific group of people according to their status and ages, or if it is open for everybody. When the reader has completed his textual reading, he must have an imagery about the author, even if he has never seen him with naked eyes. The reader must be aware of the possible issues and interests liked or not liked by the author in general.

### **3.2.3 The writes parameter**

This parameter is addressing the process or situation of writing and the focus is on what is entailed in textual writing. This parameter is illustrating step by step, the way in which the text has been constructed through writing process. There is an illustration of how writing is developed in a way to produce the text. The different approaches of language writing are applied to produce the text, and the way the approaches can be combined to produce the text. The theme of a text is built upon the purpose of what the writer is communicating in the text and by the manner in which language is used to write the text.

Within the text itself, there must be an illustration of how the products of language can help to formulate the text. These illustrate work vocabulary in general which can help to formulate sentences that are clear. These should also illustrate text cohesion and coherence to show the way different sentences and phrases can be combined and interrelated so that they can formulate paragraphs, which are also interrelated for formulate the text.

Grabe and Kaplan emphasise that a successful text depends on the writer's ability to write creatively. Such a text should have a logical or sequence of events. The text analysis can enable readers to be aware of the fact that the author has started his text with an opening or introductory statements and discussed the text intensively, and end the text with concluding statements. Texts should be written in a balanced and chronological order through rhetorical manner to hold the attention of the readers.

### **3.2.4 The What Parameter**

This parameter is focussed on the main theme and core meaning of writing to illustrate what the author is talking about in the text. Grabe and Kaplan explain 'the what parameter' in terms of content, genre and register. This parameter is illustrating what the contents of the text are, and the main theme that is within the text. The parameter also involves the writing situation, the writing strategies and the relationships between the writer and the reader. Readers of the text should be aware of the writing style that has been utilised to formulate the specific text, and the way the oral techniques had been utilised to produce the text. The use of attractive topics and subtopics in a text, chronological writing process and the purpose of the writer contribute towards a well-structured text.

The content of the text can be based on the author's general background knowledge that he used to write the content of the text in line with the needs and interests of specific people. This can help the author to write the content that is clear about what he understands and is familiar with e.g Writing about 'democracy' in historical books of today is better than writing about 'colonialism'. The background knowledge of the author and the reader provide content and genre-structure resources for writing. The written text can also be based on specific group of people according to their status, culture and gender. The way of writing a text through rhetorical manner can formulate an official image and useful text to readers.

### **3.2.5 The to Whom Parameter**

Grabe and Kaplan refer to this parameter as 'parameter of audience influence'. When writing a text, the writer must have an audience or readers in mind. This parameter shows the way of writing to analyse the way the text is written to specific people. People expected to read the written text have major influence over the discourse of the text. The text is always directed towards the audience and reader who have the interest with the significance of the text. When writing, the author must have an imagery about the readers of his text.

The author must consider the number of people who are expected to read the text. He must write as through he knows the readers. He must also consider the fact that readers are far or near him, and the extent to which the author and the readers know each other. This will motivate the author to write the text to satisfy the readers' needs and interests. For the readers to be known or unknown to the author, enhances the author to follow specific technique, style and pattern of writing as he will be aware of the aims of the readers in reading his text e.g A written text about Nelson Mandela will be more relevant to the S.A. audience than a text about an 'imaginary' Bin Laden! as the author will be aware of the interests of S.A audience towards the two statesmen.

When writing, the author must always consider the status of readers in comparison with his status, whether they are above, equal or below his. This will enable the author to try and satisfy the readers' status e.g texts written to be read by developed countries, developing countries or underdeveloped countries will greatly differ, to meet their

development status. The readers' knowledge about the author and the author's knowledge about the readers, enable the author to arrange his text in specific way. If the author and readers share the background knowledge, share the same identity and culture and share knowledge of current events and particular topics, the writing will be influenced. The author will then be 'double careful as he will be aware of the readers' abilities for challenges and their interests e.g Most of local newspapers are in line with the needs and interests of people than foreign newspapers. Local newspapers are using everyday language patterns, practical and sensible ideologies within the text.

### **3.2.6 The for what purpose parameter**

This parameter refers to the way in which the author shows the value and purpose of what he is writing. Grabe and Kaplan emphasise that most recognizable forms of writing are intended for an audience other than the writer. The main purpose of the written text is to bring the real social communication between the author and the readers. The text must be of much value to the readers more than being of value to the author. When producing a text, the author has his own aims, theme and purpose about what he is writing. There can be an internal motivation which stimulates external motivation of the author to be aware of the theme, purpose and aims of readers, when they read the text. This can make the author and readers to be together and be aware of the purpose of the text and have the same and identical aim towards the text e.g. When an advertisement is written in a newspaper about the beer 'castle lager', the best people are shown drinking beer, and advantages for drinking this beer are written down (aim and theme), and the writer is expecting readers' response to drink the same beer (purpose).

Every written text has the major and specific purpose and other minor and multiple purposes. The purpose of each written text interact with a genre and audience in a way. There can be a number of purposes which writers can write for, and these purposes can be (in)dependent of genre and audience. The purposes of texts can be to apologies, invite, inform, etc. Each written text is following specific principles and features e.g an apology, an invitation etc, can follow specific pattern of introduction, content and conclusion. Different readers can reveal different purposes and genres within one text, as the writer can also write two texts to the same audience and in the same genre, but have each text serve different functional purposes e.g Mugabe's speech .... "Blair, keep your England and let me keep my Zimbabwe "....This can produce different purposes and genres to the

Britons, Whites in Zimbabwe and Zimbabweans, and the two phrases in the speech can also arouse different purposes and genres amongst the Zimbabweans too.

The text must be well arranged for readers to be clearly aware of the aim and purpose of the text as laid out by the author, even though these could not be written down within the text. These should be identified and revealed by the readers themselves. The techniques and style used by the author reveal the aim and purpose of the text. The use of rhetorical language, figures of speech, phrases and idiomatic expressions, like exaggeration, irony, metaphor, etc can direct and help the readers to reveal the author's aim about what he has written. The purpose of the text influences the author to select relevant words and sentences when writing, so that he can reveal that purpose. The purpose of the text should be realised and practiced by readers in everyday life. This will reveal the truth of the text's purpose as predetermined by the author.

### **3.2.7 The why parameter**

This parameter is illustrating the way in which the author reveals exactly what motivated and encouraged him to be able to write, and produce the specific theme and purpose of the text. The author can have many and different reasons and circumstances which forced him to write specific text in a specific way. These can include his personal reasons affecting him or readers' circumstances, for him to write for them e.g Many of the texts written by Black people in S.A., Africa and abroad before the democratic elections in S.A, were influenced by oppression and apartheid, and were urging 'all Blacks' to unite against the 'Whites'.

This parameter presents the extent to which the writer wishes to manipulate the reader to attend to the content of the text. The structure of the text can offer a chance for a reader to be aware of his aims and anything that motivated author to write. The author can be motivated by the writing style he is going to utilise when writing, to create an interesting language in order to hold the interest of the reader. The value and aim of the text can also motivate the author to produce the text. This can create a real communication between the author and the reader. This communication can make the reader also to be motivated to can read what has been written with the motive of trying to reveal what has motivated the author to write in a specific pattern.

The author can motivate the reader to read, by way of hiding the main theme of the text and obscure the transparency of the reader by way of creating complex contextual content, so that the reader can study attentively to discover the theme, e.g In the court of law, the legal documents are so complex that they can only be interpreted by legal masters, to avoid confusion through misinterpretation by ordinary person.

The author can also make writing more accessible to readers to comprehend by making use of the models or levels of difficulty i.e contingent difficulty of using technical, technological and scientific references to sideline the reader. The modal difficulty is applied when the author expresses some information as taboo and inaccessible to certain people within the community e.g The initiation school issues within the Black communities always remain secret not to be distributed to those who never attended initiation schools at all! The tactical difficulty is applied when the author does not use the standard language in vocabulary in order to be understood by specific number of people e.g During rallies of apartheid times most of people in struggle were using vernacular or African languages to ridicule the government to avoid arrests. Ontological difficulty is applied when language constraints are applied in the text in order to test the reader's creative thinking, and interpretation e.g Shakespeare's dramatic texts are applying idiomatic and rhetorical expressions with indirect meanings.

### **3.2.8 The when and where parameter**

These parameters involve the place and the time in which the text was written. These have little or no influence or importance to the ethnography of writing and ethnography of speaking. They are playing a minor role as factors which contribute independently to written texts.

It is also important in a way to know when the text was written, so that the reader can determine the level of difficulty in live with the timing of the text. The reader will also be able to interpret the text in correlation with the time it was written, so that he can determine its purpose for that time. Grabe and Kaplan emphasise that dating of a piece of writing is needed to allow appropriate reader interpretation, and influence the process of writing and the form of writing. Of the most significance, the reader must be able to determine the purpose of the text for the present and the future time e.g Biblical texts and scriptures were

written before and after the birth of Christ, but they are still interpreted to fit the present and future situations.

It is still important to know where the text was written, so that the reader can be able to interpret the text in line with the community within which the text was written and for which community was the text directed. The reader will also be able to determine the purpose of the text for the community it was written, and the purpose of the text of the reader's community e.g. In the Bible, Paul's texts and scriptures were written for Congregations of Romans, Corinthians, etc, yet they are still relevant amongst our congregations and people of these days. Context plays an important role in helping the reader to relate the language used in the text with its contents and its meaning in time and space. The process of writing and the form of writing will also be determined by the time and space of writing e.g. Mugabe's textual speech: "..... Blaire, keep your England, let me keep my Zimbabwe ...." With the interpretation of this textual speech, the reader or the audience can detect that the speech was written and delivered in Zimbabwe (place) and only when Britain intervene much into domestic affairs of Zimbabwe (time). This speech will remain relevant in Britain (place) and in future (time).

### **3.2.9 The how parameter**

This parameter refers to the process or action of writing, or the theory of an on-line writing production. This writing process is an extra-linguistic element of the ethnography of writing. Considering the text, the reader is mostly not concerned about the methods and processes which the writer used in producing the text. This parameter is concerned mainly with what the writer uses in producing the text i.e. apparatus used for writing, among other things, paper, pen, typewriter, computer etc. All these have limited implications for the structure of the text, but these provide methods of empirical research which compliment research on the written text and also provide the means for exploring the writer's intention, audience and content of the text.

There are many writing processes and instruments used for writing, and differing with cultural positions and development. Developed groups are using computers and their technological devices for writing while underdeveloped groups are using manual and hand-writing tools like pen, pencil etc. These writing apparatus have an effect on writing and on readers and writers. Technological devices and computers are time-saving and

the writing can easily be read while the hand and manual writing is time consuming and the writing can be dirty and sometimes not easily read. All in all, the presence of every written text is due to the fact that specific apparatus have been used by the writer to produce that text for readers.

### **3.2.10 A taxonomy of writing skills and contexts**

This taxonomy is explained by Grape and Kaplan as a way of building upon or addressing an issue put forward in the ethnographic description of writing. The taxonomy organizes the full range of information in a form that is readily accessible and useful for finding gaps and establishing new areas of enquiry. The taxonomy of writing is based on general construction of competitive communication of the writer and reader through spoken or written language in line with ethnography of writing framework.

Writing involves the specific writer, what is written and to whom it has been written, for what reason and what influenced to do that. There must be reasons and goals which motivated the author to construct the specific text. These can involve aims and purposes of the author, the need to analyse his successes and failures in the past as he was trying to write in order to satisfy the needs and interests of the relevant people. Writing also involves a good command and use of the language so that people can enjoy what has been spoken and written about the activities of their lives. Knowledge of language can lead to the writing skills to be analysed and criticised in general with the aim of creating better writing approach from the existing one. Taxonomy of writing skills, knowledge bases and processes incorporate a socio-cognitive perspective or socio-linguistic skills which play a role in writing, among others:

- Educational settings for writing such as classroom, library, home etc.
- Educational writing tasks such as letters, notes and memoranda, poems, etc.
- Educational texts used and produced such as textbooks, diaries, dictionaries, etc.
- Topics for academic writing such as bibliographies, personal expressions, etc.
- The writer's intensions, goals, attributes and attitudes such as writer's reinterpretation of task, awareness of complexity of task, etc.
- Linguistic knowledge or language competence such as knowledge of phonology and morphology, vocabulary etc.

- Discourse knowledge such as knowledge of genre structure and genre constraints, knowledge of recognized main topics, etc.
- Sociolinguistic knowledge such as functional uses of written language, register and situational parameter, etc.
- Audience considerations such as number of audience, status of audience with respect to writer, etc.
- Knowledge of the world such as declarative and procedural processes.
- Writing process skills such as goal planning routines, text model production, etc.
- Writing process strategies such as monitoring text production, considering tasks problems, etc.

The taxonomy of writing helps to develop the reading abilities of all the readers. It allows researchers to plan alternative studies which incorporate additional issues. It allows researchers to reconsider research questions and to adjust research hypothesis. It forces some type of order on many variables that impact our understanding of writing. It provides a framework for curriculum considerations and decides what to emphasize and to order goals in the light of many other concerns and constraints operating on an educational curriculum e.g A library can be a setting where notes and memoranda can be written from textbooks and newspapers, and topics for academic social sciences for motivation to learn new information by the audience obtained in order to expand subject matter knowledge of the world and generate additional content.

### **3.2.11 Towards a model of writing**

The model of writing abilities mainly views 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. The model deals with the communicative functions of language. Grabe and Kaplan emphasise that writers write in order to communicate with the reader i.e writer are writing or communicating their ideas, thoughts and feelings about something to the readers. Swales (1990) argues that mature writer produces reader-based prose, not writer-based prose. Writing is reader-centred, as the writer must consider the needs and interest of readers at large and disregard his interests.

### 3.2.11.1 Main characteristics of a communicative approach to writing

The main purpose for writing is to create a communication between the writer and the readers. Writing is mostly undertaken to communicate with one or more readers for a variety of informational purpose such as informing, praising, warning, and others. Writing is a way of creating a real communicative activity between the writer and the readers with the aim of carrying out the message from the writer to the readers. By reading the text, readers can also have common ground to communicate with one another, as they can analyse the text, criticise and correct some of the written contextual sections.

In some instances where there is no anticipated reader, the writing is truly personal and private as the writer serves as the reader, for writing to remain as a communicative act. This enables the author to be the reader of what he has written, hence the author is communicating something to himself i.e. internal and individualistic communication like preparing notes and memoranda, storing information in a diary. The author is able to recheck what he has written to be in line with the needs of the readers. Such writing can promote competitive communication between different authors to improve their writing skills.

Some characteristics of a communicative approach to writing include factors like communicative act and communicative competence. Communicative act provides an important resource for developing models of written language. A number of alternative communicative conceptualizations have to be created for developing models of written language. In these models, the author is interacting with the reader through figurative and rhetorical expressions. Communicative competence includes four components of communication to develop linguistic skills, namely:

- Phonological, morphological, syntactic and semantic knowledge. This helps to improve the writer and the readers' linguistic and grammatical usage and speech techniques like figurative and rhetorical speeches.
- Sociolinguistic awareness and appropriate language use. This helps to bring forward some improved word construction and to be aware of sociolinguistic differences.
- Knowledge of discourse sequencing and structuring. This helps to create sentences and phrases that can function together cohesively in the text to create a chronological order in a text.

- Knowledge of the skills and strategies that enhance communication. This helps to motivate both the writer and the readers to participate actively and purposively within the communicative event.

### **3.2.12 A model of communicative competence applied to writing**

Chapelle et . al (1993) developed a model of communicative language use for writing performance which is composed of external context for language use and internal language user's verbal working memory. The context is composed of situation and language performance output. The situation is further composed of participants, setting task, text and topic which account for communication purposes. Language performance accounts for actual textual output. These contribute towards the verbal working memory.

Verbal working memory is composed of internal goal setting, verbal processing and internal processing output. Internal goal setting allows the language user to set goals and purposes for writing based on contextual situation and is the base out of which the writing task will be carried. Verbal processing is composed of language competence, knowledge of the world and on-line processing assembly. Language competence is composed of discourse and sociolinguistic. Knowledge of the world is engaged in problem solving. The on-line processing are various processing skills that are relatively automatized and procedural in nature. Internal progressing output is matching goal setting and processing output which lead to an end of the processing cycle.

Grabe and Kaplan state that writing involves the writer and the reader in communicative action. The writer always set internal goals and purpose for writing based on contextual situation, internal motivation and performance attributions before communicating some information to the reader through writing. When the reader wants to read a written text, he wants to know what the writer has pointed out in the text. Both the writer and the reader are involved in communication within the written text. The reader also wants to discover the writer's goals and purpose in the written text. In this instance, there will be no communication breakdown. Internal verbal processing between the writer and the reader will be carried out effectively in writing.

The writer applies the world knowledge gained through experience when writing. The writer's knowledge of the world involves his ability to process text information effectively

and to apply language competence in the text through grammatical, discourse and sociolinguistic involvement. The reader also applies world knowledge when reading, to reveal the writer's purpose in the text and also to expand his experienced world knowledge further. Writing informs the reader about the world knowledge around him while reading expands the reader's world knowledge around him.

Communicative event involves language competence, verbal processing and on-line processing. Grabe and Kaplan emphasise that communication occurs mainly through verbal means. Writing involves the use of language through verbal process. For effective and purposive communication, the writing process by the writer must be accompanied by the reading process by the reader. Grabe and Kaplan state that reading processes interact with writing processes. An attractive process of writing e.g a topical phrase like: "Tell no lies, claim no easy victories", as in the analysed speeches in chapter 4, is worth reading.

Writing is reader oriented. The writer must consider the needs and interests of readers when writing. Writing is generating reading while reading is based on writing. A written text must be well arranged to be purposive so as to generate a purposive reading process.

### **3.3 PROPERTIES OF WRITES PARAMETER - GRABE AND KAPLAN (1989)**

#### **3.3.1 The Writes parameter**

Grabe and Kaplan argue that the term 'Writes' refers to an action or process which is considered to examine the linguistic nature of texts, the writing. It involves the writing situation of text construction, the linguistic parts of the text and how they work together, the functional purpose of linguistic resources and features in writing and how sentences are linked together in a text. Text construction provides the framework to create the flow of information and the notion of coherence. Linguistic elements help in text interpretation like audience considerations, writer's purpose and the genre requirements in the text.

#### **3.3.2 Functional Sentence Perspective: Informational structure**

With reference to Vande Kopple (1989), Grabe and Kaplan point out that Functional Sentence Perspective investigates what language does, how people use it in various ways to achieve various purposes. Its main focus is on connected texts for communicative

purposes, the relationships between the structure and the meaning of a text and the writer's assumption about his motivation and knowledge about the text. It includes the following:

### **3.3.3 Given-new information / relation**

Given information is the information that has already been mentioned by the writer and known by the reader. New information is the information that is unknown and unused or completely new to the reader. In the written text, given information usually appears in the form of topical headline and subtopics. New information appears as the text content that is clarifying and explaining more about the topic and subtopics.

### **3.3.4 Topic - comment structures**

These structures are defining what the topic or sentence is all about. In the written text, the headline acts as the main topic while the subtopics are its comments. The subtopics are also acting as topics and the textual contents are their comments. Within a sentence, the subject of the sentence acts as the topic and the other part of the sentence - the predicate, serves as the comment to the subject. The topic is the main clause that controls the sentence and the comment is the subordinate clause that tells more about the topic.

### **3.3.5 Theme-rheme Relations**

Fries (1994) and Martin (1992) suggest that thematic structure represents the text's method of development or sequences of clause themes across a text point to the development of the major ideas in the text. The theme of the text is regarded as the first-mentioned phrase in the main clause unit which usually coincides with the topic or the subject of a sentence. The theme also represents the point of departure in a written text, while the rheme represents the move away from the starting point. In a text, the topic appears as the main theme and subtopics as subthemes. The contents of the text appears as the rheme which explains more about the subtopics and the main topic.

### **3.3.6 Focus-presupposition Relations**

These two terms refer to the information that is highlighted or focused and the information that is backgrounded, presupposed or assumed. Focus is more equivalent to new information while presupposed is more equivalent to given information.

### **3.3.7 Topical sentence structure**

With reference to Lautamatti (1987), Grabe and Kaplan suggest that topical structure is focused on relations between the topic of discourse, the topical subject of a sentence, the syntactic subject and initial sentence element. In written text, topical sentence refers to the main clause in a complex sentence that controls the whole sentence. The other parts of the complex sentence are subordinate clauses in support of the main clause.

### **3.3.8 Topic continuity**

With reference to Givon (1985), Grabe and Kaplan explain topics as noun phrases which receive continuous mention in the ongoing discourse. It is the noun phrase that is repeated or restated many a times in the text in different ways. Continuity depends on how many times in the text is the noun phrase previously mentioned, the number of competing non-phrase referents in the immediate discourse and non-phrase's persistence in the oncoming discourse.

### **3.3.9 Topical structure analysis**

With reference to Van de Kopple (1986), Grabe and Kaplan emphasise that topical structure analysis is used to study differences in high-and-low quality writing and differences in revision strategies. It helps the readers to analyse the interrelation and coherence of the main topic and its subtopics to support one another. Connor (1987) states that topical structure analysis is a useful check of coherence in writing.

### **3.3.10 Text or Lexical cohesion**

Grabe and Kaplan explain cohesion as the available means in the surface forms of the text to signal relationships that exist between sentences or clausal units in the text. In text

cohesion, the focus is placed on factors that contribute towards chronological appearance of a text and bind it into a unit. Cohesion operates through the following: reference, substitution, comparative cohesion, conjunction, repetition, collocation, synonymy and antonymy.

- Reference - It refers to a set of abilities used to connect cognition to the real world activities that can be carried out in the absence of the verbal language. It relates to the relationship that exists between a word and the entire object to which that word refers.
- Substitution - It refers to the situation where one linguistic element in a text can be substituted or replaced by another linguistic element without changing the meaning of the text. It is somehow related to comparative cohesion.
- Comparative cohesion - It refers to a situation in a text where two statements can be compared in opposition to one another while they are coined together within the text.
- Ellipsis - It refers to a situation in a text where some statements are omitted and signaled by dotted line to join statements of the text in order to link the surface text structure.
- Conjunction - It refers to a word that join two sentences or phrases together in a text.
- Repetition - It refers to a situation where an action or process is carried out repeatedly or extended between two or more referents in a text.
- Collocation - It refers to an association or juxtaposition of a particular word with another word or words in a text. The author can use expressions or phrases and words that are in association with one another to deliver and expose the new meaning in a text. This can appear in the form of idiomatic and rhetorical expressions which need interpretation.
- Demonstrative - It refers to a word in the text that indicates the position of a person or an object relative to the position of the speaker and the reader. It is used to establish sentential links and constructions within the text.

- Synonymy - It refers to the relationship between two lexical items or words which have the same meaning within the text.
- Antonymy - It refers to the relationship between words or lexical items which have opposite meaning within the text.

All these operations provide means for linking the surface text structure to reflect the communicative intentions of the writer and the choice made by the author in the structures used and the linear ordering of the text.

### **3.3.11 Towards a model of text construction**

#### **3.3.11.1 Text coherence**

Text coherence places the focus on the reader, identification of the structure of the text and its chronology. It also relates to the writer's relations to the text, to the readers' assumed knowledge and to the subject content. Within a coherent text, sentences are ordered according to a recognizable chronological sequence. It also refers to the underlying relations that exist between assertions and how these assertions contribute towards the overall discourse theme.

It is the coherence in text structure which allows the reader to build a mental model of comprehension. Tribble (1996) states that the first tendency on beginning to read any piece of writing is to assume that it has something to communicate and make sense i.e to make it coherent. Texts that are linked by lexical markers e.g next, then, etc can be described as cohesive. Each sentence of a text is a remark made by the writer which anticipates a reaction from the reader. The reaction is then responded to by the writer's next sentence. Sometimes the writer let the text 'speak for itself' and let reader's schematic knowledge of discourse help them to interpret them.

Coherence involves factors like non-linguistic bases of coherence, the discourse theme, elements of subordination and co-ordination, use of inference and rhetorical patterns.

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

It involves how the reader of the text can understand, identify and interpret the structure of the text and its chronology, through his known writing and reading skills. Through this, the reader can follow the written text and not deviate from conventions that are set for writing texts and bridging inferences.

### **3.3.11.3 Theory of Relevance**

It refers to the way the reader of the text can compare the text message or discourse theme to be in line with other information resulting in the creation of new information, the contradiction of the old information and the confirmation of the reader's commitment concerning the text. The reader can also identify the text links with everyday activities, past experiences and realises the diversity in the lives of people in general.

### **3.3.11.4 Restatement**

It refers to a situation where words, phrases, sentences and some elements are repeated or restated in a text and the reason why the author so using them.

### **3.3.11.5 Inferences**

These are used to connect new information and the information that is already stored in the mind of the reader to create the mechanism and the sequence of the speech.

### **3.3.11.6 Rhetorical patterns**

These refer to the pattern and properties of the text as written by the author including: cause-effect pattern, comparison-contrast pattern and argument exemplification patterns.

- Cause-effect pattern - This is the pattern of supplying reasons and conditions under which certain actions are carried out in the text and the consequences thereof.

- Comparison - contrast pattern - This is the pattern used by an author to compare many and different actions and activities in the text by illustrating how they differ from one another and / or oppose one another.
- Argument - exemplification pattern - This is the pattern used by the author to create differences and arguments about some issues in the text and support them with valid reasons and examples where possible.

### **3.3.12 The lexicon**

Grabe and Kaplan state that the lexical entries used for text construction provide the basic meaning and inferences showing the way in which syntactic structures, semantics, senses and pragmatic interpretations are produced. The lexicon assists the syntactic component by providing sets of syntactically useful forms like prepositions, articles, etc. It also provides the semantic forms which represent the ideational content of a text. Lexical forms signal textual information in terms of cohesion and provide units like pronouns, demonstratives, etc.

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

This refers to an area of text analysis concerned with the choice of items like sentence initial elements, verbs and nouns which the speaker uses to achieve specific communicative purpose. The good choice of the language of the text helps to inform the reader about the functions of the texts.

### **3.3.14 Choice of sentence initial elements**

This refers to an analysis of elements in the first position of the sentence or clause to determine the main theme of the sentence. The choice of initial sentence elements contributes towards the interaction between the reader and the writer in a text. Once the reader identifies the initial position of the sentence, he automatically builds a mental model about what the author will write about in the text and make assumption about what he will read. The sentence initial element serves as the subject or the main clause in the sentence and what follows it acts as the predicate or subordinate clause.

### **3.3.15 Cognitive move structure**

This refers to some structural moves used by the writer in the text to achieve his communicative purposes. The writer's choice of moves depends on the theme, aim and purpose of the text. The cognitive move of the text starts with the topic and the subtopics of the text. The topic and its subtopics should be so attractive to the reader that he can be motivated to read through the text. The theme and purpose of the text should be in a way that the reader can realise them when reading a text. The writer's senses should be felt in the text so as to arouse the reader's senses too. The introduction of the text should be attractive for the reader by arousing an issue or a problem. The textual content should build towards resolving an issue or problem introduced and allow the reader to decide how the text will end.

### **3.3.16 Mode of text construction**

The descriptive model of text construction is composed of these components: syntax, semantics, lexicon, cohesion, coherence, functional dimensions and non-linguistic resources. These components interact and each of them represents a significant aspect of text structure or of text structure constraints in its own right.

The writer is motivated internally and externally to write a text. The writer uses the stylistic, functional and grammatical features to construct the text at sentential level, textual level and interpersonal level. The syntax and semantics operate within structural level of written clause, representing systems of surface structure and underlying interpretation. The syntax components involves words, phrases and clause construction, ordering and their co-occurrence in various constructions. Semantic components assign meanings of words, phrases and clauses, and interpret their use in combinations.

Cohesion and coherence at textual level represent the signaling features of texts above sentence level and guide the readers to achieve the preferred interpretation intended by the writer. The lexical entries in text construction provide the basic meaning and interference signaling, from which syntactic structures, semantic senses and pragmatic interpretations are produced. The writer is making use of the non-linguistic world background knowledge to write the text to reveal his intentions and purposes. The reader is also making use of the written text and interprets it to reveal the writer's

intensions and purposes, and how they are connected to the real world and everyday activities.

### **3.4 BHATIA'S PROPOSAL AS REGARDS TO COGNITIVE MOVE STRUCTURE**

For the writer to achieve his communicative purposes, the following moves should be followed:

#### **3.4.1 Establishing credentials**

The author of the text must introduce himself in a text. His introduction must appear before the whole text is written. This helps the readers to have the background idea of the author of the text before reading. Readers could compare themselves with the author and also analyse the content of the text in line with the level of the author. By knowing the writer, the readers can be convinced to read through the text as their attention could be captured by the text. Credentials are indicating the author's perception of the interests and needs of the readers as the author could be orientating himself, e.g. The speeches to be analysed in chapter 4 had been written by the State President of South Africa. The readers are eager to hear from the president's mouth!

#### **3.4.2 Introducing the offer**

The author should introduce the title of the text he has written. The title of the text should be in a way that it could attract the attention of the readers. The title can be expressed in the rhetorical pattern for the readers to struggle in their interpretation of the title. The title can also be expressed in the form of an appeal, a request or a question, that can demand the readers' response whenever reading the text. The title of a text should bring a challenge to the reader, e.g. The title of one speech to be analysed in chapter 4: 'Tell no lies, claim no easy victories'. This title is motivating the readers to go through the text to find out who is telling lies to whom, and which victories were easily claimed by whom! The title must have value and be relevant to specific readers and specific pattern of life experience.

### **3.4.3 Offering incentives**

The content of the text should be so expressed by the author that the readers can deduce the purposes of that text to the readers. The aims and purposes of the text should be realised by both the author and the reader, even if they can be formulated differently. According to Swales (1990) each text should be more purposive for the readers than for the author. The purpose of the text should also be in line with the needs of everyday life experiences e.g. The topical phrase of one speech to be analysed in chapter 4: 'Tell no lies ....' is purposive and it brings a boost for readers to go through the text. It is also based on the Biblical ten commandments offered by God to people to obey!

### **3.4.4 Enclosing documents**

When writing a text, the author should make use of extraordinary comments to support the theme of the text. These can be in the form of rhetorical patterns, idiomatic expressions and figurative approaches to place the text in accordance with everyday life experiences. The author should also support his comments in the text with relevant and living examples that are in line with everyday activities e.g a remark by the author in one speech to be analysed in chapter 4: 'the place of a woman is no longer in the kitchen, but in the battlefield of struggle!' This is an idiomatic and a documentary proof (reality) that can really not be opposed, although it can be challenged!

### **3.4.5 Soliciting response**

Bhatia states that persuasive communication aims towards building a relationship between the sender and the receiver of the message. A purposive text must encourage the reader's response towards the content of the text. The text should bring a challenge to the reader that must encourage him to respond communicatively to the text. This can stimulate the reader to reread the text and also to try and practice the main ideologies obtained within the text e.g A topical phrase 'tell no lies .... ' is encouraging a reader's response to be truthful at all costs!

### **3.4.6 Using pressure tactics**

These author of the text should make use of writing tactics to encourage the reader to take specific sides after reading and analysing the text. These tactics can include rhetorical and idiomatic expressions to convince the readers about the attractiveness of the text. The text should add value to the already stored world knowledge and experience within the reader. The readers should be well-convinced by the purpose of the text and model his life patterns in line with some tactics applied by the author in the text.

### **3.4.7 Ending politely**

The written text should be ended politely for the readers to continue to read other texts written by the same author. This can encourage and maintain further communication between the author and the readers. The text can also have an unexpected and abrupt ending that can take a reader by the moment of surprise. This stimulates the reader to develop many and possible options as to how the text should have ended. The reader can develop an imagery of how the text should have been concluded in challenge to or in support of the conclusion and ending by the author.

### **3.4.8 Flexibility in move structure**

The move structures should vary according to the types of the texts written by the author. The types of the texts are determined by the aim and purpose of the text. The initial move is anchored within the title or the topic of the text written. The topical phrase acts as the centre of all move-structures. Further moves away from the topic can involve sub-topics that will be subordinate to it. Other moves will take the form of paragraphs that will in turn be subordinate to the sub-topics and the main topic. There can be one or more moves within one paragraph that are supporting one another or in contrast with one another. Moves can also appear in a sequential and chronological order or moves can be intermingled together. There can also be one or more moves within one sentence. Some moves can be omitted or over-emphasised in a text or a paragraph. These are helping the text to be unique in contrast to other texts. Bhatia states that the variation of the move structures depends on the interpretative structuring of the genre, which in a way, represents the communicative purpose of the move structure. Every move structure contains communicative purpose.

### 3.5 SUMMARY

The writes parameter that were discussed and analysed can help the reader to develop the reading and the writing skills. These will help to analyse the textual speeches, as in chapter 4 in particular. The reader can know more about the status and background of the writer, the expected readers of the written text, the writer's intension, the communicative purposes of the text and the manner in which the text is produced including the time and place of writing specific texts.

'People - reader' can develop the analytical skills towards the written texts. This ethnography of writing shows the inter-relationship between the written language and everyday cultural activities. This can help the community to develop and extend their interests in reading. With the written texts, the cultural aspects of the community are transferred to learners, through language teaching. A purposive teaching is operating through written texts so that the cultural aspects are carried from generation to generation while they are gradually improved and interpreted.

The cognitive move structures are assisting people to develop positive response towards other people around, including the writer and the text. People can develop the productive skills to write their own texts by applying acceptable techniques among people. This can help to create mutual trust among people and develop continuous and purposive communication among people.

## **CHAPTER FOUR**

### **AN ANALYSIS OF TEXTS: GOVERNMENT SPEECHES IN SEPEDI**

#### **4.1 INTRODUCTION**

This chapter focuses mainly on the analysis of speeches by the President of South Africa, found in the publication of ANC Today. An analysis of speeches in Sepedi is based on Grabe and Kaplan's (1996) model of writing which answers the question: Who writes what to whom, for what purpose and why? This speech analysis involves the who parameter, the what parameter, the to whom parameter, the for what purpose parameter and the why parameter to bring the interrelation between the writer and the reader through the textual content.

The analysis includes the nature of writing i.e the textual structure, cognitive processing and Social contexts in speeches. This is the functional sentence perspective or informational structure that leads to insights and the structuring of texts and writing development. Vande Kopple (1986) emphasises that the functional approach investigate what language does and people use it in various ways to achieve various purposes. This functional structure analysis incorporates the topical structure analysis, topical comment, topic continuity, theme-rheme analysis, given new information and focus presupposition.

The analysis further involves the text cohesion to show the relationships that exist between sentences or clausal units in the textual speeches. Included within, are repetition, inclusion, reference, substitution conjunctions, collocated and demonstratives. The analysis also involves the text coherence to show how readers understand and interpret a text and its chronology. Included within are, non-linguistic bases of coherence, elements of subordination and co-ordination, the use of inferences, rhetorical patterns within coherence, the lexical choice and the cognitive move structure as reflection of communicative purpose between the writer and the readers within the speeches.

## 4.2 SPEECH ANALYSIS

### 4.2.1 ANALYSIS OF SPEECH NO. 1

#### LE GE GO NA LE MATHATA, AFRIKA BORWA E TSELENG YA MALEBA (DESPITE DIFFICULTIES, SOUTH AFRICA IS ON COURSE)

##### 4.2.1.1 The Who Parameter (For all four speeches)

This refers to the method that is used to analyse the characteristics of the speaker or the writer of the speech in detail, so that the speaker can be well known by listeners or readers of the speech. These speeches have been written by the State President of South Africa, Thabo Mbeki.

In all these speeches, the president introduces himself or does appear as part of the people of South Africa or as countryman. He always make use of the 'first person plural': **re, rena** (we, us), **gaborena** (our) as in paragaraph 2: **dimillione tša batho ba gaborena** (millions of our people), **re swanetše go tšweletša morero wo** (we have sought to achieve this goal). In paragraphs 5 and 6: **Ka ge kamoka re tseba** (as we all know) **re tšeere sephetho sa go itlama** (we have made a determined beginning). The president does not place himself aside or above others by calling himself the 'first person singular' I or myself. This brings him closer to the people. He only uses the 'I' for the sake of emphasis or approval as in paragraph 11: **Ke kgotsofetše gore tekolo ye ...** (I am pleased to say that this review ...).

The president also addresses himself as part of, and equivalent to the Cabinet Ministers to take emergency decisions for the country and also as part of the government to carry out administrative purposes. In paragraph 13: **Lekgotla la Khuduthamaga la Kabinete le tšweleditše kgatelopele yeo re e dirago** (the Cabinet Lekgotla also reflected on the progress we are making). In paragraph15: **Lekgotla la Khuduthamaga la Kabinete le etše hloko maikarabelo ao re lebanego nao rena bjalo ka mmušo le naga.** (The Cabinet Lekgotla considered the responsibilities we face as a government and a country).

The president also addresses himself as part of African Continent and the member of World Organisations. He sets himself to form part of African and World solutions to international problems. In paragraph 16: **Kopanokgolo ya Genoa ya dinaga tše 8, re**

**kwane go thekga maiteko a Afrika go rarolla mathata a Afrika** (Meeting at Genoa Summits, we agreed to support African efforts to resolve African problems). On the other hand, the president distances himself from been part of the 'few' South Africans who do not work hard for development and oppose changes. In paragraph 19: **fao bona ba tlogo boelwa ke seo go thwego letela mmušo o le "direla / tsholele", e le go palelwa ke go itebantšha le mathadinthako ao a ka dirwago ke batho bao ba nyoretšwego go diragatša diphetogo** (the would get used to the notion of waiting for "delivery" by the government, failing to respond... for people-driven processes of change).

#### 4.2.1.2 Functional sentence perspective: Informational Structure:

##### Topic Structure analysis

The topical phrase which is also an introductory sentence is: **Le ge go na le mathata, Afrika Borwa e tseleng ya maleba** (Despite difficulties, South Africa is on course). This has no direct or physical subtopics for support. It has a progression of supporting information that appears in the form of paragraphs in sequencing pattern, but linked to the main topic. The paragraphs are made up of complex and simple sentences, and phrases that are interlinked to one another to support the topical phrase.

The first paragraph is acting as an introduction based on SSA report entitled: **Afrika Borwa ya Diphetogo** (South Africa is Transition). This is in support of the topical phrase and also an original statement where the topic was formed. Another statement in paragraph 1 to support the topic structure is: **Mmušo wa Afrika Borwa o itseparetše kudu go kaonafatša maphelo a batho kamoka** (S.A. Government remains firmly, committed to a better life for all). This reveals the main objective and purpose of the topical phrase. The phrase.... **go kaonafatša maphelo a batho kamoka** (to a better life for all) is the main and long term objective, and the centre of all the activities in the text. This is repeated and emphasised strongly in paragraph 2, but showing some gradual build ups to climax... **go tšweletša morero wa go kaonafatša maphelo a batho kamoka, re swanetše go phagamiša seemo sa bophelo le go hlatloša bophelo bja kgonthe** (the pursuit of the goal of a better life for all must focus on raising the standard of living and improving the quality of life). This illustrates the route and course of progress followed by S.A government.

In paragraph 3, the phrase: **pego e bolela ka dikaonafatšo tše diragetšego mananeong a mantši** (it speaks of improvements that have taken place in many areas). In paragraph 12: **Mmušo o tla ntšha pego ka ga mošomo woo o dirilwego** (the government will issue a report on the work that has been done). All these paragraphs in the text contain information which reinforces the whole idea of progress and development in S.A. The last paragraph acts as a conclusion of the text which summarises the whole text. Last line: **Mathata le maima ao a ka re tlelago a re bea pepeneneng gore re gare re gatela pele** (Whatever the difficulties and constraints, it is clear that we are on course). It is also directly related to the introductory and topical phrase or sentences.

### Topic Comment analysis

The speech appears with sentence initial expression which functions as the topic: **Afrika Borwa e tseleng ya maleba** (S.A is on course). This topical expression is supported and complemented in the first paragraph by the quotation and report from SSA, **Afrika Borwa ya Dipheto** (S.A in Transition). This phrase constitutes the comment to the topic. It also constitutes the supportive clause to the main topic and help to elaborate more on the message from the topic. This produces more or less the same meaning with main clause being the topic.

The topical phrase is also supplemented by introduction of the main aim for development in S.A as in paragraph 1: **...go kaonafatša maphelo a batho kamoka** (a better life for all). The main clause in the topic 'S.A is on course' is supplemented by subordinate clause of condition **Le ge go na le mathata** (Despite difficulties). This illustrates that progress will be available on condition that problems or difficulties are first solved or placed aside. This also implies that the aim of the progress -'better life for all'- will be achieved under difficult conditions. The speaker is bringing a valid future excuse in case he fails to achieve the main aim as he says that there are difficulties. He further supplements the conditional clause by mentioning the difficulties he discovered that can restrict the progress of a better life. This is mentioned in paragraph 9: **Le go go na le ditšhitišo .... go se be bonolo go rena go tšwela pele ..... go na le bangwe ... bao ba ganetšago ditiro tša rena ....** (Despite these limitations which makes it impossible for us to move forward .... there are some .... who oppose all actions we are taking ...).

The conditional clause of the topic is also supplemented in paragraph 7 about the opposition group towards progress .... **ba o ba felago ba re ganetša, ba šoma ka maatla go botša batho bošaedi ka maaka, ba laetša eke ga go kgatelopele ...** (... those who have always opposed us, work hard to misinform the people by pretending that no movement forward has taken place ...). This implies that the opposition parties and their actions should be sidelined before the progress can be achieved. The speaker is also supplementing the main topical clause to show that there is developmental changes and reforms. He uses phrases in paragraph 3: **Diphetogo tše di phethagaditšwego** (These changes that have taken place), paragraph 4: **Gabotsebotse, kgatelopele ye e tla gannyane-gannyane** (Necessarily, this progress has been gradual). These act as the comments to supplement the phrase: **bophelo bjo bokagone go bohle** (better life for all) as the main topical theme.

### Topical continuity

Topic continuity is illustrated through the noun phrases which receive continuous mentioning on the speech. The topical phrases is repeated and continue in paragraph 1 by the report issued by SSA: **Afrika Borwa ya Diphetogo** (S.A in Transition), paragraph 3: **Diphetogo tše tše di phethagaditšwego di tlišitšwe ke .... Mmušo** (These changes that have taken place have been brought by the government ...). The speaker continues on the issue of 'S.A is on course' as in paragraph 4: **kgatelopele ye e tla gannyane-gannyane** (this progress has been gradual), and paragraph 3: **dikaonafatšo tše diragetšego mananeong a mantši** (improvements that have taken place in many areas). The speaker also continues on the issue of 'difficulties' as in paragraph 4: .....**leswena le le kokotetšwe le go swineletšwa** (this legacy is deeply entrenched and very pervasive).

The speaker uses words and phrases which express the same meaning with contrasting topical phrases 'difficulties' and 'on course' respectively to produce continuity. The word 'difficulties' is continued as in paragraph 7: **ba o ba felago ba re ganetša ba šoma ka maatla go botša batho bošaedi ka maaka** (those who have always opposed us, work hard to misinform the people), paragraph 9: **le ge go na le ditšhitišo ... gore go se be bonolo ... go tšwela pele** (despite these limitations which make it impossible ... to move forward), paragraph 10: **ba leka go re kgoromeletša seemong se se bjalo ka Zimbabwe** (they try to push us towards the situations of Zimbabwe) and paragraph 16: **khutšo, tiišetšo ya maatla le phedišo ya bodiidi ... ke tšeo re swanetšego go thulana**

**natšo** (peace, stability and eradication of poverty ... are among the most important challenges we face).

Then the phrase 'on course' is continued as in paragraph 7: **diphetogo ... di ka se direge ka bošego botee** (the changes .... will not happen overnight), paragraph 11: **kgatelopele e šetše e dirilwe mo mafelong ohle ao go šongwago** (progress has been made in all areas of work), paragraph 12: **tšwelopele e gona go fihlelela morero wa rena** (progress is being made towards the achievements of our goals), **re tliša tšwelopele mabapi le go tiišetša bommasepala ba rena** (we are also making progress with regard to the strengthening of our new municipalities). The speaker is concluding his speech by continuously reporting the topic to summarise, as in the last line of the last paragraph: **mathata le maima ao a ka re tlelago, a re bea pepeneneg gore re gare re tšwela pele** (whatever the difficulties and constraints, it is clear that we are on course)

### Theme-rheme analysis

This involves the appearance of the theme as the first-mentioned phrase in the main clause unit. This can appear more or less the same way as the topic-comment analysis. The speech starts with the theme: **Afrika Borwa e tseleng ya maleba** (S.A is on course). This is the theme of the speech which appears as the first-mentioned phrase in the main clause unit and also represent the point of departure for the whole speech. The rheme in this topical phrase is: **Le ga go na le mathata** (despite difficulties). The topical sentence involves the theme-rheme relatives by showing that the developmental process is on and will continue in future (theme) despite problems (rheme) that originated long ago. They are in contrast but the theme is superordinate and the rheme relations is subordinate. The rheme: **mathata** (problems) originated from long ago as in paragraph 2: **Ka ge e be e le batšwasehlabelo ba go tšeelwa maatla ke babašweu le kgatelelo ya kgethologanyo** (were the victims of colonial and apartheid oppression and deprivation). The theme remains the main clause to control the rheme, as in paragraph 2: **Sammaletee re swanetše go tšweletša morero wo** (At the same time we have sought to achieve this goal). This is the theme of text and also the point of departure, and the rheme: **Mathata** (problems) is in parallel with it.

At the same time, the topical phrase can be divided into two main thematic clauses, each with its own themes appearing in the text. The topical phrase: **Le ga go na le mathata**

(Despite difficulties) is the theme on its own, and the rheme related to this theme is in paragraph 7: **ba ba felago ba re ganetša** (those who have always opposed), serves as the move away from the speaker's starting point to show the types of problems: **ba šoma ka maatla go botša batho bošaedi ka maaka** (work hard to misinform the people) as rheme, and: **ba laetša** (pretending) as theme: **eke ga go kgatelopele yeo e kilego ya dirwa** (that no movement forward has taken place) as rheme. In paragraph 9: **le ge go na le ditšhitišo** (despite these limitations) as theme, and: **tšeo di dirago gore go se be bonolo go rena go tšwela pele** (which make it impossible for us to move forward) as rheme. In paragraph 10: **batho ba ba nganga** (these people are arguing) appears as theme while: **gore rena re latela mekgwa ye e tlišago mathata** (that we adopt the policies that have resulted in crisis) appears as rheme, and in paragraph 6: **re tšere sephetho sa go itlama** (we have made a firm and determined beginning) appears as theme while **go thoma go rarolla bothata bjoo** (to address it) appears as the rheme.

### Given-new information

The topical phrase represents the information given by the speaker to the listeners: **Le ga go na le mathata, Afrika Borwa e tseleng ya maleba** (Despite difficulties, S.A is on course). This given headline is presented in an attractive way for the listener to be eager and stimulated to have more information by listening to the speech content at large, related to contrasting topical phrases within the headline i.e. difficulties in S.A. and S.A on course (progress). This topical phrase produces given information: **le ga go na le mathata** (despite difficulties). This shows that the listener is aware of the problems and: **Afrika Borwa e tseleng ya maleba** (S.A is on course) appears as new information to the listener as he will be looking for the progress and development that has taken place.

In paragraph 4: **go molaleng gore go tla re tšea nako e telele** (it is clear that we still have a long way to go). 'It is clear' shows and reveals the given and known information to everybody, including the listeners, and 'we still have a long way to go' reveals the new information that will follow. Paragraph 5: **Ka ge kamoka re tseba ...** (as we all know) reveals the information already known and common to everyone, and **molao wo o akaretša dilo tše swanago le ...** (that policy included such things as ..) reveals the new information and the listener is eager to know more! In paragraph 7: **Le ga go le bjalo** (At the same time) appears as given information while: **re na le maikemišetšo** (we have an obligation) appears as new information. Paragraph 14: **Ke ka mabaka a kamoka** (it is all

these reason) appears as given information while: **ge mmušo o hlokomeđišiša mošomo** (that the government has paid a lot of attention to the task) appears as new information. Paragraph 18: **Go tšweletšeng ga tekodišišo e tletšeng ya mošomo o phethilwego** (having carried out a comprehensive review of work done) is given information meanwhile: **Lekgotlakhuduthamaga la Kabinete le tiišeditše ditlhologelo tša mmušo go tšwetša pele le go katana** (the Cabinet lekgotla confirmed the obligation for government to persist in the struggle) is new information. These examples show that the new information brings about the solution to the existing issues that were brought about in the given information.

### Focus presupposition

In the speech, there is information that is highlighted and the one that is focused is contained in the portion of a sentence which forms the centre of attention or has the highest communicative interest. The focused information normally occurs at the beginning of a sentence and the presupposed information serves for foreground the next argument or presuppose the focus of the argument. In paragraph 4: **Go molaleng ...** (it is clear) appears as focused information and: **gore go tlo re tšea nako e telele** (that we will still have a long way to go) appears as presupposed information. In paragraph 6: **Go ya ka fao bothata bo lego ka gona** (whatever the size of the problem) appears as focussed, and: **re tšeere sepheto sa go itlama** (we have made a firm and determined beginning) appears as presupposed.

In paragraph 8, the speaker uses the same focus information to foreground different arguments: **Ka ge e le therešo** (while it is true) and: **e sa le nnete ye e lekanag le yeo** (it is equally true). Presupposed arguments are: **gore bogolo bja ditekanyetšo tša naga bo a gola go tloga 1994** (that the absolute size of the national budget has increased in the years since 1994) and: **gore ditekanyetšo ga tša fetoga kudu** (that the budget has not changed much). Such focused information forms the central topic of discussion that appears to be known to both the speaker and the addressee.

In paragraph 12, the speaker uses focus presupposition to create a chronological order of events: **Tshephišo** (Hopefully) **ke gore mmušo o tlo ntšha pego** (the government will issue a report). This leads to: **gore bontši bja batho ka mešogofela** (so that as many people as possible) **ba tsebišwe ka ga mošomo woo o tšweleditšwego** (are informed of the work being carried out). This also leads to: **Ya bohlokwa kudu gape** (of great

significance also). **ke gore re tliša tšwelopele** (is the fact that we are also making progress).

#### 4.2.1.3 Text cohesion

Here the focus will be placed on the comprehensive realization of devices used to connect surface form of text. This will help to bind the text into a unit. The means by which coherence operates include: reference, substitution, conjunction, repetition, ellipses, inclusion, collocation, synonymy and autonymy.

#### Reference

This relates to the relationship that exist between a word and the entire object to which that word refers. In this speech reference is identified in a number of paragraphs. In paragraph 3: **Pego e hlatsela le go dumelelana le se ka dintlha** (report confirms this with facts): This refers to changes that have taken place but not to be repeated. In paragraph 4: **Kgatelopele ye e tla gannyane-gannyane** (this progress has been gradual). It refers to programme of changes taking place in S.A. Also in paragraph 4: **Lebaka la se le boleta go le kwešiša** (the reason for this is very easy to understand). 'This' refers to legacy of poverty and underdevelopment in S.A., and: **leswena le le kokotetšwe le go swineletšwa** (this legacy is deeply entrenched and very pervasive). This shows a repeated reference.

Also in paragraph 5: **Molao wo o akaretša dilo tše swanago le ...** (that policy included such things as ...) and: **Ditlamorago tša tšeo kamoka** (the result of all this) refer to apartheid laws and policies applied to Blacks. In paragraph 10 reference is also made: **Gabotsebotse batho ba ba nganga ... ba leka go re kgoromeletša seemong se sebjalo** (In reality these people are arguing....push us towards this situation). Here, 'these people' refers to opposition groups and parties against the government and 'this situation' refers to socio-economic problems that can occur in S.A as in Zimbabwe. Also in paragraph 7: **ba ba felago ba re ganetša** (those who have always oppose us) refers again to the opposition parties but not want to specifically mention them by names.

## Substitution and Comparative cohesion

Two statements can be compared in opposition to one another while coined together. One linguistic element can also be replaced as substituted by another without changing the meaning. Substitution and comparative cohesion do interact. In paragraph 7: **Le ga go le bjalo, re na le maikemišetšo** (At the same time, we have an obligation) the phrase 'at the same time' presents a comparative cohesion between the government supporters and those who are always opposing the government, and: **Gare ga tše dingwe re swanetše go botegela batho** (Among other things, we have to be honest with people). The phrase: 'among other things' brings a comparative cohesion between government supporters for being honest when informing people, and the government opponents for being dishonest by misinforming people.

In paragraph 9: **go na le bangwe gare ga setšhaba** (there are some in our society). This shows a comparison between some people in society opposing the government actions and some people in society supporting the government actions. Substitution is illustrated on paragraph 21: **Ditlhotlo tše di tšwelago pele** (the challenges that continue), the word 'challenges' is a substitute or a replacement for the word 'difficulties and problems' faced by the government from the opposition groups. Comparison is also shown in paragraph 12: **gore bontši ba batho ka mešogofela ba tsebišwe** (so that as many people as possible are informed). The phrase 'as many people as possible' brings a comparison between many people who should be informed about the progress, as against the few people who should be uninformed or misinformed about the progress.

## Conjunctions

These refers to words to join two phrases or sentences together. Certain conjunctions determine the clause type which will follow them. The speaker uses the conjunction on the topical sentence. The conjunction: **le ge** (despite) determine the conditional clause under which changes will occur. Also in paragraph 1: **re lebelela gore afa-eya seemo sa bophelo** (looks at whether or not life circumstance ...) The conjunction 'whether or not' is used to emphasise choice between two possibilities of life in S.A. Another conjunctions: **gona ge, ge** (and if so,) do illustrate the additional conditions for the circumstances to continue. In paragraph 14: **Re swanetše go bega gore Kabinete e tšeere sephetho sa gore e tlo swara le go tšwetša pele ...** (We must also report that the Cabinet resolved

that it would hold ...). The conjunctions 'that' ... 'that' are building the continuity in paragraph 17: ... **go bona gore ... ba begelwa** (to ensure that they are informed). In paragraph 6: **go tlo re tšeela nako e bohlokwa segolothata e le bokgole le boteng bja tlhotlo ya diphetogo** (will obviously take a significant period of time precisely because of the extend and depth of the challenge). The conjunction 'precisely because' is illustrating a clause of reason. The depth of challenge is the reason why the period is regarded significant.

### Demonstratives

They are used by the speaker to indicate the position of a person or object relative to the position of the speaker and the address. They are also used to established nominal links or sentence constructions in the text. They always appear with the noun or pronoun the modify. This appears in paragraph 1: **Bekeng yona ye** (This week), **pego ye** (this report), paragraph 3: **Diphetogo tše** (these changes), paragraph 7: **molaetša wo** (this message). All these serve the function of pointing the noun which the speaker intends to emphasise. Other examples of demonstratives like: **e hlatsela le go dumelela se** (confirms this) in paragraph 3, **go fetoša se** (to change this) in paragraph 6, and: **lebaka la se** (the reason for this) in paragraph 4 do indicate the position of the object and fulfill the speaker's aim of nominal emphasis. There are many more others used in the same way e.g Paragraphs 10 and 11: **Batho ba** (these people), **seamong se** (this situation), **kopano ye** (this meeting).

### Repetition

It refers to a situation where an action or process is carried out repeatedly or extended between two or more referents. The speaker then uses repetition to emphasise the topical phrase by elaborating on the 'difficulties' and 'solutions' to overcome those difficulties. The word 'difficulties' is repeated on paragraph 4: **leswena le le kokotetšwe le go swineletšwa** (this legacy is deeply entrenched and very pervasive), **leswena la tlala le tšhalelomorago** (legacy of poverty and underdevelopment). Another repetition to express difficulties on paragraph 9: **go na le ditšhitišo tše di dirago gore go se be bonolo go rena go tšwela pele** (these limitations make it impossible for us to move forward), and: **go na le bangwe gareng ga setšhaba bao ba ganetšago ditiro tša rena** (there are some in our society who oppose all actions we are taking). The word 'solution' is also a repetition of the topical phrase: **Afrika Borwa e tseleng ya maleba** (SA on course) and further

repeated in paragraph 1: **Afrika Borwa ya Diphetogo** (SA in transition) and: **mmušo wa Afrika Borwa o itseparetše kudu go kaonafatša maphelo a batho kamoka** (SA government remains firmly committed to a better life for all). The speaker's strategy is to remind the listeners constantly about the minor difficulties and their easy solutions. The repeated referents are becoming intensively associated with one another.

#### 4.2.1.4 Text Coherence

This contributes towards the identification of the structure of the text and its chronology. This will include factors like the non-linguistic bases of coherence, the discourse theme, elements of subordination and coordination, and the use of inferences.

#### Non-linguistic bases of coherence

This helps the reader of the speech to understand and identify the structure of the text and its chronology. Through this, the reader can follow the written speech and not to deviate from the conventions that are set for writing of this speech. The speech begins with topical phrase: **Le ga go na le mathata, Afrika Borwa e tseleng ya maleba** (Despite difficulties, S.A is on course). This is supported by a well structured text which appears in the form of paragraphs which differ in lengths. Each paragraph discusses a separate aspect, but without a written caption .e.g paragraphs 1, 2 and 5 explain the theme and aim of S.A's development and how it originated, while paragraphs 3, 4, 6 and 8 explain the wayforward and progress that could be done, despite problems created by oppositions and distractors, as in paragraphs 7, 9 and 10. The first paragraph represents the introduction that is based on the Statistics S.A while the last paragraph represents the conclusion that summarises the whole speech i.e developmental changes overpowered the problems and difficulties. The paragraphs are arranged in a chronological order and interlinked to one another. The speaker's use of phrases like: **go rialo ge** (needless to say) does confirm link between paragraphs 11 and 1. The speech starts with introductory paragraph, builds up with the body or content of the speech to reach the climax with concluding paragraph.

#### Relevance

This speech is chronologically written and the reader can identify its links with everyday activities, past experiences and reveal the diversity in the lives of people of SA. It is

relevant to real life in general in SA. It relates how the government is trying its best to bring developmental changes in SA while oppositions are threatening and opposing changes. On top of that, changes are continuing in SA, as in the topical phrases that are in contrast; **Afrika Borwa e tseleng ya maleba** (SA is on course), yet there are problems; **le ga go na le mathata** ) despite difficulties. In SA, all governmental supporters, particularly political parties, are backing the changes while opposition groups and parties are against changes by the government. The value of changes depends on the side of one's support to the government. Even this days, developmental changes do occur parallel to difficulties and challenges. This is illustrated in the last paragraph and line; **mathata le maima ao a ka re tlelago a re bea pepeneneng gore re gare re tšwela pele** (what ever the difficulties and constrains, it is clear that we are on courses).

### Elements of subordination and coordination

These are used to emphasise the theme of the speech. They include comparison and restatement.

#### Comparison

The topical phrase is composed of two sub-phrases that are compared to each other. **Le ga go na le mathata** (despite difficulties) appears as sub-phrase against: **Afrika Borwa e tseleng ya maleba** (SA is on course). These phrases are set to attract the addresses to be attentive from the beginning to see which side of the topical phrase will overpower the other towards the end of the speech. Paragraph 21: **Mathata le maima ao a ka re tlelago, a re bea pepeneneng gore re gare re tšwela pele** (whatever the difficulties and constraints, it is clear that we are on course). This illustrate continuity of comparison and concluding comparison as a way of bringing solution to the topical phrase.

#### Restatement

The topical statement is repeated to remind the reader about the theme and context of the speech and allow the speech to stick to one theme and to link different sections of the speech. The topical statement: **Afrika Borwa e tseleng ya maleba** (SA is on course) is restated in paragraph 1: **Afrika Borwa ya Diphetogo** (SA in transition) and paragraph 21: **a re bea pepeneneng gore re gare re tswela pele** (it is clear that we are on course). This

helps to expand on the type of course that is followed by SA. Another restatement of topical statement: **Le ga go na le mathata** (Despite difficulties), paragraph 9: **Le ga go na le ditšhitišo** (Despite the limitations) and paragraph 21: **Mathata le maima ao a ka re tlelago** (Whatever the difficulties and constraints). These two statements are emphasising the theme of the speech as stated in paragraphs 1, 2 and 20: **go kaonafatša maphelo a batho kamoka** (better life for all), **go tšweletša morero wa bophelo bjo bokagone go bohle** (the progress towards the realisation of the objective of a better life for all). This main theme is repeated and emphasised in one way or another.

### Uses of inferences

This is required to connect new information and the information already stored in the mind of the reader to create the sequence of the speech. The topic of the speech: **Afrika Borwa e tseleng ya maleba** (S.A is on course) which remains in the mind of the reader continues in paragraph 1: **Afrika Borwa ya diphetogo** (S.A in transition), and is further emphasised in paragraph 1: **Mmušo wa Afrika Borwa o itseparetše kudu go kaonafatša maphelo a batho kamoka** (S.A government remains firmly committed to a better life for all). The same statement is repeated in paragraph 2 by further adding that: **re swanetše go phagamiša seemo sa bophelo le go hlatloša bopehlo bja kgonthe** (the focus is on raising the standard of living and improving the quality of life. The speaker also succeeded in linking the paragraphs well while maintaining the theme of the speech in paragraph 3: **Diphetogo tše ..... di tlišitšwe ke melao le mananeo a mmušo tšeo di lebišitšwego go fediša maatla a bokoloniale le kgethologanyo**, (These changes ---- have been brought about by the government policies and programmes directed at eradicating the legacy of colonialism and apartheid). The speaker emphasises the theme as in paragraph 4: **Gabotsebotse, kgatelopele ye e tla gannyane .... le gore go tla re tšea nako e telele** (Necessarily, this progress has been gradual ... and that we still have a long way to go). The speech further brings continuity as in paragraphs 11 and 12: **... kgatelopele e šetše e dirilwe mo mafelong ohle ao go šongwago ... le go fihlela morero wa rena** (... progress has been made in all areas of work ... and towards the achievements of our goals). The speaker also concluded his speech by reminding readers of the main theme as in the last paragraph: **go re bea pepeneneng gore re gare re tšwela pele** (it is clear that we are on course). The speech has been built up to the climax.

## Rhetorical patters within coherence

The topic of the speech is in the form of the problem-solution pattern or cause-effect pattern. The topical phrase: **Le ga go na le mathata** (Despite difficulties) appears as an introductory problem and: **Afrika Borwa e tseleng ya maleba** (S.A is on course) appears as a solution to the problem. The statements in paragraphs 1 and 2: **go tšweletša morero wa go kaonafatša maphelo a batho kamoka, go phagamiša seemo sa bophelo le go hlatloša bophelo bja kgonthe** (the pursuit of the goal of a better life for all, raising the standard of living and improving the quality of life) do appear as the solutions to the difficulties experienced by people in S.A, particularly the black people. The speaker also stipulates in paragraph 4, the extend and cause of the problem as: **leswena la tlala le tšhalamorago tšeo di kokotetšwego le go swineletšwa** (the legacy of poverty and underdevelopment that is deeply entrenched and very pervasive). The effects of these are mentioned in paragraph 5 as: **go hloka naga, go hloka dithoto, thuto ya fase ya go hloka bokgoni le go ba boralokelo bja malwetši**. (landless, propertyless, low educational skills and victim to many diseases). The solution is detected in paragraph 14 as: **go hlola mešomo le go tiiša babaso go tša go iphediša** (issues of job creation and black economic empowerment). The speaker also mentions the causes of the difficulties amongst people as in paragraph 9: **ba bangwe gareng ga setšhaba, bao ba ganetšago ditiro tša rena go humana ditlabakelo tša tlaleletšo** (some in our society who oppose all actions we are taking to find additional resources). The solution to this statement is mentioned in paragraph 13: **go kopantšha mešomo ya dikgoro tša mmušo, wa bosetšhaba, wa profense le wa segae** (the intergration of the work of the various government department at national, provincial and local level). The speaker is also brining forward the solution to a better life for all as in paragraph 19: **go beakanya ditlabakelo tša thušo ya batho ntle le mmušo, go phatlalatša bohwa (lehumo), tšhomišanommogo magareng ga mmušo, kgwebo le mešomong, go hlohleletša bontši bja batho gore ba itokolle, le go tsošološa setšo sa Afrika** (mobilisation of private sector resources, redistribution of wealth, partnership between the government, business and labour masses as own liberators and the achievement of African Renaissance).

#### 4.2.1.5 The lexicon

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

The choice of lexical items included in here are sentence initial elements, verbs and nouns, which the speaker is using in his speech in order to achieve a specific communicative purpose.

##### Choice of sentence - initial elements

The choice of initial sentence elements contributes forwards the interaction between the listener and the speaker. Once a person (one) listens to or reads the initial position of the sentence, one automatically builds a mental model about what the speaker will talk about in the textual speech. This speech begins with an interesting caption with contrasting phrases within the statement to attract and hold the attention of the listener or reader: **Le ga go na le mathata, Afrika Borwa e tseleng ya maleba** (Despite difficulties, S.A is on course). The reader and the listener can easily make assumption of positive statement to be made by the speaker with the type of 'course' to be followed and also make assumption of negative statements to be made by the speaker. The phrase: **Afrika Borwa e tseleng ya maleba** (S.A is on course) appears as the main topical clause which must dominate the other phrase: **le ga go na le mathata** (despite difficulties), which appears as the dependent and subordinate topical clause, which must also influence the course of S.A progress.

The first introductory sentence in paragraph 1 shows the origin and foundation of the main topical clause, with the report entitled: **Afrika Borwa ya diphetogo** (S.A in transition). The speaker starts paragraphs 3 and 4 with the following phrases: **Diphetogo tše** (these changes) and **gabotsebotse, kgatelopele ye** (necessarily, this progress), to emphasise the main topical caption of 'S.A on course': In paragraph 5, the speaker continues with further emphasise: **ka ge kamoka re tseba** (as we all know) to assume that the audiences or readers are already aware of the changes for development: Paragraph 12 begins with: **tshephišo ke gore** (hopefully) to instil the believe and assure the readers of the positive changes that will materialise in future. In paragraph 9 he starts with the phrase: **le ge go na le ditšhitišo** (despite these limitations) to support the subordinate topical clause: **le ga go na le mathata** (despite difficulties). This is used to present the difference and

challenges to the changes, such ways of beginning the sentence contribute to the acceptable conventions of speech construction and the reader's understanding of the speech.

### Choice of verbs

Verbs always denotes process, action or state of affairs. The speaker uses verbs of state like in paragraphs 11: **Ke kgotsoefetše** (I am pleased), 14: **tšeere sephetho** (resolved) 16: **re kwane** (we agreed), 15: **katanela** (persist in the struggle), 4: **re di annyeng** (inherited), etc to express the state of affairs within the speech. The speaker also uses verbs of process like in paragraphs 2: **le kokotetšwe le go swineletšwa** (is entrenched and very pervasive) and 11: **kgatelopele e dirilwe** (progress has been made) to illustrate sequential process and actions. The speaker further uses verbs of action like in paragraphs: 2: **phagamiša** (raising), **hlatloša** (improving), 3: **fediša** (eradicating) 12: **re tliša tšwelopele** (making progress) 14: **kopakopanya mešomo** (intergrating the work) etc. to illustrate simultaneous action as is also expressed as participial or situative verbs, since the action is continuing. The speaker is again using finitives and infirmitive verbs in sentences. Fimitive verbs are related to the subjects by means of subject concords as predicative verbs, as in paragraph 3: **di tlišitšwego** (have been brought about), **di lebišitšwe** (been directed at), **tše di phethagaditšwego** (have taken place), 4: **e tla gannyane** (has been gradual), **le kokotetšwe** (it is entrenched). Infirmitive verbs do not have subject concords, but make use of the prefix: to-as in paragraphs 2: **go tšweletša** (to achieve), 4: **go diitša** (to impoverish), 6: **go fetoša** (to change), **go botša bošaedi ka maaka** (to misinform), 18; **go diragatša** (to implement) etc.

#### 4.2.1.6 Cognitive move structure

The speaker uses some structural moves to achieve his communicative purposes. He uses the topical phrase with contradictory move structures like: **mathata** (difficulties) and: **e sepela tseleng ya maleba** (is on course). The reader and listener must find out within and throughout the speech, of which issues will be victorious above the other. This evaluation by the reader will keep him to be more focussed throughout the speech. In paragraph 1 and 2, the speaker reveals the main goal or theme of S.A to be on course, i.e **go kaonafatša maphelo a batho kamoka** (a better life for all), and the principles to

achieve the goal, i.e **re swanetše go phagamiša seemo sa bophelo le go hlatloša bophelo bja kgonthe** (raising the standard of living and improving the quality of life).

The other move identified in the speech is the description of the origin and the foundation of the difficulties towards a better life. The speaker makes use of phrases like: paragraph 3: **leswena la bokoloniale le kgethologanyo** (the legacy of colonialism and apartheid), paragraph 4: **leswena la tlala le tšhalelomorago** (legacy of poverty and underdevelopment), **re di annyweng kgale, leswena le le kokoteletšwe le go swineletšwa** (we have inherited, this legacy is deeply entrenched and very pervasive). All these statements are really ensuring the extend of the problems and difficulties to be and already experienced by people in S.A to restrict progress.

The reader should take side inbetween two contrasting phrases within the topical statement. The reader must predict the outcome of the speech towards the end, and develop the imagination of how the speech should be concluded. At long last, the speaker took a dive and takes a firm stand to conclude in the last line: **Mathata le maima ao a ka re tlelago, a re bea pepeneneng gore re gare re tšwela pele** (Whatever the difficulties and constraints, it is clear that we are on course). This conclusion illustrates that the speaker is supporting and showing that the phrase of: **S.A e sepela tseleng ya maleba** (S.A is on course) has been victorious above the other phrase: **Le ge go na le mathata** (despite difficulties). This is proved and supported by the cognitive move structure: **a re bea pepeneneng** (it is clear) that S.A is in progress.

#### 4.2.1.7 The What Parameter

This involves the core meaning, the content of the text and the main theme that is within the text. The main content of this speech is to illustrate how S.A is struggling to achieve a better life for all, as in paragraph 2: **go tšweletša morero wa go kaonafatša maphelo a batho kamoka, re swanetša go phagamiša seemo sa bophelo le go hlatloša bophelo bja kgonthe go dimilione tša batho** (the pursuit of the goal of a better life for all must focus on raising the standard of living and improving the quality of life of millions of people). This is the core of the speech that is directly supporting the topical phrase: **Afrika Borwa e tseleng ya maleba** (S.A is on course). The author shows that people in S.A are in the period of rebirth, reform reconstruction and recovery.

Concerning the genre analysis, this speech appears as a narrative genre. The speaker uses a narrative form to deliver the main content of the speech. He uses repetition to emphasise the core of the speech. The phrase of: **morero wa go kaonafatšo maphelo a batho kamoka** (the goal of a better life for all) is repeated in paragraphs 1, 2 as introductory statements, and in paragraphs 19 and 20 as concluding statements. This speech has been written in line with the needs and interests of all South Africans. The speaker repeats the use of the first person in plural 'we' to allow himself to be part of the people, as in paragraphs 4, **go tla re tšea nako e telele pele re ka re re ....** (we still have a long way to go before we can say that we ...) and paragraph 5: **ka ge kamoka re tseba** (as we all know). This helps to hold the attention of all people to form part of the speech.

#### 4.2.1.8 To Whom Parameter

The speech is written in order to be delivered to all South Africans as audiences in general. There is an element of shared background knowledge between the readers or audience and the speaker in the speech. The speech is direct towards the audience who had the interest with the significance of the text. The speaker has an imagery about the audience and placed them next to him by following a specific pattern of speech as in paragraphs 4 and 5: **go molaleng gore go tla re tšea nako** (it is clear that we still have a long way); **ka ge kamoka re tseba** (as we all know).

The speaker is aware of the aims and problems of the audience in comparison with his, and the speech is trying to satisfy them. The mutual knowledge between the speaker and the audience helps the speaker to arrange his speech in this manner by emphasizing in paragraph 2: **tsweletšo ya morero wa go kanoafatša maphelo a batho kamoka .... Go phagamiša seemo sa bophelo le go hlatloša bophelo bja kgonthe go dimilione tša batho** (the pursuit of the goal of a better life for all... raising the standard of living and improving the quality of life of millions of people). These are the needs of all South Africans that must be met.

#### 4.2.1.9 The For What Purpose Parameter

This analysis is based on the extent to which the speaker's purpose of communicating something to the listener and readers can be expressed. The speaker shows the value of what he is writing, for the listeners and readers in general. This speech is of much value to

readers as the speaker has developed the motivation to be aware of the purpose and aims of readers of this speech. The speaker is influenced by problems experienced by many South African people in the past, to write this speech. In paragraph 5: **molao wo o akaretše dilo tše swanago le go thopiwa ga naga, go šušumetša metšhelo, go thibela bokgoni bja mešomo le dibaka tša kgwebo** (that policy included such things as land dispossession, the imposition of taxes, the denial of the skills and businesses opportunities).

The speaker stimulates the South Africans (readers) to continue with the struggle in support of the government to carry out reforms in South Africa. In paragraph 14: **mmušo o hlokomedišiša mošomo wa go kopaganya mešomo, le go šwalalanya dikgorwana le mafelwana ao a hlotšwego ke tšhalano morago ya mebušo ya makgowa ya bonnyane** (the government has paid a lot of attention to the task of intergrating the work of government, breaking down the departmental compartments that has been created by a succession of white minority government). The speaker also exposes the main purpose and aim of this speech and / or the government towards the readers, which is: **go tliša bophelo bjo bokagone go bohle** (to achieve a better life for all) as expressed several times in paragraphs 1, 2, 19 and 20 respectively. The speaker shows people the route for a better life, as in paragraph 19: **go hlohleletša bontši bja batho gore ba itokolle bohloking le go ba tlasetlase le tšwelopele** (the activation of the masses to act as the own liberators from poverty and underdevelopment).

#### 4.2.1.10 The Why Parameter

This parameter involves the speaker's underlying intentions and motives for writing this speech. The speaker can have many and different reasons and circumstances which forced or motivated him to write this speech but he cannot clearly or openly reveal them in the speech. The speaker informs the readers about the cause that is followed by South Africans despite the difficulties they experienced. In case of why parameter, the speaker's underlying intention is to appeal to all South African people to continue in their struggle for reforms, restructuring, reconstruction and development by working together in support of the government to overcome the problems imposed by the apartheid government and the present government oppositions.

## 4.2.2 ANALYSIS OF SPEECH 2: WOMEN'S EMANCIPATION MUST BE CENTRAL TO TRANSFORMATION / TOKOLOGO YA BASADI E SWANETŠE GO BA MATHOMOMAYO A DIPHETOGO

### 4.2.2.1 Functional sentence perspective: Informational Structure:

#### Topic structure analysis

The topical phrase of this speech which is also an introductory sentence: **Tokologo ya basadi e swanetše go ba mathomomayo a diphetogo** (Women emancipation must be central to transformation) is supported by informational statements that appear in the form of paragraphs that are interrelated and linked to this main topic. The paragraphs are in turn made up of complex and simple sentences, and phrases that are also interlinked to one another to support the topical sentence.

The topical sentence is supported by various statements such as paragraph 5: **tokologo ya rena ya setšhaba le tša boiphedišo di ka se tsoge di ipheditše ge rena re tšwela pele go swara basadi ba gabo rena go phela boka bana le didirišwa ka go ba šomiša bošaedi** (our national and social emancipation can never be complete if we continue to treat the women of our country as dependent minors and objects of one form of exploitation), and that: **bodulo bja mosadi ke ntweng ya go kalokana** (the woman's place is the battlefield of struggle). In paragraph 6: **tokologo ya basadi ba gabo rena go tšwa kgatelelong e šiišago ya mabapi le thobalano, seemo sa bophelo le mmala** (liberation of the women of our country from their oppression on grounds of sex, class and colour).

The relationship of women emancipation and transformation is emphasised in paragraph 7 as based on the constitution. **Molaotheo wa naga ya gešo o akaretša maikemišetšo a go fetoga ga rena go ba setšhaba sa go se kgetholle bong** (our country's constitution includes the objective of the transformation of ours into a non-sexist society) and paragraph 16: **tokologo ya basadi e ahlaahlwe bjalo ka karolo ya lenaneo la rena la tsošološo le tšwelopele** (emancipation of women is addressed as an intergral part of our programme for reconstruction and development). All these paragraphs and statements quoted contain information which reinforces the whole idea of women emancipation as a step towards transformation in S.A. They build up on the main topical statement.

## Topic comment analysis

The speech starts with the sentence initial expression which functions as the main topic: **tokologo ya basadi** (women's emancipation). This initial topic expression is complemented by a phrase or clause that expresses or constitutes the comment to it: **e swanetše go ba mathomomayo a diphetogo** (must be central to transformation). This shows that 'transformation' is based on, and cannot take place without 'emancipation of women'. There are other phrases that constitute the comment to the expression 'women's emancipation'. These include paragraphs 1: **go šala morago maikemišetšo a tokologo ya basadi le tekatekanyo ya bong** (to pursue the objectives of women emancipation and gender equality). This constitutes the supportive clause to the main topic and also helps to elaborate more on the topic. It produces more or less the same meaning with the topical sentence.

The issue of 'gender equality' is displayed as equivalent to women emancipation, as in paragraphs 2 and 3: **go kalokanela tekatekanyo ... ya mo Afrika Borwa yo mongwe le yo mongwe ke mathomomayo a .... Mokgatlo wa go lokolla batho** (the struggle for equality ... for each and every South African is central to ... our national liberation movement), and: **go tšweletša seo mokgatlo ... o kgafileng go tekatekanyo ka kakaretšo, gammogo le tekatekanyo ya bong** (reflecting ... movements commitment to equality in general, including gender equality). There are also phrases that comment more about the conditions that led to women's emancipation as in paragraph 15: **tokologo ya basadi e swanetše e be le tokologo go tšwa go kgatelelo le tlaišego ka merafe** (emancipation of women must include their emancipation from racist oppression and exploitation) and paragraph 11: **se e bile kgatelelokgo le tšhomišo ya bošaedi go ya ka bong, mehlobo le tekatekanyo ya batho** (this was triple oppression and exploitation on the grounds of gender, race and class). There are other phrases that constitute the comment to the expression 'transformation' as in paragraphs 9, 4 and 21: **kgwabo ye ya batho ya motlalanaga ... e thewe godimo ga batho ... e laolwe le go etwa pele ke batho** (revolutionary social processes... should be people - centred ... and people driven), and: **go sepediša le go beakanya thaka ya tshadi go ba ye maatla, ya ngatana le mafolofolo go leba diphetogong tša kgapeletšo** (to organise and mobilise our womenfolk into a powerful, united and active force for revolutionary change).

## Topic continuity

This is illustrated through phrases and sentences that are continuously mentioned in the speech. The topical phrase is altered and mentioned as in paragraph 1: **re keteka letšatši la Setšhaba la Basadi ... segopotšo sa go gwaba ga basadi ka 1956** (celebrate National Women's Day ... anniversary of women's march in 1956). This illustrates that 'emancipation' and 'transformation' were long in process and continuing. The phrase 'women emancipation' is repeated many times and placed on equal footing with gender equality as in paragraph 1: **go šala morago maikemišetšo a tokologo ya basadi le tekatekanyo ya bong** (to pursue the objectives of women's emancipation and gender equality). This is further emphasised in paragraph 6: **Ngwaga wa Basadi ... tokologo ya naga yeo re belegwego go yona le batho ba yona kamoka.... gammogo le dimilione tša basadi** (Year of the Women ... liberation of the land of our birth and all its people .... including women in their millions), paragraph 13: **dikgaruru kgahlanong le basadi** (violence against women), **go kaonafatša maphelo a basadi ... ba gateletšwego ke malwetši ka bohloki** (improving the health of women .. afflicted by diseases of poverty), paragraph 14: **go aga naga ya tekatekanyo ya bong** (building a non-sexist country), paragraph 15: **tokologo ya basadi e swanetše e be le tokologo go tšwa go kgatelelo le tlaišego ka morafe** (emancipation of women must include their emancipation from racist oppression and exploitation).

The topical word 'transformation' is also continuously used in the speech, as in paragraphs 7, 8: **maikemišetšo a go fetoga ga rena go ba setšhaba sa go se kgetholle bong** (the objective of the transformation of ours into a non-sexist society), and, **re nyaka diphetogo tša motheo tša setšhaba** (seek the fundamental transformation of society). Paragraph 17 is listing the policies that have been made to help in the transformation in S.A, that is: **Lenaneo la Afrika Borwa la mošomo go fa Basadi maatla le Tekatekano ya Bong, le Lenaneo la Ditšhaba tše Kopaneng go fediša mekgwa kamoka ya Kgethologanyo ya Basadi** (South Africa's National Policy, framework for Women's Empowerment and Gender Equality and UN Convention on the Elimination of all Forms of Discrimination Against Women).

## Theme-rheme analysis

It involves the appearance of the theme as the first-mentioned phrase in the main clause unit. This can also overlap or appear the same as the topic comment analysis. This speech starts with the theme: **Tokologo ya basadi** (women's emancipation). This appears as the main theme of the speech and also the initial phrase in the main clause unit. It is the foundation and point of departure for the entire speech. This theme is complimented by a rheme: **e swanetše go ba mathomomayo a diphetogo** (must be central to transformation). This topical sentence produces the theme-rheme relations as it shows that 'transformation' (rheme) is mainly based on 'women's emancipation' (theme).

The two phrases within the topical sentence are interrelated and interdependent. They are placed in chronological order as 'emancipation' (theme) is leading to transformation (rheme), and also that the theme is superordinate and the rheme is subordinate. Another illustration of theme-rheme that is in direct support to topical sentence in paragraph 2: **Go kalokanela tekatekano le tlhompho ya seriti sa Mo Afrika Borwa yo mongwe le yo mongwe** (the struggle for equality and respect for the dignity of each and every South African). This appears as the theme of the sentence and its rheme is: **ke mathomomayo a mešomo ya mokgatlo wa go lokolla batho** (is central to the tasks of our national liberation movement).

The topical phrase and theme: **tokologo ya basadi** (women's emancipation) is supported by rhemes as in paragraphs 6 and 20: **tokologo ya naga yeo re belegetšwego go yona le batho ba gona kamoka** (liberation of the land of our birth and all its people), and: **ke go beakanya basadi go ba ngatana e tee** (is the mobilisation of women into united action). These serve as the move away from the speaker's topical phrase and relate to the extend of the 'women's emancipation'. Also related to the other topical phrase: **mathomomayo a diphetogo** (central to transformation) as main theme, the rhemes supporting this theme do appear in paragraphs 7 and 11: **go fetoga ga rena go ba setšhaba sa go se kgetholle bong** (transformation of ours into a non-sexist society), and: **re swanetše re lebelediše phedišo ya bodiidi mo basading** (we must focus on the eradication of poverty among women). These also serve to relate the extend of the 'transformation'.

In the sentence of paragraph 8: **re ka gare ga kalokano ya kgoparara ya go akaretša bohle go tsošološa le go tšwetšapele naga ya rena** (we are involved in a complex and

all encompassing struggle for the reconstruction and development of our country). The theme of the sentence is: **re ka gare ga kalokano ya kgoparara ya go akaretše bohle** (we are involved in a complex and all encompassing struggle) and its rheme is: **go tsošološa le go tšwetša pele naga ya rena** (for the reconstruction and development of our country). Another sentence in paragraph 14; **re hlama le go diragatša melao le mananeo go hlaloša taba ya tlholego ya setšhaba sa go hloka kgethologanyo** (we formulate and implement policies and programmes to address the issue of the creation of a non-racial society). The theme of this sentence is: **re hlama le go diragatša melao le mananeo** (we formulate and implement policies and programmes), and its rheme is: **go hlaloša taba ya tlholego ya setšhaba sa go hloka kgethologanyo** (to address the issue of the creation of the non-racial society). In another sentence in paragraph 16: **Re swanetše go ikgantšha ka mošomo woo re o dirilego go tloga 1994** (we must take pride in the work we have done since 1994). The theme of the sentence is: **re swanetše go ikgantšha** (we must take pride) and the rheme is: **ka mošomo woo re o dirilego go tloga 1994** (in the work we have done since 1994).

### Given-new information

Given information refers to information to be given by the speaker to the listener and reader, and the new information is the information that will follow the given information. The topical sentence represents the information given by the speaker to the listener and reader: **Tokologo ya basadi e swanetše go ba mathomomayo a diphetogo** (Women's emancipation must be central to transformation). This given topical sentence is so presented that it can attract any listener or reader to be attentive throughout the whole speech in order to get the new information that will be presented. The topical phrases: **tokologo ya basadi** (women's emancipation) appears as the given information and the new information appears in paragraph 6: **tokologo ya naga yeo re belegwego go yona le batho ba gona kamoka** (the liberation of the land of our birth and all its people), and: **tokologo ... go tšwa kgatelelong e šiišago ya mabapi le thobalano, seemo sa bophelo le mmala** (liberation ... from their triple oppression on grounds of sex, class and colour), and paragraph 15: **e swanetše e be tokologo go tšwa go kgatelelo le tlaišego ka morafe** (must include their emancipation from racist oppression and exploitation). The other topical phrase: **Mathomomayo a diphetogo** (central to transformation) is the given information and the new information to supplement it appear on paragraphs 7, 11, 13: **go fetoga ga rena go ba setšhaba sa go se kgetholle bong** (transformation of ours into a

non-sexist society), **re swanetše re lebelediše phedišo ya bodiidi mo basading** (we must focus on the eradication of poverty among women) and: **re swanetše go tiišetša ditlhotlo tša go kaonafatša maphelo a basadi ba naga ya gešo** (we must concentrate on the challenge of improving the health of the women of our country).

Other examples of given-new information sentences include paragraph 17: **Re sa le gona fao, re na le lenaneo la rena la mošomo** (at the same time, we have our own policy framework). In this instance: **re sa le gona fao** (at the same time) reveals the known and given information, while **re na le lenaneo la rena la mošomo** (we have our own policy framework) reveals new information that will follow. Also on paragraph 20: **ntle le kgatelopele ye, ... re ka phakiša go tšwela pele** (despite all this progress) reveals the given information while: **re ka phakiša go tšwela pele** (we could move forward) reveals new information to the reader.

### Focus-presupposition relation

In the speech, there appears the information that is highlighted and information that is assumed, presupposed or foregrounded. The focused information forms the centre of attention and has the highest communicative interest. Focused information occurs at the beginning of a sentence and presupposed information serves to present the next argument.

In paragraph 20: **go pepeneneng** (it is clear) appears as focussed information and: **gore re ka phakiša go tšwela pele** (that we could move forward faster) appears as presupposed information. Again in paragraph 8: **diphetogo tša motheo tša setšhaba tše di tšweletšego mengwagakgolong yeo ya go hloka toka** (the fundamental transformation of the society that had emerged out to those countries of injustice). The phrase containing the demonstrative pronoun, **tše** (that): is presupposed by the focus of the text which is: **diphetogo tša motheo tša setšhaba** (the fundamental transformation of the society). In here: **tše** (that) refers to fundamental transformation that presupposes it. Also in paragraph 19: **go tloga go le molaleng gore mananego a ... le tše dingwe di tloga di šušumeditšwe** (it is clear that these programmes, .... and so on, have impacted positively). In this instance: **go tloga go le molaleng** (it is clear) reveals the focused information and the phrase: **gore mananego a ... le tše dingwe di tloga di**

**šušumeditšwe** (that these programmes, ... and so on have impacted positively) indicates the presupposed and foregrounded information.

#### 4.2.2.2 Text cohesion

In text cohesion, the focus will be placed on factors which contribute towards the chronological appearance of the text and bind it into a unit. These will include: reference, substitution, conjunctions, repetition, ellipsis, inclusion, collocation.

#### Reference

It appears as a set of abilities used to connect cognition to the real world activities that can be carried out in the absence of the verbal language. In this speech reference is identified in the first paragraph: **ge go le bjalo re diriše monyetla wo** (therefore we like to take this opportunity). In this instance: **wo** (this) is a reference marker which refers to National Women's Day. Again in paragraph 4: **mošomo wo o godimo ga banna le basadi gammogo** (this task falls on men and women alike). The demonstrative: **wo** (this) is referring to task of organising and mobilising women for changes.

Other references are identified in paragraph 7: **go fetoga ga rena go ba setšhaba sa go se kgetholle bong** (transformation of ours into a non-sexist society). In this instance: **ga rena** (ours) refers to the system of the whole South Africa among all people of races. In paragraph 13: **go hlatholla ditlhologelo tša bophelo go ba tša makgonthe go bohle** (to translate the objective of health for all). The numeral word: **bohle** (all) refers to South Africans, men and women in general. In paragraph 19: **mananeo a, gammogo le ao a lebantšwego go sekaseka dinyakwa** (these programmes, including those directed at addressing the needs). In here, the demonstratives: **a** (these) and **ao** (those) are reference markers which refer to transformation programmes towards women emancipation. In paragraph 11: **Ditlamorago tša se, ge re bolela lehono ... bokgole bja leuba le** (As a consequence of this, when we speak today ... on the impact of this legacy). The demonstrative: **se** (this) refers to women exploitation, and the subjectival concord: **re** (we) refers to all people in South Africa, and **leuba le** (this legacy) refers to the apartheid laws of segregating women.

## Comparative Cohesion and Substitution

The two can interact closely. Both of them are used simultaneously in the text. One linguistic element can be replaced or substituted by another without changing the meaning. In paragraph 1, the speaker uses the phrase: **nakong yona yeo** (at the same time) in the sentence: **nakong yona yeo re nyaka le go gatelela go ikgafa ga ANC** (at the same time we would like to reiterate the commitment of the ANC) in order to compare or substitute the activities of ANC with those of the women march during the National Women's Day. In paragraph 4: **re tshwaile segopotšo sa bo 72 sa ANC, ka 1984, bjaka Ngwaga wa Basadi** (we marked the 72<sup>nd</sup> anniversary of ANC, in 1984, as the year of the women). The phrase **bjaka** (as) is used by the speaker to compare ANC anniversary and the Year of Women or substitute the 72<sup>nd</sup> anniversary of ANC with the Year of Women.

In Paragraph 5: the speaker used two phrases to compare the two places where women can operate in life and also substitute one place of women with another: **ga go sa kgonega gore bodulo bja mosadi ke ka moraleng (gae)... bodulo bja mosadi ke ntweng ya go kalokana** (no longer should it be that a woman's place is in the kitchen... the woman's place is the battlefield of struggle). In paragraph 9: **bjalo ka dikgwabo tša motlalanaga kamoka ... kgwabo ya rena ye ntshwa ya motlalanaga e nyaka gore mašabašaba a batho ba rena ba tšee karolo** (like all revolutions ... our new revolution requires that the masses of our people should be involved). In this instance the speaker uses the phrase: **bjalo ka dikgwabo tša motlalanaga kamoka** (like all revolutions) to compare many revolutions that have past in South Africa with: **kgwabo ya rena ye ntshwa ya motlalanag** (our new revolution) and also to substitute all the past revolutions with the new revolution.

In paragraph 13: **ka ge re tsinketše ditlhotlo tša go fediša dikgaruru ... tše sa nyakegego mo nageng ya gešo, re swanetše go ela hloko taba ya dikgaruru kgahlanong le basadi** (as we concentrate on the challenge of ending unacceptable violence in our country, we must focus on the important issue of violence against women). Here, the speaker is substituting the violence in our country with violence against women and or comparing violence in our country with violence against women.

## Conjunctions

The speaker uses conjunctions to create relationship between sentences. They can also determine the clause type which can follow them so as to serve the communicative purpose of the writer. In paragraph 10: **tokologo ya naga ... e ka se tsoge e ipheditše ge re tšwelapele go swara basadi .. boka bana** (emancipation can never be complete if we continue to treat women ... as dependent minors). The speaker makes use of conjunction **ge** (if) to illustrate a conditional clause for the emancipation to be complete. In paragraph 14: **Ka ge re hlama le go diragatša melao ... go sa na le gape maikemišetšomagolo** (as we formulate and implement policies ... yet another central objective) the conjunction **go sa na le** (yet) to join two sentences together to achieve the speaker's communicative purpose.

In paragraph 9: **ke ka lona lebaka le gore le ge re gapeleditše gore kgwabo ye ya batho ya motlalanaga...** (It is for this reason that whereas we have insisted that the revolutionary social process ...). The speaker uses the conjunctions: **gore** (that) for continuity of communication, and **le ge** (whereas) to give a reason and condition for a revolutionary process to take place, and **gore** (that) for continuity of communication in speech. In paragraph 11: **Ditlamorago tša se, ge re bolela lehono ka ga tlhotlo ya phedišo ya leuba ...** (As a consequence of this when we speak today of the challenge of the eradication of the legacy ...). The speaker uses the conjunction: **ge** (when) to illustrate the circumstances and conditions under which the consequences will be directed.

## Demonstratives

The speaker uses demonstratives in the speech to establish sentential links and constructions. The demonstrations always appear with the noun or pronoun they modify. The speaker uses demonstrations in paragraph 9: **ke ka lona lebaka le ge re** (it is for this reason that) and: **le gore ditiragatšo tše di laolwe ... ke batho** (that these processes should be people driven). The demonstratives: **le** (this), and **tše** (these) are used to point at the noun which the speaker intends to emphasise. The 'reason' for revolutionary processes is emphasised while conditions for processes are also emphasised. In paragraph 19: **mananego a, gammogo le ao a lebantšwego go sekaseka ka dinyakwa...** (these programmes, including those directed at addressing the needs ...), **a** (these) demonstrates to us the type of programmes involved and: **ao** (those) demonstrates

the specific programmes to address the needs. In paragraph 15: **go tše kamoka, le seo re ka se boelago** (from all this, and more that we can say). The speaker uses: **tše** (this) to demonstrate the totality of emancipation of women, and: **seo** (that) to demonstrate further comments to be added on emancipation of women.

## Repetition

The speaker uses repetition to emphasise the given and the new information. The action or the process is carried out repeatedly or extended between more referents. The topical phrase: **tokologo ya basadi** (women's emancipation) is repeated in paragraph 1: **go ikgafa ga ANC ka go tšwela pele go šala morago maikemišetšo a tokologo ya basadi le tekatekanyo ya bong** (the commitment of the ANC to continue to pursue the objectives of women's emancipation and gender equality). The speaker shows that the ANC is responsible for the emancipation of women and extends it further to gender equality. Emancipation of women is further repeated as in paragraph 15: **tokologo ya basadi e swanetše e be tokologo go tšwa go kgatelelo le tlaišego ka morafe** (emancipation of women must include their emancipation from racist oppression and exploitation). The speaker explains the deeper meaning of woman emancipation, and paragraph 20: **mohlomong se bohlokwa kudu go ... tekatekanyo ya bong le tokologo ya basadi ke go beakanya basadi go ba ngatana e tee** (perhaps most important for ... gender equality and the emancipation of women is the mobilisation of women into united action). The speaker expands on the emancipation to take the form of united front.

The topical phrase: **mathomomayo a diphetogo** (must be central to transformation) is repeated as in paragraph 7: **maikemišetšo a go fetoga ga rena go ba setšhaba sa go se kgetholle bong** (objective of the transformation of ours into a non-sexist society). The speaker explains the transformation to create a non-sexist society. In paragraphs 5, 10, 15 Tambo's speech is repeatedly quoted to hold the attention of the addresses and to show the value of women emancipation: "**go kalokana ga rena go tlo ba ka tlase ga maatla, gape le tokologo ya rena ya setšhaba le tša boiphedišo di ka se tsoge di ipheditše ge ...**" ("our struggle will be less than powerful and our national and social emancipation can never be complete if ...."). In paragraphs 6 and 11: **kgatelelong e šiišago ya mabapi le thobalano, seemo sa bophelo le mmala** (triple oppression on grounds of sex, class and colour) and **kgatelelokgoro .....go ya ka bong, mehlobo le tekatekanyo ya batho** (triple oppression ..... on the grounds of gender, race and class).

The speaker repeated the oppression and illustrates its extent and the part it played around women.

### Collocation

Collocation is the association or just position of a particular word with another particular word or words. In this speech, the speaker uses expressions or phrases and words that are in association with one another to deliver and expose the new meanings. In paragraph 5: **bodulo bja mosadi ke ntweng ya go kalokana** (the woman's place is the battlefield of struggle). This is an idiomatic expression showing that the days of women doing domestic service are over and that they must be fully involved in the struggle to be emancipated. In paragraph 11: **bophelo bja kgatelelo le tirišo ya bošaedi gagolo mo basading ba bathobaso** (life of oppression and exploitation especially on black women). The speaker uses expression: **gagolo** (especially) to illustrate that women emancipation really meant "black women emancipation" as black women were the worst victims of exploitation.

In paragraph 6: **tokologo ya naga yeo re belegwego go yona** (liberation of the land of our birth). The speaker uses personification as the land represents women or people to be liberated. The expression: **kgatelelo e šiišago** (triple oppression) in paragraphs 6 and 11 illustrates an extensive oppression that seems to be done three times more than necessary over women than men. In paragraph 18: **e sego go le bea lefateng ra le tlogela** (not sideline it into a peripheral ghetto) to show that the issue of women emancipation cannot be left unattended. In paragraph 4: **kamoka ga rena bjaka bagwera ba makgonthe ba go kalokana** (all of us together as comrades in struggle). The speaker expresses the unity of men and women to fight against women emancipation.

#### 4.2.2.3 Text coherence

This contributes towards the identification of the structure of the text and its chronology. It involves factors like: non linguistic bases of coherence, the discourse theme, elements of subordination and co-ordination, and the use of inferences.

## Non-linguistic bases of coherence

The addressee and the reader of the speech can, through his known writing and reading skills, understand and identify the structure of the text and its chronology. Through this, the reader can follow the written speech and not to deviate from the conventions that are set for writing this speech. The speech begins with the topical sentence: **Tokologo ya basadi e swanetše go ba mathomomayo a diphetogo** (Women's emancipation must be central to transformation). This topical sentence is supported by a well structured text which appears in the form of paragraphs which differ in lengths. Each paragraph discusses a separate aspect, but without a written caption. The speech starts with introductory paragraph, builds up with the body or content of the speech to reach the climax with the concluding paragraph. These paragraphs are arranged in a chronological order and interlinked to one another to form a unity, and contribute to the overall meaning of the speech by building up on what the headline says.

The speaker explains some initiatives leading to women's emancipation that started with: **segopotšo sa bo 45 sa go gwaba ga basadi ka 1956** (the 45<sup>th</sup> anniversary of women's march of 1956) in paragraph 1 and the backings to that struggle in paragraph 2: **Letlakala la Tokologo** (Freedom Charter) and: **segopotšo sa bo 72 sa ANC** (the 72<sup>nd</sup> anniversary of the ANC). The speaker also explains the chains from which the women must be liberated as in paragraphs 6, 11, 13 by using expressions like: **kgatelelokgolo** (triple oppression), and **tirišo ya bošaedi gagolo mo basading ba bathobaso** (exploitation especially on black women), and: **dikgaruru kgahlanong le basadi** (violence against women). The speaker also explains the type of transformation strategies to be employed, by using expressions as in paragraphs 4, 7, 9, 12, 16: **diphetogo tša kgapeletšo** (revolutionary changes), **setšhaba sa go se kgetholle bong** (non-sexist society), **tekatekano mešomong** (employment equity) and **bjalo ka karolo ya lenaneo la tsošološo le tšwelopele** (as an intergral part of programme of reconstruction and development).

## Relevance

This speech is well written and the reader can well identify its links with everyday activities, past experiences and realise the diversity in the lives of people in South Africa. It relates how women were chained and restricted for opportunities for many years, as

expressed in paragraph 5: **bodulo bja mosadi ke ka moraleng (gae)** (a woman's place is in the kitchen). The speech also relates about the gradual transformation to empower women these days, but that still needs more changes with the help of men as in paragraph 4: **mošomo wo o godimo ga banna le basadi gammogo** (this task falls on men and women alike). The transformation liberating women this days is objected by some men as being expressed in paragraph 9: **kgwabo ya batho ya motlalanaga** (revolutionary social processes). The transformation strategies this days for women emancipation involves issues like: **tekatekano mošomong** (employment equity) in paragraph 12, **tekatekano ya bong** (gender equality) in paragraph 3, and **dikgaruru kgahlanong le basadi, gammogo le bokata le dikgaruru tša ka magaeng** (violence against women including rape and domestic violence) in paragraph 13. The speaker is encouraging everyday transformation of women emancipation to continue irrespective of resistance as in paragraph 20: **re ka phakiša go tšwela pele mabapi le leanotšhomo le** (we could move forward faster with regard to this strategic task).

### Elements of subordination and coordination

These are used to emphasise the theme of the speech. They include comparison and restatement.

### Comparison

The issue of comparison overlaps with the aspect of comparative cohesion discussed earlier. Comparison is expressed in paragraph 5: **bodulo bja mosadi ke ka moraleng (gae)... bodulo bja mosadi ke ntweng ya go kalokana** (the woman's place is in the kitchen ... the woman's place is in the battlefield of struggle). In this instance, the 'kitchen' is compared with the 'battlefront', of which the battlefront could lead to women's emancipation. The period of apartheid is compared with the period of transformation for women emancipation as in paragraph 11 as compared to paragraph 15: **kgethollo ya mmala e tlišitše kgapeletšo ya bophelo bja kgatelelo le tirišo ya bošaedi gagolo mo basading** (apartheid imposed a harsh life of oppression and exploitation especially on women) as against: **e be le tokologo go tšwa go kgatelelo le tlaišego ka morafe** (must include emancipation from racist oppression and exploitation).

## Restatement

It overlaps with the feature of repetition already discussed under task cohesion above. In this feature, consideration is given to restated words, phrases, clauses or elements in the speech and why the speaker uses them. The topical statement is repeated to remind the reader about the theme and context of the speech, and also allow the speech to stick to one theme and link different sections of the speech. The topical phrase: **tokologo ya basadi** (women's liberation) is restated in paragraph 6: **tokologo ya naga yeo re belegwego go yona le batho ba gona kamoka** (liberation of the land of our birth and all its people). This illustrates that women liberation can engulf everybody in S.A. In paragraph 15: **tokologo ya basadi e swanetše e be tokologo go tšwa go kgatelelo le tlaišego ka merafe** (emancipation of women must include their emancipation from racist oppression and exploitation). This illustrates the extend of oppression that restricted women emancipation.

The other topical phrase: **mathomomayo a diphetogo** (centre for transformation) is restated in paragraph 7: **go fetoga ga rena go ba setšhaba sa go se kgetholle mmala** (objective of transformation of ours into a non-sexist society). This illustrates that men and women should be equally treated. In paragraph 13: **re swanetše go ela hloko taba ya dikgaruru kgahlanong le basadi ... go kaonafatša maphelo a basadi ba naga ya gešo** (we must focus on the important issue of violence against women ... to improve the health of women of our country). Tambo is quoted three times in paragraph 5, 10 and 15: **tokologo e ka se tsoge e ipheditše ge re ... swana basadi ... go ba bao ba phelago fase ga bangwe le go ba didirišwa** (emancipation can never be complete if we .. treat women ... as dependent minors and objects ...). This restatement is to hold the attention of the reader and reminds him to stick to the theme and context of the speech.

## Uses of inferences

Inferences are used to connect new information and the information that is already stored in the mind of the reader to create the mechanism and the sequence of the speech. The two topical clauses: **tokologo ya basadi** (women's emancipation), and **mathomomayo a diphetogo** (central to transformation) that form the topical sentence remain in the mind of the reader. The speaker uses inferences to deliver new information to support the two topical phrases as in paragraph 1 and 3: **segopošo sa go gwaba ga basadi ka 1956**

(anniversary of women's march of 1956), **go ikgafa ga ANC go tokologo ya basadi** (commitment of ANC for women's emancipation) and **Letlakala la Tokologo** (Freedom Charter). These inferences are mentioned to illustrate the forerunners of women's emancipation.

The speaker also elaborates on the inclusions of women's emancipation as in paragraphs 6 and 11: **tokologo ... go tšwa kgatelelong e šiišago ya mabapi le thobalano, seemo sa bophelo le mmala** (liberation .. from their triple oppression on grounds of sex, class and colour). The speaker is illustrating the problematic areas from which women should be liberated. The speaker also gives the information about the strategy of achieving women emancipation as in paragraph 4: **diphetogo tša kgapeletšo ... godimo ga banna le basadi gammogo ... bjaka bagwera ba makgonthe ba go kalokana** (revolutionary change ... falls on men and women alike .... as comrades in the struggle). The speaker is emphasising a joint effort to achieve women emancipation. The speaker also brings the new information to clarify the readers about what transformation is all about as related to women's emancipation. These include paragraph 12: **tekatekano mošomong** (employment equity), paragraphs 13: **go kaonofatša maphelo a basadi ... go fediša dikgaruru kgahlanong le basadi, gammogo le bokata le dikgaruru tša magaeng** (improving the health of women ... ending of violence against women, including rape and domestic violence), paragraph 19: **tekatekanyo ya bong** (gender equality). The speaker used these information to connect the topical phrase of 'transformation' to show the sequence up to the end of the speech.

### Rhetorical patterns within coherence

The speaker uses rhetorical pattern of problem solution, cause effect and comparison - contrast in his speech to create the chronological order of the speech. The speaker identifies the rhetorical pattern of cause effect on paragraph 11: **lebaka le letelele la bokoloniale le kgethollo ya mmala di tlišitše kgapeletšo ya bophelo bja kgatelelo le tirišo ya bošaedi gagolo mo basading** (the long period of colonialism and apartheid imposed a harsh life of oppression and exploitation especially on women). The speaker uses 'colonialism' and 'apartheid' as causes, and 'oppression' and 'exploitation' as effects on women. The speaker has also used these as problems, of which the solution would be women's emancipation. This is emphasised in paragraph 15: **tokologo ya basadi e**

**swanetše e be tokologo go tšwa go kgatelelo le tlaišego ka morafe** (emancipation of women must include their emancipation from racist, oppression and exploitation).

Another rhetorical pattern of problem solution is in paragraph 16: **tokologo ya basadi e ahlaahlwa bjalo ka karolo ya lenaneo la rena la tsošološo le tšwelopele** (emancipation of women is addressed as an intergral part of our programme for reconstruction and development). In this instance, 'emancipation of women' is a problem which could be solved by the transformation programme of 'reconstruction and development'. In the same instance above, the comparison - contrast rhetorical pattern has been applied. The issue of 'emancipation' is compared with the issue of 'transformation programme', but placed on equal level as 'intergral part' of each other. In paragraph 11, the exploitation of black women is compared or contrasted with that of white women, as being the worst: **kgatelelo le tirišo ya bošeaedi gagolo mo basading ba bathobaso ... basadi ba gešo ba bathobaso e bile batšwadihlabele tša kgonthe tša kgatelelo** (oppression and exploitation especially on black women .. black women of our country became the worst victims of ... domination). The words 'especially' and 'the worst' are illustrating comparison or contrast between women. Rhetorical pattern of argument exemplification is also applied as in paragraph 18: **ge re šomana le mananeo a rena a diphetogo, re swanetše go kgonthišiša .. tokollo ya basadi** (as we worked on all our transformation programmes, we had to ensure ... emancipation of women). This brings forward the fact that 'women's emancipation' is inseparable from 'transformation programmes', and the two are incorporated within each other.

#### 4.2.2.4 The lexicon

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

The lexical choice is an area of text analysis concerned with the choice of lexical items like sentence initial elements, verbs and nouns, which the speaker uses to achieve specific communicative purpose.

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

The choice of initial sentence elements contributes towards the interaction between the addressee and the addresser. Once the reader identifies the initial position of the

sentence, he or she automatically builds a mental model about what the speaker will talk about in the textual speech. The speech begins with a challenging caption containing two phrases which are intergral part of each other: **tokologo ya basadi e swanetše go ba mathomomayo a diphetogo** (women's emancipation must be central to transformation). The two topical phrases: **tokologo ya basadi** (women emancipation) and **mathomomayo a diphetogo** (central of transformation) are attractive and can hold the attention of the reader throughout so that he or she could observe how 'emancipation' can lead to or distract 'transformation'. Both 'women emancipation' and 'transformation' were influenced, as in paragraph 1: **go gwaba ga basadi ka 1956** (women's march of 1956) and **go ikgafa ga ANC** (commitment of the ANC), paragraphs 3 and 4: **Letlakala la Tokologo** (Freedom Charter): and **1984 bjaka Ngwaga wa Basadi** (1984 as Year of the Women). These paragraphs are gradually building up, and gaining the momentum as in paragraph 16: **mošomo wo re o dirilego go tloga 1994 gore re bone gore tokologo ya basadi e ahlaahlwa bjalo ka karolo ya lenaneo la rena la tsošološo le tšwelopele** (the work we have done since 1994 to ensure that the emancipation of women is addressed as an intergral part of our programme for reconstruction and development). The speech illustrates that the two processes 'women emancipation' and 'transformation' are taking place simultaneously and the government adopted policy framework for continuity of these processes.

The speaker uses some phrases to further attract the reader to read further more as in paragraphs 4, 5, 10, 15, 21, where Oliver Tambo is quoted repeatedly in five paragraphs to put more emphasis to 'women emancipation' and 'transformation' and hold the interest of the reader. In paragraph 19: **go tloga go le molaleng** (it is clear), paragraph 20: **ntle le kgatelopele ye, go pepeneneng** (despite all this progress, it is clear) the speaker uses these figurative expressions to assume that the reader is already aware of the 'women's emancipation' and 'transformation' and also instil the believe and assure the reader of the positive 'transformation' that will continue. The speaker likes to start new paragraphs with phrases like: **re ikgantšha ka** (we are proud of) in paragraph 7, **ka ge re** (as we) in paragraphs 13, 14, to involve the reader to be part of 'emancipation' and transformation.

### Choice of verbs

Verbs always denotes process, action or state of affairs, and the speaker uses such verbs to reveal his goal or intentions. The speaker uses verbs of state: **tshwaile** (marked),

**tšweletšwa** (presented), **gapeleditše** (insisted) **tlišitše** (imposed) to express the state of affairs within the speech. He also uses verbs of action: **go tšweletša** (reflecting), **go fediša** (ending), **go kaonafatša** (improving) to illustrate simultaneous action, since the action is continuing. The speaker also uses verbs of process like **fihlelelwe** (realised) **tsweleditšego** (emerged) to illustrate sequential process and actions. The speaker also uses infinitive verbs like: **go kgetha** (to vote) **go hlopha** (to organise) **go kalokana** (to struggle) **go gatelela** (to stress) to reveal his intentions in the speech. The speaker also uses finite verbs that are related to the subjects by means of subject concords as predicative verbs, like: **tše lebanego** (been confronted), **tiišeleditšwego** (been ensured). These verbs are delivering the speaker's message to the reader.

#### 4.2.2.5 Cognitive move structure

The speaker uses certain structural moves to achieve his communicative purpose. The speaker uses the topical sentence with two phrases that can either be dependent to each other or independent from each other: **tokollo ya basadi** (women's emancipation) and **mathomomayo a diphetogo** (central to transformation). The topical sentence emerges as challenging to the reader to relate the two phrases. The speaker's initial move appears in paragraph 1 and 3 by stipulating the initiatives that influence 'women's emancipation': **go keteka letšatši la Setšhaba la Basadi** (Celebrating National Women's Day), **go ikgafa ga ANC** (commitment of ANC) and **Letlakala la Tokologo** (Freedom Charter). These laid a foundation towards the women's emancipation.

The speaker's move continued in paragraph 4 with phrases like: **go beakanya sekgobokano sa basadi** (mobilise our womenfolk), and **bagwera ba makgonthe ba go kalokana** (comrades in the struggle). These illustrate that 'women's emancipation' is a 'transformation process' in itself. The speaker demarcated the specific period to be important for emancipation and transformation as in paragraphs 4 and 16: **1984 bjaka Ngwaga wa Basadi** (1984 as the Year of the Women) and **go ikgantšha ka mošomo woo re o dirilego go tloga 1994** (take pride in the work we have done since 1994). The speaker coined the two processes as within each other as in paragraph 16: **tokologo ya basadi e ahlaahwa bjalo ka karolo ya lenaneo la tsošološo le tšwelopele** (emancipation of women is addressed as an integral part of our programme for reconstruction and development). The speaker is allowing a chance for the reader to decide whether the two are dependent or independent.

The other move structure appears when the speaker stipulates the factors that deprived the women of their emancipation and illustrates the transformation strategies to end up these factors. In paragraph 11: **bokoloniale le kgethollo ya mmala di tlišitše kgapeletšo ya bophelo bja kgatelelo le tirišo bošaedi basading** (colonialism and apartheid imposed a harsh life of oppression and exploitation on women) and in paragraph 15: **e be tokologo go tšwa go kgatelelo le tlaišego ka merafe** (include emancipation from racist oppression and exploitation).

The last move structure produced in the speech is when the speaker illustrates the type of emancipation that is expected as part of transformation as in paragraph 12: **tekatekano mošomong** (work equity), paragraph 13: **go fediša dikgaruru kgahlanong le basadi .... go kaonafatša maphelo a basadi** (ending violence against women ... improve health of women) and paragraph 14: **tekatekanyo ya bong** (non-sexist). The speaker is leaving some options for the reader to move on with other ways of emancipation of women.

#### 4.2.2.6 The What Parameter

It relates to the context of the speech, the theme that is within the text, the genre and the register in which it is produced. The content of the speech is to coin women's liberation to transformation as in paragraph 4: **go hlompha le go beakanya sekgobokano sa rena sa basadi go ba se maatla sa go kopana le mafolofolo a ngatana go tšwetša diphetogo tša kgapeletšo** (to organise and mobilise our womenfolk into a powerful united and active force for revolutionary change). This shows that the emancipation of women is the key and foundation factor for transformation in SA.

According to the content theory, the speech should be reflective of a contextual background knowledge and culture in line with the needs and interest of people. This is reflected in paragraph 5: **mo nageng ya rena e botse, bodulo bja mosadi ke ntweng ya go kalokana** (in our beleaguered country, the woman's place is the battlefield of struggle), and paragraph 16: **tokologo ya basadi e ahlaahlwa bjalo ka karolo ya lenaneo la rena la tsošološo le tšwelopele** (emancipation of women is addressed as

an integral part of our programme for reconstruction and development). This shows the practicality of women's emancipation in line with the everyday activities.

Concerning genre, the content of the text has been produced in the form of a narrative speech explaining more about the women's emancipation and the extend of transformation in S.A.

#### 4.2.2.7 To Whom Parameter

The speech is directed at the readers and audience who have the interest of transformation at heart. There is an element of shared background knowledge between the speaker and the audience or the writer and the reader as the speaker has developed an imagery about his audience. The speech is directed to all the South Africans who managed to be present at the conference when the speech was delivered and everybody in S.A, Africa and the world in general who have the interest of women's emancipation. Both the president (speaker) and the audience are aware of women's oppression and exploitation on the grounds of gender, race and class and that they must also act together to transform that to be non-sexist, non-racial and classless society. The speaker emphasised that in paragraph 9: **Kgwabo ye ya batho ya motlalanaga ... e swanetše go thewa godimo ga batho mabapi le tšeo ba di dirago, re gatelela gape le gore ditiragalo tše di laolwe le go etwa pele ke batho.** (the revolutionary social processes... should be people - centred with regard to their outcomes, we also have emphasised that these processes should be people driven.

#### 4.2.2.8 The For What Purpose Parameter

The analysis is based on the extent to which the speaker's purpose of writing attempts to communicate something to the audience and readers. The speaker shows the value of what he is speaking or writing. The speech is of value for both the speaker and his audience. The main purpose of the speech is emphasised as in paragraph 4: **e tlo ba morero wa rena wa moswananoši lenyaga go hlopha le go beakanya sek gobokano sa rena sa basadi go ba se maatla, sa go kopana le mafolofolo a ngatana go tšwetša diphetogo tša kgapeletšo** (it will be our special task this year to organise and mobilise our womenfolk into a powerful, united and active force for revolutionary change). Another intention of the speaker is to show relation of

emancipation and transformation in line with everyday activities as in paragraph 16: **tokologo ya basadi e ahlaahlwa bjalo ka karolo ya lenaneo la rena la tsošološo le tšwelopele** (emancipation of women is addressed as an intergral part of our programme for reconstruction and development).

To produce this speech, the speaker was motivated by the fact that women had been oppressed by the apartheid laws and his intension was to upgrade the standard of women in S.A. in general. In paragraph 11: **lebaka le letelele la bokoloniale le kgethollo ya mmala di tlišitše kgapeletšo ya bophelo bja kgatelelo le tirišo ya bošaedi gagolo mo basading ba bathobaso nageng ya rena** (the long period of colonialism and apartheid imposed a harsh life of oppression and exploitation especially on the black women in our country). In the last paragraph he brings the solution to that problem: **go šomana le mošomo wo wa kgapeletšo wa go tsošološa naga ya gabo rena go ba ya paale ya go hloka kgethologanyo ya merafo ya go se kgethologanye bong gape ya kgatelopele** (to tackle the revolutionary task of the reconstruction of our country into a truly non-racial, non-sexist and prosperous country). This comes as a far reaching change that can be struggled for.

#### 4.2.2.9 The Why Parameter

This relates to the underlying intensions and motives of the speaker to deliver such speech, but such intentions could not be clearly or openly revealed in the speech. The speaker leaves the room for the audience and readers to give personal judgements for the speaker's intension for such speech. The structure of the speech can offer a chance for the audience and readers to be aware of the speaker's aims and anything that motivated him. The two topical phrases: **tokologo ya basadi** (women's emancipation) and **mathomomayo a diphetogo** (central to transformation) are forming the core underlying intensions which will motivate the audience and readers to see how the two topical phrases can interact throughout the speech.

Once more, the liberation of women becomes 'all-embracing' as in paragraph 6: **tokologo ya naga yeo re belegwego go yona le batho ba gona kamoka** (the liberation of the land of our birth and all its people). The transformation is also inclusive as in last paragraph: **go tsošološa naga ya gabo rena goba ya paale ya go hloka kgethologanyo ya merafe ya go se kgethologanye bong gape ya kgatelopele** (reconstruction of our country into a truly non-racial, non-sexist and prosperous country).

### 4.2.3 ANALYSIS OF SPEECH NO. 3

#### **MAŠABA LEFASENG KAMOKA GA RE KOPANENG GO KATANELA TEKATEKANO, TOKA LE BOTHO (PEOPLES OF THE WORLD UNITE FOR EQUALITY, JUSTICE AND DIGNITY)**

#### 4.2.3.1 Functional Sentence Perspective: Informational Structure:

##### Topic Structure Analysis

The main topic of the speech which is also an introductory sentence of the speech is: **Mašaba lefaseng kamoka ga re kopaneng go katanela tekatekano, toka le botho** (peoples of the world unite for equality, justice and dignity). It has no physical subtopics, but it has a progression of supporting information that appears in the form of paragraphs in chronological and sequencing pattern, but linked to the main topic as such. The paragraphs are in turn made up of complex and simple sentences and phrases that are so interlinked to one another that they form the core of the speech in support of the main topic.

The first three paragraphs are acting as the introduction based on the resolution of the United Nations General Assembly in 1997, as in paragraph 2: **Lekgotlaphethiši le kwanetše se go ba hlogotaba gona Kgothakgotheng "Kopanong go Thibela Semorafe: Tekatekano, Toka le Botho"** (the General Assembly adopted the following as the theme of the Conference: "United to Combat Racism: Equality, Justice, Dignity"). This statement is directly in support of the main topic and also serve as the original statement where the main topic was formulated. Another statement in paragraph 3 that is similarly in support of the main topic: **go hlola kopano ya go thibela semorafe, go tšweletša lefase la tekatekano, toka le seriti sa batho kamoka** (to unite to combat racism, for a world of equality, justice and dignity for all).

The speaker is also emphasising the issue of racism and colonial apartheid as historial roots that influenced him to produce such a topic for his speech. Such were the actions of the minority of Whites over the majority of Blacks in S.A. that resulted in violence, poverty and exploitation. These are serving as the main body and core of the speech, as in paragraph 16: **semorafe sa go thopa naga le mokgwa wa kgethologanyo ya mmala mo nageng ya gešo di tlišitše go bea bontši bja Ma-Afrika ka tlase ga taolo ya go ya**

**go ile ka mešo-e-go-fela** (racist colonial and apartheid system in our country sought the total and permanent subjugation of the African majority). This contains the information which reinforces the whole idea that need unity of the South Africans. The last two paragraphs serve as the conclusion of the speech which summarise the whole speech: .... **mo tšwelopeleng ya go fetoša Afrika le lefase kamoka ... go kopany ntho ya lefase kgahlanong le semorafe go fihlelela tekatekanyo, toka le botho ...** (... progressive transformation of Africa and the rest of the world ... to unite the peoples of the world against racism, for equality, justice and dignity). This statement is directly related to the introductory and main topical statement.

### Topical - Comment Analysis

The speech starts with the sentence initial expression which functions as the main topical phrase: **mašaba lefaseng kamoka ga re kopaneng** (peoples of the world unite). This topical phrase is complemented in paragraph 2 and 24, **kopanang...** (united ...) as the theme of the United Nations. This constitutes the comment to the topic and elaborate more on the message from the topic. It also produces more or less the same meaning with the main topic. The main clause in topical sentence: 'Peoples of the world unite' is supplemented by subordinate clause of reason and intension: **go katanela tekatekano, toka le botho** (for equality, justice and dignity). This acts as the comment to the main clause in the topical sentence. This phrase produces the reason why all people should unite and also the intention of the unity of all the people.

In a number of sentences, racism was practiced by Whites over Blacks in South Africa. In paragraphs 7 and 8: **Batho ba setšo sa Ma-India le Ma-china ... ba tlile la mathomo nageng ye bjaka bašomi bao ba gapeletšwago go se tlogele mošomo** (People of India and Chinese descent ... first came to this country as indentured workers). The topic of this sentence is: **batho ba setšo sa Ma-India le Ma-China** (people of Indian and Chinese descent), and its comment is: **ba tlile bjaka bašomi bao ba gapeletšwago go se tlogele mošomo** (came as indentured workers). In paragraph 5: **Barwana le Bakgothu ... ba be ba hlalošwa go ba ba ditšhila, ba metlapa gape ba maaka** (the Khoi and the San people ... were described as people who are dirty, who are lazy and who lie). The topic of this sentence is: **Barwana le Bakhothu** (the Khoi and the San people) and its comment is: **ba be ba hlalošwa go ba ba ditšhila, ba metlapa gape ba maaka** (were described as people who are dirty, who are lazy and who lie). In paragraph 16: **Mo-Afrika e mongwe le**

**e mongwe a lahlegelwe ke bomotho bja gagwe, go fihla ge ba bile ba thewa maina ke Makgowa** (to depersonalise every African, to the point of imposing names on individuals). The topic of the sentence is: **Mo-Afrika e mongwe le e mongwe a lahlegelwe ke bomotho bja gagwe** (to depersonalise every African) and the comment is: **go fihla ge ba bile ba thewa maina ke makgowa** (to the point of imposing names on individuals).

### Topical continuity

This is illustrated through the phrases that receive continuous mentioning in the speech. The topical phrase: **mašaba lefaseng kamoka ga re kopaneng** (Peoples of the world unite) is continuously mentioned in the speech, as in paragraphs 2 and 3: **Kopanang go Thibela Semorafe** (United to Combat Racism), and the last paragraph: **go kopanya ntho ya lefase kgahlanong le semorafe** (to unite the people of the world against racism). This is direct continuity which brings more emphasis on the topical phrase and hold the attention of the audience continuously. In paragraph 22: **go kalokana ga batho ka bophara lefaseng kgahlanong le semorafe** (global struggle against racism). Another topical phrase: **go katanela tekatekano, toka le botho** (for equality, justice and dignity) is also continuously mentioned in the speech, as in paragraphs 2, 3 and 25: **go tšweletša lefase la tekatekano, toka le seriti sa batho kamoka** (for a world of equality, justice and dignity for all). This is also bringing more emphasis on the topical phrase.

The speaker uses words and phrases continuously which express more or less the same meaning with the word 'racism' throughout the speech as in paragraph 1: **kgethologanyo ya semorafe, go inyatša le go ikgodiša le go tše amanago le go se kgotlelelane** (racial discrimination, xenophobia and related intolerance), paragraph 10: **mokgwa wa kgethologanyo ya mmala** (the system of apartheid), paragraph 16: **Mo-Afrika a lahlegelwe ke bomotho** (depersonalise Africans), and paragraph 20: **kgethologanyo kgahlanong le badudi ba kgale ba naga, bokgoba, go thopa naga le kgatelelo ya makgowa a go se be a mantšhi** (genocide against native population, slavery, colonialism and white minority domination).

## Theme-rheme analysis

It involves the appearance of the theme as the first-mentioned, phrase in the main clause unit, and followed by the subordinate clause as the rheme. The speech begins with the topical sentence: **mašaba lefaseng kamoka ga re kopaneng go katanela tekatekano, toka le botho** (peoples of the world unite for equality, justice and dignity). In this topical sentence, the theme is: **mašaba lefaseng kamoka ga re kopaneng** (the peoples of the world unite). This appears as the first mentioned phrase in the main clause unit and further represents the point of departure for the whole speech. The rheme in this topical sentence is: **go katanela tekatekano, toka le botho** (for equality, justice and dignity). The topical sentence shows theme-rheme relations by illustrating the value of unity (theme) and the intention of unity (rheme).

The topical sentence can be divided into two main thematic clauses, each with its own rhemes appearing in the text as in paragraphs 2, 3 and 24: **kopanong go thibela semorafe** (unite to combat racism). The theme of the phrase is: **kopanang** (united) and rheme is: **go thibela semorafe** (to combat racism). Also in paragraph 17: **re gare re kalokana le go fenya leswena la semorafe le go thopa naga le kgethologanyo ya mmala** (we engage in struggle to overcome the racist legacy of colonialism and apartheid). The theme of the sentence is: **re gare re kalokana** (we engage in struggle) and the rheme is: **le go fenya leswena la semorafe le go thopa naga le kgethologanyo ya mmala** (to overcome the racist legacy of colonialism and apartheid). The other topical phrase: 'for equality, justice and dignity' does appear as the theme, and its rheme appears in paragraph 17: **e tloga e thekgwa ke setšo, go itemoga le boikgantšho bja batho ba Afrika tšeo semorafe se lekago go di khupetša** (the reaffirmation of the culture, identity and pride of the African people which racism sought to obliterate).

In paragraph 16: **Mo-Afrika e mongwe le e mongwe a lahlegelwe ke bomotho bja gagwe go fihla ge ba bile ba thewa maina ke makgowa** (to depersonalise every African, to the point of imposing names on individuals). The theme is: **m Afrika e mongwe le e mongwe a lahlegelwe ke bomotho bja gagwe** (to depersonalise every Africa), and its rheme is: **go fihla ge ba bile ba thewa maina ke makgowa** (to the point of imposing names on individuals).

## Given-New Information

Given information is the information already known by the listeners or readers in the speech, while new information is the unused information not known by the listeners or readers. In this speech, the topical sentence represents the information given by the speaker to the listeners: **Mašaba lefaseng kamoka ga re kopaneng go katanela tekatekano, toka le botho** (Peoples of the world unite for equality, justice and dignity). This given topical sentence is presented in an attractive way for the listeners to be eager and get challenged to have more new information by listening to the speech content at large. This is helping to justify the already given information known by the listeners. The new information in the mind of the listener will back up the given information.

The topical sentence is composed of two phrases: **Mašaba lefaseng kamoka ga re kopaneng** (Peoples of the world unite), which appears as an appeal or a request by the speaker to everybody in the world. The other given phrase is: **go katanela tekatekano, toka le botho** (for equality, justice and dignity). This appears as an intention and a result for people to unite. The topical sentence is repeated in paragraph 2, 3 and 24 in the form of an imperative mood: **Kopanang go Thibela Semorafe: Tekatekano, Toka le Botho** (United to Combat Racism: Equality, Justice and Dignity). This is reminding the listeners and readers of the information they already know i.e. 'racism' in South Africa, that incorporates: inequality, injustice and indignity. This second topical phrase has been ironically expressed, with the new information based on the already known information. The phrase: 'Racism: inequality, injustice and indignity' is known information while the phrase: 'equality, justice and dignity' appears as new information.

In paragraph 4: **re tseba gabotse gore semorafe ke eng. Re tseba tshenyo le tšhatšharakano yeo e hlotšwego ke yona** (we know what racism means. We know the criminal damage it caused), appears as already known information. In paragraph 5, 7, 10: **Ditiragalo tša kgale di re laetša ditiragalo tše šoro** (Our history tells us of the tragic story) appears as given information, and: **tšeo di šašarakantšego Barwana le Bakgothu** (the virtual annihilation of the Khoi and San people) appears as new information, while: **mabapi le dintwa tša go re bea tlase ga taolo e le go hlalefetša le go tšeela Ma-Afrika naga ya bona le tokollo ya bona** (of the wars of subjugation waged, to rob the African people of their land and their freedom) also appears as new information.

## Focus-presupposition Relations

Within this speech, listeners get information which is highlighted and information which is assumed, foregrounded or presupposed. The focused information always occurs at the beginning of a sentence and the presupposed information serves for foreground the next argument or presuppose the focus of the argument. The focused information forms the centre of attention or has the highest communication interest in the sentence.

In paragraph 5, 7, 10: **Ditiragalo tša kgale di a re laetša** (Our history tells us) appears as focused. The speaker uses the same focus information to foreground different arguments. Presupposed arguments are: Paragraph 5: **ditiragalo tše šoro tše di šašarakantšego Barwana le Bakhothu** (tragic story of the virtual annihilation of the Khoi and San people), paragraph 10: **mabapi le dintwa tša go re bea tlase ga taolo ... e le go hlalefetša le go tšeela Ma-Afrika naga ya bona le tokollo ya bona** (of the wars of subjugation ... to rob the African people of their land and their freedom). In paragraph 22 the focused information is: **go kalokana ga batho ka bophara lefaseng kgahlanong le semorafe** (the global struggle against racism while the presupposed information is: **go ka se kgoramollwe go tšwa mo go kataneng ga batho ka bophara e le go fediša bodiidi le go se hlabologe gohlegohle** (cannot be detached from the global struggle to end poverty and underdevelopment everywhere). Here the speaker has used focus-presupposition to illustrate dependence of events over others.

In the topical sentence, together with repeated statements in paragraphs 2, 3 and 24 the focused information is: **Kopanang go thibela semorafe** (United to combat racism), while the presupposed information is: **go tšweletša lefase la tekatekano, toka le seriti sa batho kamoka** (for a world of equality, justice and dignity for all). The listeners do imagine what they will achieve if they can be united.

### 4.2.3.2 Text cohesion

This involves the factors which contribute towards the chronological appearance of the speech and to bind the text into a unit. They include: reference, substitution, conjunction, repetition, ellipses, inclusion, collocation.

## Reference

This refers to the relationship that exists between a word or phrase and the entire object or sentence to which that word or phrase refers. It is the set of abilities functioning to connect cognition to the real world or activity that can be carried out in the absence of verbal language. In paragraphs 2, 3 and 24: **Kopanong go thibela Semorafe** (United to combat Racism). In this phrase: 'Racism' ironically refers to: equality, justice and dignity but literally, refers to: inequality, injustice and indignity. In topical sentence: **Mašaba lefaseng kamoka ga re kopaneng** (Peoples of the world unite), the word 'peoples' refers to all people in Africa and the world at large irrespective of their differences in culture, customs, tradition, race, beliefs and languages. In paragraphs 5, 7, 10: **Ditiragalo tša kgale di re botša** (Our history tells us). The word: 'history' refers to all the tragic activities evidenced to have been carried out by whites to oppress non-whites in general in S.A.

In paragraph 5: **Makgowa a, a e tšeere gore e tloga e le tokelo ya bona go bolaya Bathobaso ba** (The settlers considered it within their rights to kill these Africans). The word 'settlers' is sarcastically referring to foreigners or whites who came to settle in S.A but become aggressive towards indigenous people. In paragraph 13: **Bahlodi le bahlohleletši ba dikgaruru kgahlanong le bontšhi bja batho** (the perpetrators of violence against the majority). This refers to the minority of whites who created problems against the majority of Blacks. In paragraph 19: **Ba bangwe batho le bona ba ka no ipelaetša .. se re gopotša dikokwana tša ditiragolo tša rena tša kgale** (others may similarly protest ... we have recalled elements of our history). The word 'others' refers to the whites who feel that the speech only emphasise bad actions by whites and ignores their good actions.

## Substitution and Comparative Cohesion

Some linguistic elements can be replaced or substituted by another without changing the meaning, while two statements can be compared in opposition to one another but coined together. Substitution and comparative cohesion interact closely. In paragraph 11: **go tšwa ditiragalong tša gabo rena le boitemogelo bja maleba bja rena** (from our history and our direct experience). The two words: 'history' and 'experience' can substitute each other but produce the same meaning. In paragraph 12: **go tiišetša mokgwa wo wa go tšweletšwa ka maatla a sešole, maatla a tlamegile go šomišwa ... go hwetša**

**tekatekano ...** (to maintain this system put in place by force of arms, force had to be used .. to gain equality ...). There is comparison between 'force of arms by whites' and 'force or mass struggle by Blacks' while the force of arms by whites has been substituted these days by force or mass struggle by Blacks. In paragraph 13: **Makgowa, e lego bahlodi le bahlohleletši ba dikgaruru kgahlanong le bontšhi bja batho ... tšeo gareng ga tše dingwe, di hloago dikgaruru tša selapa magareng ga metse ya makgowa** (White society, the perpetrator of violence against the majority ... expressing itself, among other things, in domestic violence within white family). There is comparison between 'violence' caused by whites among Blacks and 'violence' created among whites, while 'violence' among Blacks is also substituted by violence among whites.

In paragraph 4: **polelokgoalo ya semorafe nageng ya gešo- kgethologanyo ya mmala morago ga Ntwa ya Bobedi ya Lefase** (the post-Second World War expression of racism in our country, apartheid). The expression 'racism' has been substituted by the expression of 'apartheid' in S.A after World War II. In paragraphs 18 and 19: **Batho ba bangwe mo nageng ya rena ba ile ba ipelaetša** (Some in our country have protested), and: **Ba bangwe batho le bona ba ka no ipelaetša** (others may similarly protest). The words: 'some' and 'others' illustrate comparison between people who can protest as against people who cannot protest. In paragraph 22: **go kalokana ga batho ka bophara lefaseng kgahlanong le semorafe go ka se kgoramollwe go tšwa mo go kataneng ga batho ka bophara e le go fediša bodiidi le go se hlabologe** (the global struggle against racism cannot be detached from the global struggle to end poverty and underdevelopment). The global struggle against racism can be substituted and / or cohesively compared with global struggle to end poverty and underdevelopment.

## Conjunctions

They refer to words used to join phrases or sentences together. They create relationship between sentences to serve the communicative purpose of the speaker. In paragraph 6: **eke ga se batho ebile ba swanelwa ke go ba makgoba** (as less than human and therefore available to be subjugated as slaves). The conjunction 'and therefore' illustrates continuity in the sentence. In paragraph 10: **di bile di a re bolelela, mabapi le dintwa tša go re bea tlase ga taolo** (also speaks to us, of course, of the wars of subjugation). The conjunction 'of course' also illustrates continuity in the sentence. In paragraph 16: **Ka lebaka la gore semorafe sa go thopa naga le .. di tlišitše go bea bontšhi bja Ma-**

**Afrika ka tlase ga taolo** (Because the racist colonial and ... sought the total and permanent subjugation of the African majority). The conjunction 'because' determine the clause of reason why the African people were depersonalised. In paragraph 14: **Ditaba ka botlalo di sa tlo dirwa mabapi le gore ke batho ba ba kae ba hwilego** (A full account has still to be made of how many people died). The conjunction 'of' illustrates the clause of possibility about the number of people who died. In paragraph 11: **e le go humiša le go tšweletša seemo se se phagamego sa bophelo** (for the enrichment of and the provision of a high standard of living). The conjunction 'and' joins the two sentences together to achieve the speaker's communicative purpose.

### Demonstratives

They are used by the speaker to establish sentential links and also indicate the position of objects relative to the position of the speaker and the addressee. They always appear with the noun or pronoun they modify. In paragraph 5: **Makgowa a e tšeere gore e tloga e le tokelo ya bona go bolaya Bathobaso ba** (These settlers considered it within their rights to kill these Africans). The demonstrative 'these' in: **Makgowa a** (these settlers), **Bathobaso ba** (these Africans) puts more emphasis on the significance of both settlers and Africans as people, but also illustrates how some were overrated and others underrated by the situation in S.A. In paragraph 11: **gore tše di be di šupa eng**, (what all this has meant). Demonstrative: **tše** (this) acts as a pronoun which represents a noun in a phrase. In paragraph 8: **se e be e le mošomo wo o bego o tšewa go ba ka tlase ...** (this was work that was considered below ...). The demonstrative: **se** (this) represents the activity that was considered to some extent as 'work'. In paragraph 12 and 21: **mokgwa wo** (this system), and: **ditiro tše** (these actions), these demonstratives serve the function of pointing the noun which the speaker intends to emphasise and indicate the position of the object.

### Repetition

It refers to a situation where an action or process is carried out repeatedly or extended between two or more referents. The topical sentence is directly repeated several times in paragraphs 2, 3, 24 and 25: **Kopanang go thibela semorafe: tekatekano, toka le botho** (United to combat: equality, justice and dignity). The speaker is continuously repeating the

topical sentence to hold attention of the addressees throughout the whole speech and to put more emphasis on the significance of the topical sentence in the speech.

The topical phrase: **mašaba lefaseng kamoka ga re kopaneng** (peoples of the world unite) is repeated in paragraph 3: **Diketekete tša batho go tšwa khutlong tšohle tša lefase di tlo ba di tliile Thekwini** (Thousands of people from across the world will convene, in Durban). The author emphasises the worldwide unity that is necessary, especially for the situation in S.A. The speaker also repeats the term 'racism' in one way or another, as in paragraph 4: **semorafe nageng ya gešo, kgethologanyo ya mmala ... e tsebega ... e le bosenyi bjoo bo nyakago kotlo bja go ba kgahlanong le ditokelo tša botho** (racism in our country, apartheid is characterised ... as a punishable crime against humanity), and paragraph 16: **Semorafe sa go thopa naga le mokgwa wa kgethologano ya mmala ... di tlišitše go bea bontšhi bja Ma-Afrika ka tlase ga taolo ya go ya go ile ka mešo-e-go-fela** (the racist colonial and apartheid system ... sought the total and permanent subjugation of the African majority). This is emphasizing how racism disadvantaged many people in S.A.

### Collocation

It refers to the association or juxtaposition of a particular word with another particular word or words. The speaker is using words and expressions that are in association with one another. In the topical sentence the speaker intensionally and idiomatically omitted the phrase: 'to combat racism'. The topical statement should read thus: **mašaba lefaseng kamoka ga re kopaneng go thibela semorafe e le go katanela tekatekano, toka le botho** (Peoples of the world unite to combat racism for equality, justice and dignity). This is evidenced as the statement is repeated in paragraphs 2, 3, 24, 25 respectively. The statements in this paragraphs are ironically expressed: **Kopanang go thibela semorafe: tekatekano, toka le botho** (United to combat racism: equality, justice and dignity). The opposite is the case, as racism refers inequality, injustice and indignity).

The speaker uses the phrases: racism, apartheid and colonial system in association with one another in South African contexts as in paragraph 10: **mokgwa wa kgethologanyo ya mmala bjalo ka mokgwa wa semolao wa Mmušo wa go thewa godimo ga semorafe seo e bilego motheokgolo wa go hloma go thopiwa ga naga ya gešo** (the system of apartheid as an official state system based on racism that has been

fundamental to the establishment of the colonial system in our country). The speaker refers to whites as: **makgowa** (settlers) in paragraph 5. This is sarcastically expressed to refer to 'foreign people' who settled temporarily in S.A, but acted aggressively towards Blacks to declare themselves permanent in S.A. Another idiomatic expression of sarcasm in paragraph 13: **Makgowa, e lego bahlodi le bahlohletši ba dikgaruru kgahlanong le bontšhi bja batho .. ba angwa kudu ke dikgaruru tše .. magareng ga metse ya bona** (White society, the perpetrator of violence against majority, became affected by this ... within their families). Whites caused violence among Blacks, yet violence is dominant within whites groups. The speaker also created a sense of humour in the speech by using Xhosa phrase, (abelungu ngo-damn! basibiza o-Jim). This means that whites imposed their names on Blacks like Jim, Piet, etc).

#### 4.2.3.3 Text Coherence

This contributes towards the identification of the structure of the text and its chronology. It involves factors like non-linguistic bases of coherence, relevance, elements of subordination and coordination and the use of inferences.

#### Non-linguistic bases of coherence

The reader of the speech can understand and identify the standard of the text and its chronology. This can help the reader to follow the written speech without deviating from the directives that are set for writing of the speech. The speech begins with the topical sentence: **Mašaba lefaseng kamoka ga re kopaneng go katanela tekatekano, toka le botho** (Peoples of the world unite for equality, justice and dignity). This topical sentence is supported by a well structured text which appears in the form of paragraphs which differ in lengths. Each paragraph discusses a separate aspect, but without a written caption. The speech starts with the introductory paragraphs, builds up with the body or content of the speech to reach the climax with concluding paragraphs. Paragraphs 1, 2, 3 explain the meetings that were held in preparation for unity in S.A, Africa and the world. Paragraphs 4 - 22 explain the history of racism and apartheid in S.A and the hardships that were created by such colonial system amongst people in S.A, Africa and the world. The last three paragraphs explain the significance of transformation in S.A, Africa and the world as better way for unity. This is summarised in paragraph 17: **ka ge re le gare re kalokana le go fenywa leswena la semorafe le go thopa naga, le kgethologanyo ya mmala ...** (as we

engage in struggle to overcome the racist legacy of colonialism and apartheid ...). This shows that the struggle for unity is the way to end up racism. These paragraphs are arranged in a chronological order and interlinked to one another. The speaker's use of phrases like: **ka ge re boletše** (as we have said), does confirm link between paragraphs in the speech.

## Relevance

The speech is so written that the reader can realise its links with everyday activities, past experiences and how people are living today in S.A, Africa and the world in general. The speech is relevant to real life in S.A. It is based on the history and the experience that was observed in the past. It shows that colonial system that was applied in S.A and Africa that resulted in racial discrimination and apartheid in S.A. The speaker is appealing to all people in the world to struggle together for equality, justice and dignity, as S.A. is divided into superior whites and inferior Blacks while the world is divided into the rich and developed north, and the poor and undeveloped South. In S.A, racism has impoverished, exploited, depersonalised and violated the Black majority. The speaker is appealing for people to struggle against racism in a violent way like the 1976 Soweto uprisings and / or through peaceful means like the 1994 democratic victory. He emphasises the struggle in paragraph 17 as: **go kalokana e tloga e le sešupo sa go tiišetša setšo, go itseba le boikgantšho bja Ma-Afrika** (the struggle must be the reaffirmation of the culture, identity and pride of the African people).

## Elements of subordination and coordination.

They are used to put emphasis on the theme of the speech. They include comparison and restatement.

## Comparison

The issue of comparison overlaps with the aspect of comparative cohesion that is already discussed under the section of text cohesion. Comparison is observed in paragraph 2 and 24: **Kopanang go Thibela Semorafe: Tekatekano, Toka, Botho** (United to Combat Racism: Equality, Justice, Dignity). In this instance, racism is compared with equality, justice and dignity as the opposite of one another, yet unity can be the means to combat

racism and creates equality, justice and dignity. Another comparison in paragraph 10: **tšweletšo ya mokgwa wa kgethologanyo ya mmala ... wa go thewa godimo ga semorafe seo e bilego motheokgolo wa go hloma go thopiwa ga naga ya gešo go tloga mathomong** (imposition of the system of apartheid .... based on the racism that has been fundamental to the establishment of the colonial system in our country from its inception). In this instance, colonial system is compared with racism and apartheid system. Colonial system appears as the initial and foundation that led to racism which also led to apartheid. In paragraph 20: **seripa sa Leboa se humile le dinala mola sa Borwa se topa tša fase** (the North is relatively rich and the South, poor). The two poles are compared as being in contrast to each other.

### Restatement

It overlaps with the feature of repetition already discussed under text cohesion. The topical statement is restated to remind the reader about the theme and context of the speech and for the speech to stick to the theme and link different sections of the speech. The topical sentence is directly restated in paragraphs 2, 3, 4 and 25: **Kopaneng go thibela semorafe, go tšweletša lefase la tekatekano, toka le seriti sa batho kamoka** (unite to combat racism, for a world of equality, justice and dignity for all). Another restatement in paragraph 22: **go kalokana ga batho ka bophara lefaseng kgahlanong le semorafe go ka se kgoramollwe go tšwa mo go kataneng ga batho ka bophara e le go fediša bodiidi le go se hlabologe gohlegohle** (the global struggle against racism cannot be detached from the global struggle to end poverty and underdevelopment everywhere). Another restatement in paragraphs 5, 7, 10 and 11: **go tšwa ditiragalong tša gabo rena le boitemogelo bja maleba bja rena** (from our history and our direct experience). The terms: 'history' and 'experience' are restated to emphasise them. Another restatement for emphasises in paragraphs 17, 22: **go kalokana ga batho ka bophara kgahlanong le semorafe** (global struggle against racism). The expression 'struggle' is placed in line with the phrase: 'united to combat racism'.

### Use of inferences

Inferencing creates mechanism in the speech as it connects new information and the information already stored in the mind of the reader or the listener. The topical phrase: **Kopanang go katanela, tekatekano, toka le botho** (unite for equality, justice and

dignity), which remains in the mind of the reader is elaborated in the speech. The topical phrase is elaborated in paragraphs 1 and 2: **Kgothekgothe ye bohlokwa ya lefase ... e le kgahlanong le semorafe, kgethologanyo ya merafe, go inyatša le go ikgodiša le go tše amanago le go se kgotlelelane ga batho** (World Conference against Racism, Racial Discrimination, Xenophobia and Related Intolerances). The issue of combating racism is also elaborated in paragraph 4: **Semorafe nageng ya gešo-kgethologanyo ya mmala .... e tsebega ka molao wa boditšhabatšhaba e le bosenyi bjoo bo nyakago kotlo bja go ba kgahlanong le ditokelo tša botho** (expression of racism in our country, apartheid, is characterised in international law as punishable crime against humanity). Racism is internationally opposed and should therefore be combated in S.A and Africa.

The outcomes of racism are elaborated from history as in paragraph 5: **ditiragalo tše šoro tše di šašarakantšego Barwana le Bakgothu go tloga mola makgowa a fihlago** (the tragic story of the virtual annihilation of the Khoi and the San people almost as soon as the earliest European settlers arrived). In paragraph 7 and 8: **mokgwa woo o bilego o tšea bona batho ba (Ma-India le Ma-China) bjalo ka didirišwa tše di swanetšego go hlalefetšwa** (which viewed these fellow human beings (Indian and Chinese descent) merely as objects for exploitation). In paragraphs 15 and 16: **semorafe sa makgowa ao e sego a mantši se ba (Bathobaso) bea go ba dika-batho ... le gore Mo-Afrika e mongwe le e mongwe a lahlegelwe ke bomotho bja gagwe** (racist white minority considered them (Blacks) to be sub-human ... and sought to depersonalise every African). Such outcomes need to be combated as they led to inequality, injustice and indignity in S.A.

### Rhetorical patterns within coherence

The rhetorical patterns appearing in the speech include: cause-effect, problem-solution, comparison-contrast and argument exemplification. In paragraph 3: **go hlola kopano ya go thibela semorafe go tšweletša lefase la tekatekano, toka le seriti sa batho kamoka** (resolve to unite and to combat racism, for a world of equality, justice and dignity for all). In this instance, there is problem-solution and cause-effect where **semorafe** (racism) appears as a problem and: **go hlola kopano** (resolve to unite) appears as solution and also a cause of: **go tšweletša lefase la tekatekano, toka le seriti** (for a world of equality, justice and dignity) which is an after-effect of 'unity'. In paragraph 2: **kopanang go thibela semorafe: tekatekano, toka le botho** (united to combat racism:

equality, justice, dignity). In this instance, there is comparison contrast, where 'racism' is compared with and in contrast with the 'equality, justice and dignity'.

In paragraph 17: **go fenyaleswena la semorafe le go thopa naga le kgethologanyo ya mmala, go katana fao ge go sekasekwa go hlatselwa ke setšo, go itseba le boikgantšho bja Ma-Afrika** (to overcome the racist legacy of colonialism and apartheid, a critical part of that struggle must be the reaffirmation of culture, identity and pride of the African people). In this instance, there is argument-exemplification, as 'the struggle to overcome the racist legacy' appears as an argument that is exemplified by 'the reaffirmation of culture, identity and pride of African people': In paragraphs 18 and 20: there is comparison-contrast: **Seripa sa sengwe ke sa makgowa seo se tšwelago pele, mola se sengwe e le sa Babaso sa go diila** (one of these is white and relative prosperous and other black and poor). Two sections of 'Whites' and 'Blacks' are compared, and also appear in contrast to each other and: **seriapa sa Leboa se humile le dinala mola sa Borwa se topa tša fase** (North is relatively rich and the South poor). In these sentence, two contrasting sections are compared with each other.

In paragraph 16: **semorafe sa go thopa naga le mokgwa wa kgethologanyo ya mmala mo nageng ya gešo di tlišitše go bea bontšhi bja Ma-Afrika ka tlase ga taolo ya go ya go ile ka mešo-e-go-fela** (racist colonial and apartheid system in our country sought the total and permanent subjugation of the African majority). In this instance, there is cause-effect pattern, as racist colonial and apartheid system are the causes of problems in S.A, of which 'the subjugation of Africans' is the effect of the system. In the same paragraph: **se se tlišitše gore Mo-Afrika o mongwe le e mongwe a lahlegelwe ke bomotho ba gagwe, go fihla ge ba bile ba thewa maina ke makgowa** (it sought to depersonalise every African, to the point of imposing names on individuals). In this instance, there is argument-exemplification pattern, where, 'depersonalisation' is the argument and 'imposing of names on individuals' does exemplify the argument.

#### 4.2.3.4 The lexicon

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

The lexical choice of analysis is concerned with sentence-initial elements, choice of lexical items like verbs and nouns, to be used in the speech in order to achieve a specific communicative purpose.

##### Choice of sentence-initial elements

The choice of sentence initial elements contributes to the interaction between the speaker and the listener or reader. After identifying the initial position of the sentence, the reader automatically builds a mental model about what the speaker will say in the speech. The speech begins with an interesting topical sentence that contains two phrases to attract and hold attention of the listener or reader: **Mašaba lefaseng kamoka ga re kopaneng go katanela tekatekano, toka le botho** (Peoples of the world unite for equality, justice and dignity). The reader can easily make assumption of statements to be made by the speaker about the course to be followed towards 'unity', and what could be done to achieve 'equality, justice and dignity'. In paragraph 2: **kopanang go thibela semorafe: tekatekano, toka le botho** (United to combat racism: equality, justice, dignity), the reader can think of 'racism' as the cause of inequality, injustice and indignity and 'unity' as the course for equality, justice and dignity.

The use of phrases: **go thopiwa ga naga** (colonial system), **semorafe** (racism) and: **kgethologanyo ya mmala** (system of apartheid) in paragraph 10, makes the reader to think about the inhuman rule of discrimination, domination and exploitation by the white minority over the Black majority for decades. The use of the phrase: **dikgaruru tša paale tša mmušo wa kgethollo go ya ka mmala** (the direct violence of apartheid state) in paragraph 14, makes the reader to make assumptions of Whites as the perpetrators of violence that resulted today into political and economic violence in Africa and the East against the Western colonial masters and a very serious social and domestic violence in S.A.

## Choice of verbs

Verbs always denotes process, action or state of affairs. The speaker uses such verbs to reveal his goal or intentions in the speech. The speaker uses verbs of process like: **e bitšwe** (be convened), **tšweleditšwe** (stated), **kateleditšwe** (entrenched), **tlamegile go šomišwa** (forced to be used), to illustrate sequential process and action in speech. The speaker also uses verbs of state like: **timelela saruri** (wiped out), **o tšwela pele** (progressed), **nyameletšego** (perished), **se re laetšego** (informed), to express the state of affairs within the speech. The speaker also uses verbs of action like: **e itšweletšago** (expressing itself), **ba thewa maina** (imposing names), to illustrate simultaneous action, as is also expressed as participial verbs in sentences. Examples of infinitive verbs are: **e tsebega** (is characterised), **ba hlomphegago** (are honoured), **re tšeago karolo** (are engaged). Examples of infinitive verbs are: **go thibela** (to combat), **go bea tlase ga taolo** (to subjugate), **go lahlegelwa ke bomotho** (to depersonalise), **go laetša seo** (to pay tribute). These verbs are helping the speaker to reveal his functional together with his underlying intention in the speech.

### 4.2.3.5 Cognitive move structure

The speaker is applying certain structural moves in the speech to achieve his communicative purposes. The speaker begins with the topical sentence with two phrases as initial move structures: **Mašaba lefaseng kamoka ga re kopaneng** (Peoples of the world unite) as the initial move structure and an appeal by the speaker for unity of all people worldwide. The second phrase: **go katanela tekatekano, toka le botho** (for equality, justice and dignity) appears as the subordinate clause of intension and result from worldwide unity. The other move structure appears in paragraphs 2 and 3: **Kopanang go thibela semorafe** (United to combat racism). In this instance 'to combat racism' appears as an omission from the topical sentence. The phrase: 'to combat racism' also appears as the subordinate clause of reason for worldwide unity. The phrase: **Semorafe: tekatekano, toka le botho** (racism: equality, justice and dignity) is ironically expressed, as racism in reality led to inequality, injustice and indignity.

Another move structure is the speaker's use and coinage of the phrases: apartheid, racism and colonialism, as in paragraph 10: **mokgwa wa kgethologanyo ya mmala bjalo ka mokgwa wa semolao wa mmušo wa go thewa godimo ga semorafe seo e bilego**

**motheokgolo wa go hloma go thopiwa ga naga ya gešo go tloga mathomong** (the system of apartheid as an official state system based on the racism that had been fundamental to the establishment of the colonial system in our country from its inception). Based on the history of S.A, Africa and the World, the speaker explains the criminal damage that was caused like: **dikgaruru tša motlalanaga** (global violence), **dintwa tša go bea tlase ga taolo** (wars of subjugation) **"mašaledi a batho"** ("surplus people), **dika-batho** (sub-human), **go lahlegelwa ke bomotho** (depersonalisation of Africans), **go aroganya Afrika-Borwa le Lefase ka diripa tše pedi tša go se lekane** (to divide S.A. and the World into two unequal parts).

The other move structure appears as an appeal by the speaker in support of the topical sentence or move structure for people to be involved in struggle of one form or another. He urged people to use force to remove the racial system that was put in place by force of arms. In paragraph 17: **re kalokana le go fenya leswena la semorafe le go thopa naga, le kgethologanyo ya mmala** (we engage in struggle to overcome the racist legacy of colonialism and apartheid). Such behaviour should be carried out for progressive transformation of S.A, Africa and the World for unity.

#### 4.2.3.6 The What Parameter

In involves the core meaning, the content of the speech and the main theme that is within the speech. The main content of this speech is to illustrate how people in S.A, Africa and the World should struggle to achieve equality, justice and dignity, as in paragraph 17: **re gare re kalokana le go fenya leswena la semorafe le go thopa naga, le kgethologanyo ya mmala** (we engage in struggle to overcome the racist legacy of colonialism and apartheid). This appears as the core of the speech to support the main topical phrase. The struggle can only succeed on condition that people are united as in paragraph 3: **ka tshepho le tshutshumetšo ya go hlola kopano ya go thibela semorafe, go tšweletša lefase la tekatekano, toka le seriti sa batho kamoka** (hopefully driven by the resolve to unite, to combat racism, for a world of equality, justice and dignity). The speaker shows that the world is changing from racialism to democratic issues, as in paragraph 25: **mo tšwelopeleng ya go fetoša Afrika le lefase kamoka** (the progressive transformation of Africa and the rest of the world).

Concerning the genre analysis, this speech appears as a narrative genre. The speaker uses narrative form to deliver the main content of the speech. He uses repetition to emphasise the core of the speech. The phrase: **Kopanang go thibela semorafe, tekatekano, toka le botho** (United to combat racism, equality, justice and dignity) is repeated in paragraphs 2, 3 as introductory statements and in paragraphs 24 and 25 as concluding statements respectively. The speech has been written to relate the historical truth in line with events in S.A, Africa and the World. The speaker repeats the use of the first person in plural 'we', 'us' and 'our' to allow himself to be part of the 'peoples of the world', as in last paragraph: **go rena, bao re tšeang karolo ka go tšea matsapa a go fetoša setšhaba sa gabo rena ...** (for us, who are engaged in an epoch-making effort to transform our society). This helps to hold the attention of all people to form part of the speech.

#### 4.2.3.7 To Whom Parameter

The speech is written to be delivered to all South Africans, Africans and the World as the audiences in general. There is an element of shared background knowledge between the audience and the speaker in the speech. The speaker has an imagery about the audience and placed them next to him by following specific patten of speech as in paragraph 4: **ka ge re le Ma-Afrika Borwa re tseba gabotse gore semorafe ke eng** (As South Africans we know what racism means) , and paragraph 10: **ditiragalo tše re bolelago ka tšona tše, di bile di a re bolelela** (the history we are talking of also speaks of us, of course). The speaker forms part of the audience and has experience and historical knowledge about the circumstances around the audience.

The speaker is aware of the aims and problems of the audience in comparison with his, and the speech is trying to meet them. The mutual knowledge between the speaker and the audience helps the speaker to arrange his speech in this manner by emphasising in paragraph 17: **re gare re kalokana le go fenya leswena la semorafe le go thopa naga le kgethologanyo ya mmala** (we engage in struggle to overcome the racist legacy of colonialism and apartheid). This represents the main point of struggle for people of S.A, Africa and the World.

#### 4.2.3.8 For What Purpose Parameter

This analysis is based on the extent to which the speaker's purpose of communicating something to the listeners and readers can be expressed. The speaker shows the value of what he is writing for the audience. The speech is of much value to audience as the speaker has developed the motivation to be aware of the purpose and aims of the audience of this speech. The speaker wants to expose the white colonists in S.A, Africa and the World as in paragraph 13: **Makgowa, e lego bahlodi le bahlohleletši ba dikgaruru kgahlanong le bontšhi bja batho** (Whites society, the perpetrators of violence against the majority). The speaker relates the historical evils created by these colonists like: dividing S.A, Africa and the World into two unequal parts, depersonalise every Africans, exploit and subjugation of Blacks. The speaker ironically expressed the whites as in paragraph 15: **Makgowa a na le ditokelo le mošomo wa Bokriste wa go bea tlase ga taolo, go hlaletšha ntle le lešoko go bao e lego babaso** (Whites had Christian rights and duty to subjugate and exploit, without mercy, those who are black). The speaker later urged Blacks all over the World to rise to the occasion by uniting in struggle against the white yoke as in paragraph 22: **go kalokana ga batho ka bophara lefaseng kgahlanong le semorafe go ka se kgoramollwe go tšwa mo go kataneng ga batho ka bophara e le go fediša bodiidi le go se hlabologe gohle** (the global struggle against racism cannot be detached from global struggle to end poverty and underdevelopment).

#### 4.2.3.9 The Why Parameter

This parameter involves the speaker's underlying intentions and motives for writing this speech. The speaker can have many and different reasons and circumstances which forced and motivated him to write this speech, but he cannot clearly and openly reveal them in the speech. The speaker urges the audience to unite worldwide with the aim of combating racism, that can result in equality, justice and dignity for all. The speaker's underlying intention is to appeal to all people of the world (Black and White) to be involved in the struggle and transformation process for equality, justice and dignity.

#### 4.2.4 ANALYSIS OF SPEECH NO. 4

##### **O SE KE WA BOLELA BOHLATSE BJA MAAKA, O SE NYORELWE DIPHENYO TŠE BONOLO (TELL NO LIES, CLAIM NO EASY VICTORIES)**

#### 4.2.4.1 Functional sentence perspective: Information Structure:

##### Topic Structure Analysis

The topical sentence which is also an introductory sentence is: **O se ke wa bolela bohlatse bja maaka, o se nyorelwe diphenyo tše bonolo** (Tell no lies, claim no easy victories). This topic has no direct or physical sub-topics for support, but a progression of supporting information in the form of paragraphs in sequencing pattern, also linked to it. The paragraphs are made up of complex and simple sentences and phrases that are interlinked to one another to support the main topical sentence.

The topical sentence originated from the speech delivered by Amilcar Cabral of Cuinea-Bissau advising African freedom fighters as quoted in paragraph 6: "Tell no lies. Claim no easy victories". The first three paragraphs are acting as introductory paragraphs where the topical sentence is emphasised at the 90<sup>th</sup> anniversary of ANC, the last conference of Organisation of African Unity and the first conference of African Union, and the World Conference against Racism (mainly paragraph 1). The topical sentence is supported by the ANC's stance as in paragraph 7: **Ka mehla o katanela gore o se bolele bohlatse bja maaka .... ka lebaka la boikgafo bja ona bja go ya go ile ka go tshephagala le go ba nneteng ka gohlegohle** (it has always striven not to tell lies .... because of its continuity devotion to honesty and truthfulness). The opposite to that was the apartheid government's position as in paragraph 10: **mothamo wo wa bona wa go se emele bonnete ka go phegella go bolela maaka, go se bege ditaba gabotse le go se tshephege** (their capacity to misrepresent reality by resorting to lies, misinformation and dishonesty). These two contrasting and parallel statements form the centre of controversy related to the topical sentence. The ANC is claiming to be victorious by telling the truth while the apartheid government was claimed to gain no victory as it was telling lies.

All paragraphs in the speech contain information which reinforces the whole idea of telling lies or truth and victories or loss. The last three paragraphs act as conclusion of the speech which summarises the speech and give the directive to the argument as in

paragraphs 19 and 20: **maaka a bolelwa gape le ditatofatšo tša maaka di a dirwa ... Lenaba le itekile! Lenaba le paletšwe!** (lies are being told and false claims made ... The enemy tried! The enemy failed!).

### Topic Comment analysis

The speech begins with the topical sentence containing two phrases. The initial phrase which serves as the main topical phrase: **o se ke wa bolela bohlatse bja maaka** (tell no lies). This initial phrase is complemented by a phrase or clause that constitutes the comment to it: **o se nyorelwe diphenyo še bonolo** (claim no easy victories). These phrases illustrate that telling lies and claiming easy victories are tantamount to nothing fruitful.

There are other phrases that constitute the comment to the expression 'tell no lies'. These include paragraph 7: **boikgafo bja ANC bja go ya go ile ka go tshephagala le go ba nneteng ka gohlegohle** (ANC's continuing devotion to honesty and truthfulness), and paragraph 15: **go tiiša maatla a tša boiphedišo go kata ka mošito o tee le go hloka tekatekano ya batho mo nageng** (strengthen the ability of the economy to respond to the massive inequalities in the country). These statements constitute the supportive clause to the main initial phrase and also constitute the comments to elaborate more on the initial topical phrase. They also produce more or less the same meaning with the initial topical phrase.

There are also phrases that constitute the comment to the expression 'claim no easy victories'. These include paragraph 11: **re tlo lelefatša lesolo la go katana go fihlelela morero wa bophelo bokagone go bohle** (we will wage a protracted struggle to realise the goal of a better life for all), and: **go tla re tšea nako e telele.... go fetšiša leuba leo re le abetšwego la bodiidi le go ba ka tlase ga kgatelopele** (it will take time for us ... to eradicate the inherited legacy of poverty and underdevelopment). These statements elaborate more on the second topical phrase and produce more or less the same meaning with it.

The topical sentence 'tell no lies, claim no easy victories' has its comment in paragraph 19: **maaka a bolelwa gape le ditatofatšo tša maaka di dirwa ka dikgonagalo tša**

**diphenyo tše bonolo** (lies are being told and false claims made of the possibility of easy victories). The comment creates a contradiction to the topical sentence.

### Topic Continuity

It is illustrated through phrases and sentences that are continuously mentioned in the speech. The topical phrases are altered and continuously mentioned as in paragraphs 5 and 6: **mokgatlo o tšwela pele ka go tliša diphenyo tše o di fihleletšego** (the movement lived on to score the victories it has achieved) and: **mokgatlo .... o hlompha le go ema dikanong tša wona tša nnete** (the movement ... respected and always upheld the truth). Also in paragraph 11: **mokgatlo wa ANC o tšeere sepheto sa go se bolele bohlatse bja maaka goba go se phegelele diphenyo tša bonolo** (the ANC decided neither to tell lies, nor to claim easy victories). These mentioned phrases illustrate that the ANC is the only movement in S.A that is telling the truth to people and had struggled for a long time to achieve victories.

Contrary to these were the actions of the white rule in S.A, as in paragraphs 8 and 10: **pušo ya bonnyane bja makgowa ... e ile ya tlamega go diriša maaka le go se tshephagale go tliša kgatelelo** (white minority rule ... to resort to lies and dishonesty to perpetuate oppression), and: **setlwaedi sa mogateledi sa go fora batho .... ba na le mothamo wa bona wa go se emele bonnete ka go phgella go bolela maaka, go se bege ditaba gabotse le go se tshephege** (the practice of the oppressor to misinform ... their capacity to misrepresent reality by resorting to lies, misinformation, and dishonesty). These phrases illustrate that white rule and whites in general are telling lies as they have claimed easy victories over Blacks many decades ago.

These days the government of ANC is opposed and challenged by some Blacks and Whites using the workers as propaganda media for false claims, as in paragraph 19: **maaka a bolelwa gape le ditatofatšo tša maaka di dirwa ka dikgonagalo tša diphenyo tše bonolo kgahlanong le leuba la go thopa naga le kgethologanyo ya merafe** (lies are being told and false claims made of the possibilities of easy victories over the colonial and apartheid legacy). The oppositions are using falsified claims of defence mechanism to be offensive in order to regain falsified victories and glory.

## Theme-rheme analysis

It involves the appearance of the theme as the first mentioned phrase in the main clause unit. It can appear more or less the same way as the topical-comment analysis. The speech begins with the theme: **o se ke wa bolela bohlatse bja maaka** (tell no lies). This serves as the main theme in the topical sentence and also serve as the point of departure for the whole speech. The rheme for this topical theme is: **o se nyorelwe diphenyo tše bonolo** (claim no easy victories). This topical sentence produces the theme - rheme relations as it illustrates that easy victories can only be claimed by those who are telling lies. The two phrases are interrelated as truly speaking (theme), victory needs war or struggle (rheme).

At the same time, the topical sentence can be divided into two main thematic clauses, each with its own rheme appearing in the speech. The topical phrase: 'claim no easy victories' is the theme on its own and the rhemes related to it are in paragraphs 4 and 5: **re tlo re ka kgonthe re tlatša mekoti ya pele ka go katana mmogo go feleletša le go tsošološetša sammaruri tlhompho ya setho** (we will indeed, occupy the front trenches in the common struggle for the complete and permanent recovery of the human dignity), and: **mokgatlo o tšwela pele ka go tliša diphenyo tše o di fihleletšego** (the movement lived on to score the victories it has achieved). The statements are the rhemes supporting the topical theme to show that victories really need 'struggle' to achieve.

The other topical phrase: 'tell no lies' also has rhemes related to it in the speech, as in paragraphs 6 and 7: **mokgatlo wa Afrika wa go lwela tokologo ya bohle o be o hlompha le go ema dikanong tša wona tša nnete** (the African movement for national liberation respected and always upheld the truth), and: **boikgafu bja wona bja go ya go ile ka go tshephagala le go ba nneteng ka gohlelegohle** (its continuing devotion to honesty and truthfulness).

The sentence in paragraph 2: **re lokolotše Lefase la rena go tlišo ya pušo ya bathopanaga le kgatelelo ya go tla ka bonnyane bja makgowa** (we emancipated our Continent from the yoke of colonial and white minority domination), the theme is: **re lokolotše Lefase la rena** (we emancipated our Continent), and its rheme is: **go tlišo ya pušo ya bathopanaga le kgatelelo ya go tla ka bonnyane bja makgowa** (from the yoke of colonial and white minority domination). Another sentence in paragraph 15: **phokotšo**

**ya dikarolo tša mešomo ya setšhaba ka mokgwa woo e lego gore e tla tliša bokgoni** (reducing the public sector), and its rheme is: **ka mokgwa woo e lego gore e tla tliša bokgoni** (in ways that will enhance efficiency).

### Given-new information

Given information is the information already known and given by the speaker to the listener and reader, and the new information is the information that will follow the given information and is completely unused. The topical sentence represents the information given by the speaker to the listeners: **O se ke wa bolela bohlatse bja maaka, o se nyorelwe diphenyo tša bonolo** (Tell no lies, claim no easy victory). This given topical sentence is so presented that it can attract any listener to be attentive throughout the whole speech in order to get the new information that will be presented.

The first topical phrase 'tell no lies' represents the given information as an appeal originating from the Biblical ten commandments given by God to people to obey. The new information based on it is that the white minority government was telling lies to people against God's commandment as in paragraph 8: **pušo ya bonnyane bja makgowa mo nageng ya gešo e ile ya tlamega go diriša maaka le go se tshephagale go tliša kgatelelo** (white minority rule in our country also found it obligatory to resort to lies and dishonesty to perpetuate oppression). Further new information is the type of lies they were used to tell people. They warned people against the pretensions of the ANC, presented ANC as agent of a savage and anti-human force as in paragraph 10: **se se tlišitšwe e le go laetša kgonthe ya kotsi ya babaso** (this was conveyed as the essence of die swart gevaar - the black danger). They also created, as in paragraph 10: **a hlomile dikgoro tše e sego tša mehleng e le go phatlalatša le go feteletša maaka mabapi le mokgwa le tsela ya go katanela tokologo ya rena** (set up special 'startkom' departments for the propagation of lies about our liberation movement and struggle). They tell people that the government betrayed policies agreed upon by the democratic principles. The other new information is that the Black movement, ANC in particular, tells no lies as in paragraph 6 and 7: **mokgatlo wa Afrika wa go lwela tokologo ya bohle o be o hlompha le go ema dikanong tša wona tša nnete** (the African movement for national liberation respected and always upheld the truth).

In the second topical phrase: 'claim no easy victories', the new information is that whites claimed easy victories over Blacks while Blacks claim no easy victories over whites, as in paragraph 8 and 5 respectively: **bathopanaga ba makgowa ... ba hlwela go ipshina ka boikgodišo bja bona godimo ga badudi ba naga ka lebaka la gore ba kgantšha bogolo bja maatla a bona** (the colonizers have always enjoyed superiority over the indigenous population because they disposed of superior force), and: **mokgatlo o atlegile go fediša mokgwa wa makgowa wa go thopa naga gona mo pele ga bona ba šomiša matsapa a mašoro a go fenyala le go šwalalanya** (the movement succeeded to liquidate the system of colonialism in the face of determined resistance of the colonizers).

### Focus presupposition relation

In the speech there is information that is highlighted and focussed and also information that is assumed, presupposed or fore-grounded. The focused information forms the centre of attention and has the highest communicative interest. Focused information usually occurs at the beginning of a sentence and presupposed information serves to present the next argument.

In paragraph 19: **Potšišo yeo e tšwelelago** (the question that arises) appears as the focused information and: **ke gore nkane maaka a bolelwa gape le ditatofatšo tša maaka di dirwa** (is why lies are being told and false claims made) appears as the presupposed information. This is an interrogative statement that should have ended with an interjection to wonder why lies are told and false claims are made. In paragraph 6: **Motheokgolo wa katlego ye** (fundamental to this success) appears as the focussed information, and: **ke taba ya gore ka mehla yohle, mokgatlo ... o be o hlompha le go ema dikanong tša wona tša nnete** (is the fact that, at all times, the movement ... respected and always up-held the truth) appears as the presupposed information. It helps to clarify the motives behind the success of the liberation movement.

In paragraph 2: **seo se tlišago kgonagalo ya gore re be beng gae ba kopanokgolo ... ya lefase** (what makes it possible for us to host this ... world conference) appears as the focused information, and: **ke ntlha ya gore ... re lokolotše lefase la rena go tlaišo ya pušo ya bathopanaga le kgatelelo ... makgowa** (is the fact that ... we emancipated our continent from the yoke of colonial and white domination), appears as the presupposed information. This clarifies the motives behind the possibility for hosting the world

conference. In paragraph 3: **Go swanetšana le se** (similarly) appears as the focused information, and: **re tloga re tlamegile gore re itšwe le go ineela leboelela** (we will have to recommit ourselves) appears as presupposed information). This clarifies the conditions behind committing oneself once more towards emancipation of Africans.

#### 4.2.4.2 Text cohesion

The focus will be placed on factors which contribute towards the chronological appearance of the text and bind it into a unit. These will include: reference, substitution, conjunctions, repetition, ellipsis, inclusion and collocation.

#### Reference

This appears as a set of abilities used to connect cognition to the real world activities that can be carried out in the absence of the verbal language. Reference is identified in paragraph 4: **ka lebaka la seo re se dirilego mo mengwaga-someng** (because of what we have done in many decades). In this instance: **seo re se dirilego** (what we have done) refers to actions undertaken by the ANC during the liberation struggle. In paragraph 6: **A. Cabral o gateletše se mo polelong ya gagwe ya go phadima** (A. Cabral expressed this in a evergreen saying). In this instance: **se** (this) is referring to the truth that is echoed by the ANC at all times. In paragraph 10: **setlwaedi sa mogateledi sa go fora batho, fao, magareng ga tše dingwe ...** (the practice of the oppressor to misinform, according to which, among other things ...). In here: **magareng ga tše dingwe** (among other things) refers to so many things that were used by the oppressor to misinform people.

In paragraph 12: **go na le bao mo nageng ya gešo** (there are some in our country). In here: **bao** (some) refers to many white people who were against the ANC. Also in paragraph 11: **re šoma mmogo le mašabašaba a** (we are acting together with these masses) refers to many people who supported the ANC during the struggle. In the same paragraph: **go tla re tšea nako gore re fihlelele morero wo** (it will take time for us to achieve this objective). In here: **morero wo** (this objective) refers to the issue of a better life for all people, as promised by the ANC in S.A.

## Comparative Cohesion and Substitution

Two statements can be compared in opposition to one another while coined together. One linguistic element can also be replaced or substituted by another without changing the meaning. Substitution and comparative cohesion can interact closely. The topical statement: **o seke wa bolela bohlatse bja maaka, o se nyorelwe dipheyo tše bonolo** (tell no lies, claim no easy victories), there is comparative cohesion between 'lies' and 'easy victories', as easy victories' are claimed to be 'lies' as echoed by White some decades back and some Blacks these days. There is also a comparative cohesion between the White minority government and the Black majority government or ANC - led government. The white government was telling lies to people while the ANC - led government is telling the truth to people, as in paragraph 8: **pušo ya bonnyane bja makgowa mo nageng ya gešo e ile ya tlamega go diriša maaka le go se tshephagale go tliša kgatelelo** (white minority rule in our country also found it obligatory to resort to lies and dishonesty to perpetuate oppression), and paragraph 7: **ka lebaka la boikgafo bja wona (ANC) bja go ya go ile ka go tshephagala le go ba nneteng ka gohlegohle** (because of its (ANC) continuing devotion to honesty and truthfulness).

There is also another comparison in paragraphs 10 and 11: **mothamo wo wa bona (makgowa) wa go se emele bonnete ka go phegella go bolela maaka, go se bege ditaba gabotse le go se tshephege** (their (whites) capacity to misrepresent reality by resorting to lies, misinformation and dishonesty), and **mokgatlo wa ANC o tšeere sephetho sa go se bolele bohlatse bja maaka goba go se phegelele diphenyo tša bonolo** (the ANC decided neither to tell lies nor to claim easy victories).

In the last paragraph the enemies of the ANC - led government are compared: **ba go tšwa letsogong la ngele ... le ba ka letsogong la goja, ... ga ba lemošwe ka se. Lenaba le itekile! Lenaba le paletšwe!** (those from the left .... and from the right .... need to know this. The enemy tried! The enemy failed!). This illustrates that the 'enemies from the left (some Blacks) have tried while the enemies' from the right (some whites) have failed. The phrase in paragraph 10: **kgonthe ya kotsi ya babaso** (the black danger) the word 'black' is ironically, substituted by 'white' to be the 'white danger' as whites have capacity for repression and terrorism over Blacks.

## Conjunctions

The speaker uses conjunction to create relationship between sentences. They can also determine the clause type which can follow them so as to serve the communicative purpose of the writer. Through these conjunctions, the speaker is able to compare and contrast in order to highlight the main topic in the speech. In the topical sentence there is an omission on a conjunction: **gape** (and), between two topical phrases to make it: **o se ke wa bolela bohlatse bja maaka gape o se nyorelwe diphenyo tše bonolo** (Tell no lies and claim no easy victories) as in paragraph 12: 'never to tell lies and never to claim easy victories'. The conjunction: **gape** (and) joins two sentences together to achieve the speaker's communicative purpose. In paragraph 1 and 7 the conjunction: **ka gobane / ka gore** (because) is used to join the subordinate clause of reason to the main sentential clause: **Tše e tlo ba meketeko ya motlalanaga ka lebaka la gore ANC ke wona mokgatlo wa kgale** (These will be continental celebrations because the ANC is the oldest movement) and : .... **O keteka ngwagakgolo wa wona wa bo 90, ka gobane .... o katanela go se bolele bohlatse bja maaka ....** (to celebrate its 90<sup>th</sup> anniversary because .... it has always striven not to tell lies ....).

In paragraph 10: **maatla a a boifišago a semorafe a fentšwe, le ge a na le mothamo wa kgatelelo le botšhošetši** (the powerful forces of racism were defeated, despite their capacity for repression and terrorism). The conjunction: **le ge** (despite) is connecting the subordinate clause of concession to the main clause. In paragraph 18: **go lekanela le se e sa le therešo gore re amogetše boemo bja maikemišetšo ....** (it is equally true that we adopted all policy positions ...). The conjunction: **gore** (that) is used for continuity of communication.

## Demonstratives

The speaker uses demonstratives to establish sentential links and constructions. Demonstratives always appear with the noun or pronoun they modify. In paragraph 1: **tše e tlo ba meketeko ya motlalanaga** (these will be continental celebrations). In this phrase: **tše** (this) is a demonstrative which occurs on behalf of or with the noun: **meketeko** (celebrations). In the same paragraph: **kgweding yona ye** (this month). The demonstrative: **ye** (this) occurs with the noun which the speaker intends to emphasise. In paragraph 2: **re be benggae ba Kopanokgolo ye bohlokwa ye ya lefase** (to host this

important world conference) and: **re tlo ba re keteka phenyo ye ya Ma-Afrika** (we will celebrate this African victory). The demonstratives: **ye** (this) in the two phrases demonstrate the nouns which the speaker wants to emphasise. In paragraph 12: **tše di tliša go se bege ditaba gabotse. Nakong yona ye ba phara molato wa gore ...** (these resort to misinformation. This time they charge that ...). The demonstratives: **tše** (these) emphasise the pretensions against ANC, and: **ye** (this) emphasise the time during which pretensions against ANC are made. In paragraph 11: **taba e bohlokwa ye** (this objective) and: **mašabašaba a** (these masses). The demonstratives: **ye** (this), **a** (these) demonstrate the nouns which the speaker wants to emphasise.

### Repetition

The speaker uses repetition to emphasise the given and the new information. The action or the process is carried out repeatedly or extended between more referents. The topical sentence is directly repeated in paragraphs 6, 7, 11 and 12 in one way or another just to hold the attention of the audience throughout the speech: **Mokgatlo o tšeere sephetho sa go se bolele bohatse bja maaka goba go se phegelele diphenyo tša bonolo** (the ANC decided neither to tell lies, nor to claim easy victories). This topical sentence originated directly from A. Cabral's quotation when he was addressing the liberation fighters as in paragraph 12.

The topical phrase: **o se ke wa bolela bohatse bja maaka** (tell no lies) is also repeated as in paragraph 7: **ka lebaka la boikgafu bja wona (ANC) bja go ya go ile ka go tshephagala le go ba nneteng ka gohlegohle** (because of its (ANC) continuing devotion to honesty and truthfulness). The second topical phrase: **o se nyorelwe diphenyo tše bonolo** (claim no easy victories) is also repeated as in paragraph 4: **mengwaga-someng ya go katana go ya go ile, ... re tlo re ka kgonthe ra tlatša mekoti ya pele ka go katana mmogo go feleletša le go tsošološetša sammaruri tlhompho ya setho** (many decades of a continuing struggle ... we will indeed, occupy the front trenches in the common struggle for the complete and permanent recovery of the human dignity).

The issue that whites are responsible for telling lies is repeated as in paragraphs 8 and 10: **pušo ya bonnyane bja makgowa mo nageng ya gešo e ile ya tlamega go diriša maaka le go se tshephagale go tliša kgatelelo** (the white minority rule in our country also found it obligatory to resort to lies and dishonesty to perpetuate oppression), and: **ba**

**na le mothamo wo wa bona wa go se emele bonnete ka go phegella go bolela maaka, go se bege ditaba gabotse le go se tshephege** (their capacity to misrepresent reality by resorting to lies, misinformation and dishonesty). This illustrates that whites are responsible for telling lies and claiming easy victories.

### Collocation

It refers to the association or juxtaposition of a particular word with other particular word or words. In this speech, the speaker uses expressions and words that are in association with one another to deliver and expose the new meanings. In paragraph 2: **re lokolotše Lefase go tlaišo ya bathopanaga** (we emancipated our Continent from the colonial yoke). The 'Continent' refers to all Black people in all the states of Africa who were ruled by Whites. In paragraph 3: **Tšhwalalano ya Afrika le ya Ma-Afrika** (Africa and Africans in the diaspora). This expression refers to position of Africa by Colonial masters to divide it into states and colonies ruled by Whites, and forced African migration and division of people of the same nationality and uniting people of different nationalities. In paragraph 4: **re tlo re ka kgonthe ra tlatša mekoti ya pele ka go katana mmogo** (we will indeed, occupy the front trenches in the common struggle). This expression illustrates that South Africans should be exemplary by being at the forefront of all Africans in the struggle for liberation.

In paragraph 10: **go laetša kgonthe ya kotsi ya babaso** (the essence of die swart gevaar-the black danger). This illustrates that the Black people were threats to political, economic and social situation of Whites and should be dealt with accordingly before it is too late. In the last paragraph: **ba go tšwa "letsogong la ngele" ga ba itshwaraganye le ba ka letsogong la go ja** (those from "the left" joined hand with the right wing). The 'left' refers to Black groups who were opposing the white government but continue to oppose the present government. The 'right wing' refers to White groups who were supporting the white government but still oppose the present government.

#### 4.2.4.3 Text Coherence

This contributes towards the identification of the structure of the text and its chronology. It involves factors like: non-linguistic bases of coherence, the discourse theme, elements of subordination and co-ordination, and the use of inferences.

## Non-Linguistic bases of coherence

The addressee or the reader of the speech can, through his known writing and reading skills, understand and identify the structure of the speech and its chronology. Through this, the reader can follow the written speech and not to deviate from the conventions that are set for writing this speech. The speech begins with the topical sentence: **O se ke wa bolela bohlatse bja maaka, o se nyorelwe diphenyo tše bnolo** (Tell no lies, claim no easy victories). The topical sentence is supported by a well structured text which appears in the form of paragraphs which differ in lengths. Each paragraph discusses a separate aspect, but without a written subtopic. The speech begins with introductory paragraphs, builds up with the body or content of the speech to reach the climax with concluding paragraphs. These paragraphs are arranged in chronological order and interlinked to one another to form unity, and contribute to the overall meaning of the speech by building up on what the headline says.

The topical sentence originated from A. Cabral's speech delivered in Guinea-Bissau. The speaker explains how the former whites-dominated government was using 'lies' as their survival strategies as in paragraph 10: **a hlomile dikgoro tše e sego tša mehleng e le go phatlalatša le go feteletša maaka** (set up special 'stratkom' departments for the propagation of lies). The speaker also explains how ANC was telling the 'truth' in its struggle against the White-dominated government, as in paragraph 7: **ka lebaka la boikgafo bja wona bja go ya go ile ka go tshephagala le go ba nneteng ka gohlegohle** (because of its continuing devotion to honesty and truthfulness). The speaker is further warning the opponents of the government and ANC (Blacks and Whites) never to tell lies and never to claim easy victories and that their opposition cannot succeed, as in the last line of the speech: **Lenaba le lekile! Lenaba le paletšwe!** (The enemy tried! The enemy failed!).

## Relevance

The speech is chronological written and the reader can identify its links with everyday activities, past experiences and realise the difference in the lives of the South Africans. The speech is relevant to real life in general in S.A. The speech relates 'lies' that were spread by the former apartheid government about the liberation movement, ANC as in

paragraphs 10: **Mokgatlo wa ANC o tšweleditšwe bjalo ka motseta wa bokamoso bjo bošoro bja go ba kgahlanong le setho** (the ANC was presented as an agent of a savage and anti-human future), and warned about 'the black danger'. The speech also relates 'lies' that are spread by government opponents of these days as in paragraphs 12 and 13: **ba phara molato wa gore tokollo ya batho ba gešo e tlišitše bodiidi le ditlaišego tše šiišago go mašabašaba a batho ... le gore mmušo wa rena o ekile maikemišetšo ao a bego a kwanetšwe ka tshepetšo ya go buša mmogo ...** (they charge that the liberation of our people has brought with it greater poverty and suffering for these masses ... and that our government has betrayed policies agreed by the broad democratic movement).

The speech also comments about the government's publications of political and economic policy documents ie "Ready to Govern" and "RDP" that are so adjusted that they meet the needs of the national economy in a flexible way, as in paragraphs 15 and 17: **koketšo ya dikarolo tša mešomo ya setšhaba mo mafelong a maswanedi .. le phokotšo ya dikarolo tša mešomo ya setšhaba ka mokgwa woo e lego gore e tla tliša bokgoni ...** (increasing the public sector in strategic areas ... and reducing the public sector in ways that enhance efficiency ...). The speech also comments about the government opponents who still continue to tell lies and make false claims, by spreading propaganda amongst workers as in paragraph 19: **ba kgona go diriša bašomi bjalo ka sebetša sa ka teng e le go hloma ditlhaselo ka maikemišetšo a go fenya mokgatlo wa go lwela tokologo ya bona!** (they can use workers as cannon fodder to launch an offensive aimed at defeating their own liberation movement!).

### Elements of subordination and coordination

These are used to emphasise the theme of the speech. They include comparison and restatement.

### Comparison

The issue of comparison overlaps with the aspect of comparative cohesion already discussed. Comparison is made between the apartheid government of White domination and the democratic government led by ANC. The apartheid government was formed by the white minority of S.A who tell lies and claiming easy victories over the apartheid

government, as in paragraphs 8 and 10: **ba na le mothamo wa go se emele bonnete ka go phegella go bolela maaka, go se bege ditaba gabotse le go se tshephege** (their capacity to misrepresent reality by resorting to lies, misinformation and dishonesty), against paragraphs 6 and 7: **ka lebaka la boikgafo bja wona bja go ya go ile ka go tshephagala le go ba nneteng ka gohle** (because of its continuing devotion to honesty and truthfulness). The apartheid government was aimed at oppressing the Black people while the ANC-led government is aiming at pursuing the objective of a better life for all people (Blacks and Whites).

The ANC-led government is further compared with its opposition groups. The 'left' and the 'right' wings (oppositions) are also telling lies and claiming easy victories. They make workers to challenge the government as in paragraph 19: **ba kgona go diriša bašomi bjalo ka sebetša sa ka teng e le go hloma ditlhaselo ka maikemišetšo a go fenya mokgatlo wa go lwela tokologo ya bona!** (they can use workers as cannon fodder to launch an offensive aimed at defeating their own liberation movement!). The government's opposition groups are the same with the former apartheid government in telling lies and challenging the government fruitlessly as in the last paragraph: **Lenaba le lekile! Lenaba le paletšwe!** (The enemy tried! The enemy failed!).

### Restatement

In this feature, consideration is given to restated words, phrases, clauses or elements in the speech and why the speaker uses them. It overlaps with the feature of repetition already discussed under task cohesion above. The topical statement is repeated to remind the addressee about the theme and context of the speech, and also allow the speech to stick to one theme and link different sections of the speech. The topical phrase: **o se ke wa bolela bohlatse bja maaka, o se nyorelwe diphenyo tša bonolo** (tell no lies, claim no easy victories), is restated in paragraphs 7 and 11: **Mokgatlo wa ANC ... ka mehla o katanela gore o se bolele bohlatse bja maaka gape o se ke wa nyorelwa diphenyo tša bonolo** (The ANC ...has always striven not to tell lies and not to claim easy victories). In paragraph 6: **Mokgatlo wa go lwela tokologo ya bohle o be o hlompha le go ema dikanong tša wona tša nnete** (the movement for national liberation respected and always upheld the truth).

The topical statement is also sarcastically restated, as in paragraphs 8 and 10: **pušo ya bonnyane bja makgowa mo nageng ya gešo .... ba na le mothamo wa go se emele bonnete ka go phegella go bolela maaka, go se bege ditaba gabotse le go se tshephege** (the white minority rule in our country .... had the capacity to misrepresent reality by resorting to lies, misinformation and dishonesty). The topical statement is also ironically restated as in paragraph 19: **nkane maaka a bolelwa gape le ditatofatšo tša maaka di dirwa ka dikgonagalo tša diphenyo tše bonolo!** (why lies are being told and false claims made of the possibility of easy victories!).

This implies that the ANC is telling no lies while the apartheid government was telling lies and the governments opposition groups are also telling lies.

### Uses of inferences

Inferences are used to connect new information and the information that is already stored in the mind of the reader to create the mechanism and the sequence of the speech. The two topical clauses: **o se ke wa bolela bohlatse bja maaka** (tell no lies) and: **o se nyorelwe diphenyo tše bonolo** (claim no easy victories), that form the topical sentence remain in the mind of the reader. The speaker then uses inferences to deliver new information to support two topical phrases. The speaker mentions two contrasting groups, the ANC that always tells the truth which originated from A. Cabral's advice to his liberation fighters, and the racist government that always tells lies which originated from Gen. Botha's lies against the pretensions of the ANC.

ANC's truth included among others, in paragraph 4: **ka go katana mmogo go feleletša le go tsošološetša sammaruri tlhompho ya setho sa Babaso kamoka gohle** (the common struggle for the complete and permanent recovery of the human dignity of all black people everywhere), and paragraph 11: **re lelefatša lesolo la go katana go fihlelela morero wa bophelo bjo bokagone go bohle** (a protracted struggle to realise the goal of a better life for all), and the publication of the documents entitled: **'Re itokišeditše go Buša'** (Ready to Govern) and **Lenaneokgoparara la Tsošološo le Tšwelopele** (The Reconstruction and Development Programme).

The racist government's lies included among others, in paragraph 10: **mokgatlo wa ANC o tšweleditšwe bjalo ka motseta wa bokamoso bjo bošoro bja go ba kgahlanong le**

**setho** (the ANC was presented as an agent of a savage and anti-human future that our country could not afford), and paragraph 12: **ba phara molato wa gore tokollo ya batho ba gešo e tlišitše le ditlaišego tše šiišago go mašabašaba a batho** (they charge that the liberation of our people has brought with it greater poverty and suffering for these masses), and they spread propaganda of lies through creation of: **go laetša kgonthe ya kotsi ya babaso** (the essence of die swart-gevaar- the black danger). The speaker used these information to connect the topical phrases to show the sequence up to the end of the speech, that the 'truth' succeeded and 'lies' failed: **Lenaba le itekile! Lenaba le paletšwel!** (The enemy tried! The enemy failed!)

### Rhetorical patterns within coherence

The speaker uses rhetorical pattern of problem solution, cause effect and comparison-contrast in the speech to create the chronological order of the speech. The speaker uses rhetorical pattern of comparison-contrast between the racial government of whites and ANC-led government as in paragraphs 7 and 11 versus paragraphs 8 and 10 respectively: **Mokgatlo wa ANC .... mo bophelong bjohle bja ona, ka mehla o katanela gore o se bolele bohlatse bja maaka gape o se ke wa nyorelwa diphenyo tša bonolo** (The ANC itself ... throughout its life it has always striven not to tell lies and not to claim easy victories) as against: **maatla a a boifišago a semorafe .... ba na le mothamo wa go se emele bonnete ka go phegella go bolela maaka, go se bege ditaba gabotse le go se tshephege** (the powerful forces of racism ... had capacity to misrepresent reality by resorting to lies, misinformation and dishonesty). These reveals the main core of the speech, which is: 'ANC tells the truth and the white government was telling lies'. Another comparison between the two government was that, the white minority government was autocratic and perpetuated, as in paragraph 3: **bodiidi, go hloka tšwelopele, go thea mellwane le semorafe sa go ya go ile** (poverty, underdevelopment, marginalisation and continuing racism), while the ANC-led government is democratic and struggles, as in paragraph 11: **go fihlelela morero wa bophelo bjo bokagone go bohle** (to realise the goal of a better life for all).

Another rhetorical pattern of cause-effect is in paragraph 12: **ba phara molato wa gore tokollo ya batho ba gešo e tlišitše bodiidi le ditlaišego tše šiišago go mašabašaba a batho** (they charge that the liberation of our people has brought with it greater poverty and suffering for these masses). This illustrates that 'liberation' was the cause of 'suffering'. In

paragraph 10: **mokgatlo wa ANC o tšweleditšwe bjalo ka motseta wa bokamoso bjo bošoro bja go ba kgahlanong le setho** (the ANC was presented as an agent of a savage and anti-human future). In this instance, 'ANC' is regarded as the cause of 'inhuman' future. The rhetorical pattern of problem solution is in paragraph 19 and the topical sentence: **gape le ditatofatšo tša maaka di dirwa ka dikgonagalo tša diphenyo tše bonolo** (lies are being told and false claims made of the possibility of easy victories), of which the solution is: **o se ke wa bolela bohlatse bja maaka, o se nyorelwe diphenyo tše bonolo** (tell no lies, claim no easy victories).

#### 4.2.4.4 The Lexicon

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

The lexical choice is an area of text analysis concerned with the choice of items like sentence initial, elements, verbs and nouns, which the speaker uses to achieve specific communicative purpose.

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

The choice of initial sentence elements contributes towards the interaction between the addressees and the addresser. Once the addressee identifies the initial position of the sentence, he or she automatically builds a mental model about what the speaker will talk about in the textual speech. The speech begins with the challenging caption containing two phrases which are intergral part of each other: **o se ke wa bolela bohlatse bja maaka, o se nyorelwe diphenyo tše bonolo** (tell no lies, claim no easy victories). The two topical phrases 'tell no lies, claim no easy victories' are very attractive and can hold the attention of the addressee throughout so that he or she could realise 'who' will be responsible for 'lies' and 'false claims'. The first topical phrase is initially from the Biblical 'Ten Commandments' offered to man by God: "Thou shall not lie". Telling lie can lead to claiming easy victories.

The speech reveals that the white racial government was responsible for telling lies and claiming easy victories over the Blacks, the ANC-led government is responsible for telling no lies and claiming no easy victories over white government, and that the government's opposition groups are also responsible for telling lies and claiming easy victories over

white government as in paragraphs 8, 7 and 19 respectively: **pušo ya makgowa ... e ile ya tlamega go diriša maaka le go se tshephagale** (white rule ... resorted to lies and dishonesty), **mokgatlo wa ANC .... o ikgafa ka go tshephagala le go ba nneteng ka gohlelegohle** (the ANC's devotion to honesty and truthfulness), and: **maaka a bolelwa gape le ditatofatšo tša maaka di dirwa ka dikgonagalo tša diphenyo tše bonolo** (lies are being told and false claims made of the possibility of easy victories).

The speaker concludes his speech sarcastically with humour to allow the addressees to have chances to conclude for themselves as in the last line: **Lenaba le lekile! Lenaba le paletšwe!** (The enemy tried! The enemy failed!). This implies that the enemy is trying but failing at present, and that the enemy will try in future but will fail!

### Choice of verbs

Verbs always denotes process, action or state of affairs, and the speaker uses such verbs to reveal his goals or intentions. The speaker uses verbs of state like: **lokolotše** (emancipated), **atlegile** (succeeded) to express the state of affairs within the speech. He also uses verbs of action like: **re keteka** (celebrating), **re katana** (struggling) to illustrate simultaneous actions since the action is continuing. He also uses verbs of process like: **ekile** (betrayed), **ikgaogantšhitše** (abandoned), **amogetše** (adopted) to illustrate sequential process and actions. He also uses infinitive verbs like: **go fora** (to misinform), **go se emele bonnete** (to misrepresent), **go se bolele maaka goba go se phegelele diphenyo tše bonolo** (not to tell lies or not to claim easy victories) to reveal his intention in the speech. He also uses finite verbs like: **ye e boletšwego** (been said), **a netefaditšwego** (been substantiated) which are related to the subjects by means of subject concords as predicative verbs. Since the topical phrases are in the negative form, the speaker makes use of verbs in negative form, as in paragraph 10: **go se emele bonnete ka go phegella go bolela maaka go se bege ditaba gabotse le go se tshephege** (to misrepresent reality by resorting to lies, misinformation and dishonesty).

#### 4.2.4.5 Cognitive move structure

The speaker uses certain structural moves to achieve his communicative purpose. He uses the topical sentence with two phrases that can either be dependant to each other or independent from each other: **o se ke wa bolela bohlatse bja maaka** (tell no lies) and **o**

**se nyorelwe diphenyo tše bonolo** (claim no easy victories). This topical sentence emerges as a challenge to the addressees to can relate the two phrases together. The speaker's initial move started in paragraph 6 where the topical sentence appears to originate from A. Cabral of Guinea-Bissau who was advising his liberation fighters.

The speaker's move continues as he coined the two phrases and processes to be within each other. He illustrates that telling no lies can result in claiming no easy victories, but telling lies can result in claiming easy victories. He mentions that White government was responsible for telling lies to obscure their oppression, and therefore claiming easy victories over Blacks, as in paragraphs 8 and 10: **mothamo wa bona wa kgatelelo le botšhošetši ... wa go se emele bonnete ka go phegella go bolela maaka, go se bege ditaba gabotse le go se tshephege** (the capacity for repression and terrorism ... to misrepresent reality by resorting to lies, misinformation and dishonesty). He also mentions that the ANC-led government is responsible for telling no lies in their struggle for liberation of Blacks, and therefore claiming no easy victories over White oppressors, as in paragraphs 7 and 11: **mokgatlo wa ANC o tšee sephetho sa go se bolele bohlatse bja maaka goba go se phegelele diphenyo tše bonolo ... mo lesolong la go katana go fihlelela morero wa bophelo bjo bokagone go bohle** (the ANC decided neither to tell lies, nor to claim easy victories .... in their protracted struggle to realise the goal of a better life for all).

The other move structure is when the speaker mentions lies spread by Whites as in paragraphs 10 and 12: **Mokgatlo wa ANC o tšweleditšwe bjalo ka motseta wa bokamoso bjo bošoro bja go ba kgahlanong le setho** (the ANC was presented as an agent of a savage and anti-human future) and: **tokollo ya batho ba gešo e tlišitše le ditlaišego tše šiišago go mašabašaba a batho** (the liberation of our people has brought with it greater poverty and suffering for these masses). Another move structure is when the speaker mentions the truth and realities spread by the ANC-led government, as in paragraphs 14 - 17: They published the documents called: **"Re itokišeditše go Buša"** ("Ready to Govern") and **"Lenaneokgoparara la Tsošološo le Tšwelopele"** ("RDP") **Ka koketšo ya dikarolo tša mešomo ya setšhaba mo mafelong a maswanedi le phokotšo ya dikarolo tša mešomo ya setšhaba ka mokgwa woo e lego gore e tliša bokgoni** (by increasing the public sector in strategic areas and reducing the public sector in ways that will enhance efficiency).

#### 4.2.4.6 The What Parameter

This relates to the content of the speech, the theme that is within the text, the genre and the register in which it is produced. The main content of the speech is to warn people to avoid telling lies and making false claims. The impression of topical sentence is that the white racial government had fallen because it was telling lies and making false claims, and the ANC had survived up to the present because it was and still telling the truth and making no falsified claims. According to the content theory, the speech should be reflective of a contextual background knowledge and culture in line with the needs and interests of people. The truth is acceptable to all people in S.A, hence the ANC has the majority support of more than two-thirds, as reflected in paragraphs 7 and 11: **ka lebaka la boikgafu bja wona bja go ya go ile ka go tshephagala le go ba nneteng ka gohlegohle ... le go katanela bophelo bjo bokagone mo bathong ba gešo kamoka** (because of its continuing devotion to honesty and truthfulness ... and pursue the objective of better life for all our people).

Concerning genre, the content of the text has been produced in the form of a narrative speech, and elaborating more about the success of the ANC by applying "The Reconstruction and Development Programme" to create a better life for all, especially the Blacks who continue to suffer from poverty.

#### 4.2.4.7 To Whom Parameter

The speech is directed at the readers and audience of S.A in general, who have the interest of no falsified information and claims at heart. The speech is also directed to all who managed to be available at the conference when the speech was delivered. The speaker has developed an imagery about his audience as there is an element of shared background knowledge between the speaker and his audience. Both the speaker and the audience are aware of false stories and claims spread by the white minority government and the opposition groups to the present ANC - led government, as in paragraph 13: **A mangwe a maaka ao ba a bolelago ke gore .... rena re ikgaogantšhitše le go lota ditlhologelo tša bophelo bjo bokagone go bohle** (one of the lies they tell is that ..... we have abandoned the pursuit of the objective of a better life for all). Both the speaker and the audience should clear the heresy by revealing the truth through the "RDP", as in paragraphs 15 - 17: **Koketše ya dikarolo tša mešomo ya setšhaba mo mafelong a**

**maswanedi ... le phokotšo ya dikarolo tša mešomo ya setšhaba ka mokgwa woo e lego gore e tla tliša bokgoni** (increasing the public sector in strategic areas .... and reducing the public sector in ways that enhance efficiency).

#### 4.2.4.8 The For What Purpose Parameter

This analysis is based on the extent to which the speaker's purpose of writing attempts to communicate something to the audience and readers. The speaker shows the value of what he is speaking or writing. The speech is of value for both the speaker and the audience. The main purpose of the speech is to illustrate to people that crime does not pay, as 'lies in a serious form is a crime', and crime is punishable by law. The white racial government used 'lies' to obscure their evil deeds as in paragraph 8: **pušo ya bonnyane bja makgowa e be e laola maikaelelo a maatla a kgatelelo ao a bego a kgona go hlola mahu le tshenyho mo bathong le nageng ... ka go diriša maaka le go se tshephagale** (the white minority regime controlled a powerful machinery of repression that was capable of inflicting extensive death and destruction on our people and country .... by resorting to lies and dishonesty). This led the white to loose the grip of ruling S.A.

Another intension of the speaker is to show that the ANC succeeded in taking over the government because it was telling the truth in its struggle against the apartheid regime and will continue to tell the truth in realising the goal of a better life for all, as in paragraphs 5 and 6: **mokgatlo o tšwela pele ka go tliša diphenyo tšeo o di fihleletšego ... ka ge o hlompha le go ema dikanong tša wona tša nnete** (the movement lived on to score victories it has achieved ... as it respected and always upheld the truth).

To produce this speech, the speaker was motivated by the fact that the ANC-led government is opposed and challenged by groups that are telling lies about the ANC, and such groups cannot succeed. The speaker is urging them to surrender, as in the last paragraph: **Ba ka "letsogong la ngele" le ba ka "letsogong la goja" ... ga ba lemošwe ka se. Lenaba le itekile! Lenaba le paletšwe!** (those from "the left" and those from "the right" .... need to know this. The enemy tried! The enemy failed!).

#### 4.2.4.9 The Why Parameter

This relates to the underlying intensions and motives of the speaker to deliver such speech, but such intension could not be clearly or openly revealed in the speech. The speaker leaves the room for the addressees and readers to give personal judgements for the speaker's intension for such a speech. The structure of the speech can offer the addressees and readers to be aware of the speaker's aims and anything that motivated him. The two topical phrases: **o se ke wa bolela bohlatse bja maaka** (tell no lies) and: **o se nyorelwe diphenyo tše bonolo** (claim no easy victories) are forming the core underlying intensions which will motivate the addressees and readers to see how the two topical phrases can interact throughout the speech.

The speaker is wondering as in paragraph 19: **nkane maaka a bolelwa gape le ditatofatšo tša maaka di dirwa ka dikgonagalo tša diphenyo tše bonolo!** (why lies are being told and false claims made of the possibility of easy victories!). He does not want to see the addressees also wondering, but to take side as to whether they continue to tell lies and claim easy victories or not.

### 4.3 SUMMARY

The President's speeches had been analysed in this chapter, of which Grabe and Kaplan's parameters of ethnography of writing were employed. Through the analysis of these speeches, there is an understanding and imagery of the background and the status of the writer, his targeted audience i.e the people of South Africa, Africa and the World as a whole, the purpose and underlying intension of the text, the textual content, genre, register, the speech production together with the times and place of delivering these speeches.

The analysis of the speeches enables 'people - reader' to realise the textual structure and cognitive processing together with textual cohesion and coherence within the speeches. This analysis can develop the skills for 'people - reader' to analyse any text in future. People can develop reading and analytical skills which contribute towards effective understanding of the written text and the world around them.

People who are reading this analysis of speeches can realise that written language is derived from the spoken language. Such readers can develop into future writers and orators as they can be able to write their own speeches to deliver them to the future and imaginary audience by following specific textual and speech limits to suit the current and everyday activities. Such readers can be able to write for a wide range of purpose and audiences by using formats appropriate to diverse contexts and be able to speak fluently and effectively for a variety of purpose and audiences.

#### **4.4 GENRE-TEXTS AND OUTCOMES-BASED LANGUAGE TEACHING**

Tribble (1996) states that genre refers to different types of social activities enacted through different 'texts' - spoken or written - that are associated with them. Writing is based on and originated from speaking. Swales (1990) states that a genre is a class of communicative events in which language plays a significant and an indispensable role. Spoken language is a fundamental means for communicating with others and the cornerstones of learning. Bhatia (1993) states that a genre is a recognizable communicative event characterized by a set of communicative purpose identified and mutually understood by the members of academic community. Teaching involves purpose communication between the teacher and learner through the subject content.

##### **4.4.1 Listening and speaking component**

Outcomes-based language teaching involves the learner who is able to listen effectively and respond appropriately and critically across a range of contexts. A critical and independent learner and listener can speak with confidence, effectively and fluently in order to understand concepts, provide information and express thoughts. Such learners can improve their ability to explore and communicate ideas in classroom situation. Outcomes-based teaching of the language must start with developing the listening and speaking skills. Learners should be taught a wide range of authentic texts for listening and speaking to demonstrate their sensitivity to and awareness of a variety of socio-linguistic and socio-cultural backgrounds. This is mainly emphasised in primary school and junior secondary school.

#### **4.4.2 Writing component**

The writing component of the outcomes-based language teaching is mainly emphasised in senior secondary schools i.e. Grade 10 - 12 respectively. The learner must be taught to express his thoughts on paper for future reference. As the syllabi is longer and extensive, the learner needs to use writing to find his own voice, shape his own unique identity as an individual learner and a community member. Learners should be taught to write clearly and coherently with an engaging pattern. Frequent writing enables learners to refine and expand their knowledge base and the thinking skills.

The outcome-based language teaching allows learners to apply their worldview, language usage and their imagination to represent and explore human experience as they interact with creative texts to reflect their own lives. Learners should be engaged in a variety of written texts covering different issues so that they can be able to express their reasoned opinions on ethical issues and values through their developing language and thinking skills and through their exposure to valued texts. Learners should also be well equipped to be able to interact critically in written form, with a wide range of texts to evaluate and challenge.

The outcomes-based language writing enables the learner to write for a wide range of purposes and audiences using conventions and formats appropriate to diverse contexts. Writing involves a learner who is engaged in analysing the writing task by understanding its requirements, clarifying the type of text and identify its purpose. The learner can be able to plan the brainstorming of tasks, drafting his attempts of selecting and organising his ideas. The learner will reflect his own work by considering the opinions of others when redrafting the purpose, context, coherence and cohesion of ideas. After proofreading and editing the text he then publishes or presents his final draft to display his work in a portfolio.

#### **4.4.3 Reading component**

The reading component of the outcomes-based teaching is also emphasised in senior secondary schools. The learner is spending more time in reading many of the publications and the notes and memoranda that he has written. The learners should be taught to read for enjoyment and to critically evaluate and respond to a wide range of literary text and

non-literary texts. Reading enables the learner to use language access and manage information for learning across the curriculum, and to interact critically with a wide range of texts.

The outcomes-based language teaching enables the learner to read a wide variety of texts independently to develop proficiency for enjoyment and information gathering. By reading, the learner experiences a broad range of visual text to develop knowledge as a means of reflecting on experience. The learner participates fully in society and develops a competitive mood. By reading, the learner is selecting creative, informational and other texts required for reading and viewing in order to link them to other learning fields. The learner makes use of different reading strategies according to their purpose for reading and the nature of the text. The learner makes meaning from texts, identifies values and assumptions, and respond critically. By reading and viewing, the learner explores the interrelationship of his own existence with those of others.

The outcomes-based language teaching also enables the learner to use various reading and viewing strategies for comprehension and appreciation. Learners discuss and analyse purpose of reading and viewing to ensure intensive reading. The learner evaluates the meaning of a wide variety of texts by analysing the writer's point of view, analysing conflict and giving alternative solutions, differentiates the use of literal and figurative meanings and analysing the relevance of these figurative expressions. The learners also evaluates how language may reflect and shape social values and attitudes in a wide range of texts. The learner can explore and evaluate literary structures and how their elements affect the text.

When reading novels, short stories and drama, the learner can analyse the deveopment of the plot and theme, the sub-plots, conflicts and characters. In poetry a learner can analyse the stanza forms and verses, rhyme and rhythm. The author's style of writing can also be analysed to show how it communicates ideas in line with everyday activities. A creative learner can respond to such analysis by relating them to his own experience by writing his own texts like short poems and plays. Literature study enables the learner to explore a wide variety of literary genres from different cultural backgrounds and social value systems. The learner can recognise himself, his concerns and feelings, and his environment expressed in different ways. The learner can realise how writers deal with personal, socio-cultural, regional, national and global concerns.

#### **4.4.4 Language structures and conventions components**

Outcomes-based language teaching enables the learner to use language structures and conventions effectively to create and interpret a wide range of texts. The learner will be able to intergrate language skills and communicative approaches as he will develop relevant vocabulary to suit various contexts. The learners makes use of language structures to shape meaning clearly and coherently in their own texts and understand the oral and written texts of others. The learner can evaluate how languages vary in different socio-cultural situations.

The outcomes-based language teaching enables learners to be aware of the way language functions in context and to select and make use of the appropriate genre, and adjust their language to the appropriate register. Learners can also make use of language in real life contexts by considering the audience and the purpose of the text. Learners can express and justify their own ideas, views and emotions confidently for them to become independent and analytical thinkers as responsible people. Learners can also broaden and deepen their language competencies so that they can be able to write and read with confidence and enjoyment.

Outcomes-based language teaching enables the learner to use sounds correctly in texts by understanding the difference between spoken and written language. The learner can accurately work with words to follow the correct spelling patterns and work with increased vocabulary effectively in texts, like simple and compound words, figurative and literal words. The learner can make use of parts of speech correctly and meaningfully in texts and produces meaningful and structurally sound sentences as they are using verb tenses correctly and manipulates word order for correct sentence construction. The learner can also make use of topic and supporting sentences that are linked to develop coherent and cohesive paragraphs.

Outcomes-based language teaching can enable the learner to develop critical language awareness by adapting to a wide range of inappropriate language structures and differentiates meanings in language structures and usage. The learner can make use of a wide range of metalanguage to talk about grammar and uses punctuation accurately and creatively to produce meaningful explanations.

## CHAPTER FIVE

### CONCLUSION

In this study of a genre-theoretic analysis of texts of governmental speeches in **Sepedi**, the theoretical aspects, which are required for the adequate and thorough analysis of texts, were explored. In chapter 2, the genre-based approaches to literacy and language teaching were discussed in detail. In chapter 3, the linguistic competence components in a theory of writing were also analysed. In chapter 4, a detailed analysis of governmental speeches as genre texts in **Sepedi** was explored. Text analysis should take cognizance of the linguistic discourse elements such as content, register and theme along the side of social reality.

In chapter 2 of this study, the background and definitions on genre were explored by following the views of Swales (1990) and Bhatia (1993). Genre is introduced in this study as 'communicative event and communicative purpose'. Swales views a genre as a communicative events, the members of which share some set of communicative purposes. This comprises not only the discourse itself and its participants, but also the role of that discourse and the environment of its production and reception, including its historical and cultural associations. This reflects the social aspect which is reflected in line with the origin of the text and the community in which it is produced and explored by its members. On the other side, Bhatia supports this and expatiates that genre is an instance of a successful achievement that structures the narrow world of experience or reality in a particular way. This study also suggests ways in which the theoretical aspects can be put into practice in the language classroom.

In this study, Cope and Kalantzis (1993) offered the genre approach to literacy and language teaching. They emphasise the whys and hows of textual conventionality by encouraging learners to apply a critical analysis of different social purposes that inform patterns of regularity in language and writing. Cope and Kalantzis define genres, with reference to the views of Kress, as pedagogical and political issue i.e a pedagogical project motivated by political project of allowing equal access to the cultural and social resources.

In chapter 3, the text analytic aspects of writing theory were explored, following the views of Grabe and Kaplan (1996). They explain writing as a combination of writer, reader,

subject matter and text. This argument reflects what is implied by the parameter of the ethnography of writing with basic questions: Who writes what to whom, for what purpose, why, when, where and how? A reader who can interpret a text in terms of these parameters can effectively understand the properties of a text relating to the writer, its linguistic content and structure, the communicative purpose of the text, the interrelation between the writer and the reader in the text and the writer's underlying intentions in the text. The cognitive move structure applied by Bhatia helps to achieve the writer's communicative purposes which are adequately reflected in the structural interpretations that can be assigned to some typical instances of other text types like promotional genres. This can help the learners to investigate other samples of texts using linguistic resources.

In chapter 4 an analysis of written speeches was explored. The linguistic structure of the speech text were explored with reference to the analysis of **Sepedi** texts. The discussion was based and focused on the views of ethnography of writing by Grabe and Kaplan. This analysis can help teachers to guide their learners in analysing the linguistic discourse of different types of writing or genres. This can also offer learners more knowledge and an awareness of the way texts are constructed or structured. The relationship between the writer and the reader can be created to further stimulate readers also to develop the writing skills.

The textual speeches which were discussed and analysed in this study are:

- **Le ge go na le mathata, Afrika Borwa e tseleng ya maleba**  
(Despite difficulties, South Africa is on course)
- **Tokologo ya basadi ke mathomomayo a dithetogo**  
(Women's emancipation must be central to transformation)
- **Mašaba lefaseng kamoka ga re kopaneng go katanela tekatekano, toka le botho.**  
(Peoples of the world unite for equality, justice and dignity)
- **O se ke wa bolela bohlatse bja maaka, o se nyorelwe diphenyo tše bonolo.**  
(Tell no lies, claim no easy victories)

The analysis of these speeches can assist learners to develop critical reading and writing abilities. Within chapter 4, the outcomes-based language teaching was discussed in relation to genre-texts analysis. The National Curriculum Statement for Secondary Schools

Language teaching (Grade 10 – 12) was explored, with special emphasis on teaching **Sepedi**: More emphasis was placed on developing the receptive skills of reading, viewing and listening and the productive skills of writing, speaking and presenting by learners. The outcomes-based language teaching helps learners to can analyse textual speeches critically and develop challenging approaches and questioning about texts. They will in turn internalize and regulate their writing purposes and tasks. The teacher will in turn organise, motivate and interpret meaningful tasks. Outcomes-based language teaching provides opportunities for learners to develop their multilingual skills and take responsibility for their learning and apply their language skills in more challenging and complex ways.

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**SEPEDI TRANSLATION**

**OF**

**GOVERNMENT SPEECHES**

**FROM**

**THE PRESIDENT: ANC TODAY**

**SPEECH NO. 1**

**ANC LEHONO****SENGWALWA SA PELE, 27. 27 JULAE - 2 AGUSTUS 2001****SENGWALWA SA GO TŠWA GO MOPORESITENTE****LE GE GO NA LE MATHATA, AFRIKA BORWA E TSELENG YA MALEBA**

Bekeng yona ye, Lekgotla la Dipalopalo Afrika Borwa le ntšhitše pegu yeo hlogo ya yona e lego: "Afrika Borwa ya Diphetogo." Go matseno a yona, pegu e re: "Mmušo wa Afrika o itseparetše kudu go kaonafatša maphelo a batho kamoka. Pegu ye, le ge re lebelediša molokoloko wa ditšhupetšo, re lebelela gore afa-eya seemo sa bophelo ruriruri se fetogile Afrika Borwa, go tloga dikgethong tša Mmušo wa temokerasi, gona ge, ge go le bjalo, diphetogo di bjang!".

Go rialo ge, go tšweletša morero wa go kaonafatša maphelo a batho kamoka, re swanetše go phagamiša seemo sa bophelo le go hlatloša bophelo bja kgontho, kudu go dimilione tša batho ba gaborena, ka bontši bja bona, ka ge e be e le batšwadihlabele ba go tšeelwa maatla ke babašweu go tšweletša morero wo ntle le go fokotša seemo sa bophelo lehlakoreng le lengwe la batho, gape ntle le go hloma ditšhitišo go tša go re phediša, fao tšona tše tša go re diphediša di kago buhlama.

Diphetogo tše tše di phethagaditšwego di tlišitšwe ke melao le mananeo a Mmušo tše di lebišitšwego go fediša leswena le la bokolonaile le kgethologanyo. Pegu ya boradipalopalo e hlatsela le go dumelelana le se ka dintlha le sebopego. Gona fao, pegu e bolela ka dikaonafatšo tše diragetšego mananeong a mantši go swana le a dintlo, meetse, maphelo, mohlagase, ditlemagano, thuto le mešomo.

Gabotsebotse, kgatelopele ye e tla gannyane-gannyane. Go molaleng gore, go tla re tšea nako ye telele pele re ka re re fentše leswena la tlala le tšhalelomorago tše re di annyweng kgale. Lebaka la se le bonolo go le kwešiša. Sa pelepele, leswena le le kokotetšwe le go swineletšwa. Ke ditlamorago tša molao wo o gateletšwego nakong e telele ka maikemišetšo a go diitša, gagolo bontši bja MaAfrika.

Ka ge kamoka re tseba, molao wo o akaretša dilo tše swanago le go thopiwa ga naga, go šušumetša metšhelo, go thibela bokgoni bja mešomo le dibaka tša kgwebo gammogo le tlhokomelo ya dibaka le mafelo a sekgale a mešomo ao a bego a hlalošwa le go gegewa

ke makgowa a se nene a re ke bodulo le legae la go hloka mohola la babaso. Ditlamorago tša tšeo kamoka e bile tlholego ya bontši bja MaAfrika a go hloka naga, go hloka dithoto, le thuto ya fase ya go hloka bokgoni bja mešomo, bodiidi bjo šiišago le go ba boralokelo bja malwetši a mantši ao a amanago le bodiidi.

Go fetša se go molaleng gore go tlo re tšeela nako e bohlokwa, segolothata e le bokgole le boteng bja tlhotlo ya diphetogo. Seo pego ya Lekgotla la Dipalopalo le se tšweletšago ke gore go ya ka fao bothata bo lego ka gona, re tšeere sephetho sa go itlama go thoma go rarolla bothata bjoo.

Re swanetše go dira ka mešogofela go phatlalatša molaetša wo bathong bohle. Se se tloga se le bohlokwa kudu mo maamong a naga ya gešo, fao bao ba felago ba re ganetša, ba šoma ka maatla go botša batho bošaedi ka maaka, ba laetša eke ga go kgatelopele yeo e kilego ya dirwa go fihlelela morero le maikemišetšo a rena a bophelo bjo bokagone ba batho kamoka. Le ga go le bjalo re na le maikemišetšo a go tšwela pele go botša batho nnete gore diphetogo tše batho kamoka re di nyakago di ka se direge ka bošego botee. Ga e ga tše dingwe, re swanetše go botegela batho re ba botše gore rena bjalo ka Mmušo, re na le ditlabakelo di se kae go thuša go tšweletša dinyakwa tše ntši tše di hlotšwego ke melawana ya madirwa-ka-boomo go tliša bodiidi le kgatelomorago go bontši bja batho ba gabo rena.

Bogolo bja kgatelopele, ka dingwalwa tše utulotšwego ke pego ya Lekgotla la Dipalopalo, bo hwetša thušo ya tšhelete go tšwa sekhwameng sa Mmušo le go tšwa dipeeletšong tše dirwago ke mekgatlwana ya go amana le Mmušo. Tšhelete ye e tšweletšwago ka yona tsela ye ga e na magomo tšhomisong. Tiitii, bontši bja tšhelete ye e beetšwego bahloki, bo fihleletšwe ka go fetša dinyakwa tša bona go swanetšana le tšhelete yeo e beakantšwego. Ka ge e le therešo gore bogolo bja ditekanyetšo tša naga bo a gola go tloga 1994, e sa le nnete ye e lekanago le yeo gore ditekanyetšo ga tša fetoga kudu ge e lebeledišwa ka dinyakwa tša batho go ya ka hlogwana ka hlogwana.

Le ge go na le ditšhitišo tše di dirago gore go se be bonolo go rena go tšwela pele ka lebelo leo re le nyakago, go na le bangwe gareng ga setšhaba, bao ba ganetšago ditiro tša rena go humana ditlabakelo tša tlaleletšo tše re di tšomago. Le ge ba itšweletša eke ba rata go hlohleletša seo re se nyakago, ba fela ba ganana le dinyakwa tše kgahlišago

tšeo re okeletšwago ka tšona go tšwa mokgatlong wona wo wa go ikemela ka nnoši go tlo lefela ditekanyetšo tša godimo tše šaletšego nthago.

Gabotsebotse batho ba ba nganga gore rena re latela mekgwa ye e tlišago mathata a leago le boiphedišo tšeo di lebanego le bagolo ba rena Repapoliking ya Zimbabwe lehono. Ka ge ba leka go re kgoromeletša seemong se se bjalo, ba fela ba e tšea gore seo ba dumago gore re se dire, se ka tlo hola dinyakwa tša setšhaba sa rena.

Gona mo bekeng ye, go tloga Mošupologo wa di 23 go fihla Laboraro la di 25, Kabinete ya Naga e swere lekgotlakhuduthamaga la gare ga ngwaga. Morero wa kopano ye e be e le go lebelediša kgatelopele ye e diregilego le mathata ao go kopanwego nao ge go diragatšwa lenaneo la magato a tlogo tšewa ao a tsebagaditšwego mathomong a ngwaga. Ke kgotsofetše gore tekolo ye e laeditše gore kgatelopele e šetše e dirilwe mo mafelong ohle ao go šongwago, le ge a tsebešitšwe ke Mmušo go Polelo ya Setšhaba le go Polelo ya Ditekanyetšo goba aowa.

Tshephišo ke gore Mmušo o tlo ntšha pegu ka ga mošomo wo o dirilwego gore bontši bja batho ka mešogofela ba tsebišwe ka ga mošomo woo o tšweleditšwego ke Mmušo woo ba o kgethilego. Pegu yeo e tlo laetša gore tšwelopele e gona go fihlelela morero wa rena mabapi le ditaba tše bjalo ka tšwelopele dinagamagaeng, tsošološo metsesetoropong, meetse le kelelatšhila, tšwetšopele ya bokgoni, kgodišo ya godimo ya tša go iphediša, tiišetšo ya babaso ya tša go iphediša, peakanyoleswa ya dithoto tša Mmušo le tsošološo ya setho sa Afrika. Ya bohlokwa kudu gape ke gore re tliša tšwelopele mabapi le go tiišetša bommasepala ba rena ba baswa gore ba kgone go tšwetša boikarabelo bja bona go kaonafatša maphelo a badiidi ba gabo bona.

Lekgotla la khuduthamaga la Kabinete le tšweleditše kgatelopele yeo re e dirago go momaganya mešomo ya dikgoro tša Mmušo tše fapanego gammogo le nyalelano le momagano ya mešomo ya diripa tše tharo tša Mmušo, wa bosetšhaba, wa porofentshe le wa segae. Go tšea dikakanyo tše diswa go hlola peakanyo ya mešomo ye e kopantšwego, yeo e ka diragatšwago ke Mmušo wa bosetšhaba. Se se ka tliša go se ye godimo le fase ga mananeo a Mmušo, go amanywa ga mananeo a, le kgonagalo ya ditekanyetšo tša rena, phokotšo ya ditiragalo tša ditšhelete tša go se šomišwe go fihla mafelelong a ngwaga wa ditšhelete le go phagamiša dipelo tša mašokotšo a batho go tšwa go ditshenyagalelo tša Mmušo.

Ke ka mabaka a kamoka ge Mmušo o hlokomedišiša mošomo wa go kopakopanya mešomo, le go šwalalanya dikgorwana le mafelwana ao a hlotšwego ke tšhalano morago ya mebušo ya makgowa ya bonnyane. Re swanetše go bega gore Kabinete e tšeere sephetho sa gore e tlo swara le go tšwetša pele dikopano tše pedi tše e sego sa mehleng, gona ngwageng wo, e le go ela hloko ditabakgolo tše pedi, e lego go hlola mešomo le go tiiša babaso go tša go iphediša.

Lekgotla khuduthamaga la Kabinete le etše hloko gape maikarabelo ao re lebanego nao rena bjalo ka Mmušo le naga go ya ka diphetho tše di tšeerwego ke Lekgotla la Botee bja Afrika mabapi le Botee bja Afrika le Leano la Tšhomišano ya Afrika Ngwagakgolong wa Ketepedi (MAP), gammogo le Sehlopa sa Dinaga tše Seswai (8) tše hlabologileng, e le go thekga MAP.

Gabotsebotse, ka ge re laeditše bekeng ya go feta, Kopanokgolo ya sehlopha sa dinaga tše 8 kwa Genoa e phethile ka botlalo go thekga MAP. Mo pegong ya bona, baetapele le dinaga tša sehlopha sa dinaga tše 8 le mebušo ya bona ba re: "Kopanokgolo ya Genoa ya dinaga tše 8, re kwane go thekga maiteko a Afrika go rarolla mathata a Afrika. Khutšo, tiišetšo ya maatla le phedišo ya bodiidi mo Afrika ke tše dingwe tša bohlokwa tše re swanetšego go thulana natšo mo ngwaketeng wo o moswa. Re amogela Maiteko a maswa a Afrika. Maiteko a a ala motheo wa tšhomišano e mpsha e tseneletšego magareng ga Afrika le dinaga tše hlabologileng tša lefase.

Mmušo o tla tšea magato a maleba go bona gore batho ba rena ba begelwa ditaba ka botlalo le ka bonako ka ga Botee bja Afrika le MAP, le gore ba kgathe tema mo morerong wa go tšweletša diteng tša Boteeng bja Afrika le MAP.

Go tšweletšeng ga tekodišišo e tletšeng ya mošomo o phethilwego go diragatša mananeo a rena, gammogo le go šoma ga Mmušo, Lekgotlakhuduthamaga la Kabinete le tiišeleditše ditlhologelo tša Mmušo go tšwetša pele le go katanela bophelo bjo bokagone go batho bohle. Go gateletšwe le nyakego ya kgonthišišo ya kgatelopele ya batho ba rena mo maitekong a go aga Afrika Borwa e mpsha ya go se kgethologanye batho go ya ka mehlobo le ka bong, ya khutšo le kgatelopele. Ka go rialo, Kabinete e gateletše nyakego ya rena ya go aga moya wa tlhohleletšo le boitshepho gareng ga batho ba gabo rena.

E (Kabinete) ganeditše tsamaišo ya Mmušo ka boona ge o hlohleletša moya wa go ithekga mo gare ga batho ba rena, fao bona ba tlogo boelwa ke seo go thwego letela Mmušo o le "direle / tsholele", e le go palelwa ke go itebantšha le mathadinthako ao a ka dirwago ke batho bao ba nyoretšwego go diragatša diphetogo. Lekgotlakhuduthamaga gape le tiišeditše dikokwane tše bohlokwa tšeo re ka bonago mathadinthako a Mmušo go tliša bophelo bjo bokagone go bohle. Tšona ke tše:

- go tliša ditlabakelo tše lekanego tša maleba tša Mmušo ka fao di kganyogwago ke bahloki;
- go beakanya ditlabakelo tša thušo ya batho ntle le Mmušo go thuša setšhaba ka kakaretšo go utulla maikarabelo;
- tshepedišo ye e itseparetšego e bile e lebane le go itirela bohwa (lehumo) bjo sa felego / tekatego bjo tšwelago pele ka mešogofela le go phatlalatša bohwa go fetšiša bodiidi le go se lekalekane ga merafo, bong le kabagano ya tulo tšeo re di antšweng;
- go aga tšhomišanommogo magareng ga Mmušo, kgwebong, mošomong le bao ba ikemego ka letolo ntle le Mmušo go hloma kgolo ya maemo ye e kgahlišago le go phenkgišana ga tša boiphedišo le setšhaba sa sebjale sa go itirela le go ithekga ka batho;
- go hlohleletša bontši bja batho gore ba itokolle bohloking le go ba tlasetlase le tšwelopele;
- go tšweletša le go hlokomela mabaka a khutšo, peakanyo ya maatla le botee bja setšhaba; le
- go fihlelela Tsošološo ya setho sa Afrika le ditiragatšo tša Lefase la lehono.

Kgatelopele yeo ka yona re lemogago morero wa bophelo bjo bokagone go bohle, ye e begilwego yona bekeng ye ke ba Lekgotla la Dipalopalo Afrika Borwa, e tlaleletša gore Lekgotlakhuthamaga la Kabinete le nepile go thekga mathadinthako a Mmušo le dikokwane tšeo ditiragalo tša Mmušo di ithekgilego, go phethagatša mešomo ya bona.

Ditlhotlo tšeo di tšwelago pele go lebana le rena di re tiišetša gore re itlhome le go beakanya batho ba rena gore ba kopane mešomong ya bona gore ba fihlelele diphetogo tša maemo a godimo go feta tšeo di boletšwego ke ba Lekgotla la Dipalopalo Afrika Borwa. Mathata le maima ao a ka re tlelago, a re bea pepeneng gore re gare re tšwela pele.

**SEPEDI TRANSLATION**

**OF**

**GOVERNMENT SPEECHES**

**FROM**

**THE PRESIDENT: ANC TODAY**

**SPEECH NO. 2**

**ANC LEHONO****SENGWALWA SA PELE, 28. 3-9 AUGUST 2001****SENGWALWA GO TŠWA GO MOPORESITENTE****TOKOLOGO YA BASADI E SWANETŠE GO BA MATHOMOMAYO A DIPHETOGO.**

Bekeng ye e tlogo ka Labone, Agosetose ka di 09, re tlo ba re keteka letšatši la Setshaba la Basadi, mo tiragalong ya bo 45 ya segopotsšo sa go gwaba ga basadi ka 1956. Re nyaka gore ge go le bjalo re diriše monyetla wo go kuruetša basadi ba naga ya gešo. Nakong yona yeo, re nyaka le go gatelela go ikgafa ga ANC ka go tšwela pele go šala morago maikemišetšo a tokologo ya basadi le tekatekanyo ya bong.

Go kalokanela tekatekano le tlhompho ya seriti sa MoAfrika Borwa yo mongwe le yo mongwe ke mathomomayo a mešomo ya mokgatlo wa go lokolla batho, e lego ANC. Se ga se laetše fela taba ya semorafe le mohlobo, efela le tabakgolo ya bong le go se itekanele mmeleng.

Go tšweletša seo mokgatlo wa rena o ikgafileng go tekatekanyo ka kakaretšo, gammogo le tekatekanyo ya bong, letlakala la Tokologo le re: "Monna le mosadi o mongwe le o mongwe o tla ba le tokelo ya go bouta / kgetha le go tšwelela bjaka mophengkgišani mo dihlopheng tšohle tša go hlama melao, le gore "Ditokelo tša batho bohle ba tla swana, go sa šetšwe semorafe, mmala goba bong".

Re tshwaile segopotšo sa bo 72 sa ANC, ka 1984, bjaka Ngwaga wa Basadi. Mo pegong ya Janaware ka di 8, ngwageng wona woo, e tšweletšwa ke mohu Oliver Tambo, Lekgotlaphethiši la rena la setšhaba le rile: "E tlo ba morero wa rena wa moswananoši lenyaga go hlopha le go beakanya sekgobakano sa rena sa basadi go ba se maatla, sa go kopana le mafolofolo a ngatana go tšwetša diphetogo tša kgapeletšo. Mošomo wo o godimo ga banna le basadi gammogo - kamoka ga rena bjaka bagwera ba makgonthe ba go kalokana. Re nyaka go gatelela nyakego, nakong yona ye, gore dipolotiking go tšwelele mokgatlo wa basadi wo o logaganeng wa botee dipolotiking le peakanyong. Go kalokana ga rena go nyaka le go gapeletša maatla ao re nago nao a go šiiša.

"Go kalokana ga rena go tlo ba ka tlase ga maatla, gape le tokologo ya rena ya setšhaba le tša boiphedišo di ka se tsoge di ipheditše ga rena re tšwela pele go swara basadi ba

gabo rena go phela boka bana le didirišwa ka go ba šomiša bošaedi goba mokgwa o mongwe. Gabotse ga go sa kgonega gore bodulo bja mosadi ke ka moraleng (gae). Mo nageng ya rena e botse, bodulo bja mosadi ke ntweng ya go kalokana".

Mo polelong ye e fetilego mafelelong a ngwaga wa 1983, go phatlaladišwe gore ngwageng o latelago o tlo bonwa bjaka ngwaga wa Basadi, mokgatlo wa rena o re: "Tokologo ya naga yeo re belegwego go yona le batho ba gona kamoka e tlo diragala bjaka phenyo ya makgonthe ya go tuma, ya go thewa godimo ga go tšea karolo ya mašabašaba, gammogo le dimilione tša basadi, bjaka tiragatšo ya maikutlo ya mokgatlo wa Afrika Borwa wa demokerasi wa go ila semorafe le bokoloniale. Se sengwe sa mešomo ya motheo seo tshepedišo ye ya tokologo ya setšhaba e lebanego naso ke tokologo ya basadi ba gabo rena go tšwa kgatelelong e šiišago ya mabapi le thobalano, seemo sa bophelo le mmala.

Re ikgantšha ka taba ya gore lehono, morago ga go kalokana ga mašabašaba a batho ba rena, go balwa basadi, molaotheo wa naga ya gešo o akaretša maikemišetšo a go fetoga ga rena go ba setšhaba sa go se kgetholle bong. Tšweletšo ye ya molaotheo e ra gore naga ya rena kamoka, gammogo le mmušo, e na le morero wa go tiišetša gore maikemišetšo a, a fihlelelwe.

Lehono, re ka gare ga kalokano ya kgoparara ya go akaretša bohle go tsošološa le go tšwetšapele naga ya rena. Ntlhagolo ya taba ya gore ke lebane le kgonthe ya gore dilo kamoka di swanetše go fetoga. Go tšweng ga rena ngwagakgolong wa boraro le seripa wa bokoloniale le kgethollo ya mmala, re ka seke, e fela re nyaka diphetogo tša motheo tša setšhaba tšeo di tšweletšego mengwagakgolong yeo ya go hloka toka.

Gabotsebotse, seo se lego gare re se dira, ke kgwabo ya motlalanaga ye e lokilego. Bjalo ka dikgwabo tša motlalanaga kamoka, gore e tšwelele, kgwabo ya rena ye ntshwa ya motlalanaga e nyaka gore mašabašaba a batho ba rena a tšee karolo bjaka "kgato ya maikutlo" ya mokgatlo go tliša tsošološo ya motheo wa naga ya rena. Ke ka lona lebaka le gore le ge re gapeleditše gore kgwabo ye ya batho ya maotlalanaga yeo re lego go yona e swanetše go thewa godimo ga batho mabapi le tšeo ba di dirago, re gatelela gape le gore ditiragatšo tše di laolwe le go etwa pele ke batho.

Efela gape, bjaka Oliver Tambo ka 1984 a rile, "tokologo ya naga le batho ba rena e ka se tsoge e ipheditše ge re tšwelapele go swara basadi ba gabo rena boka bana le didirišwa ka mokgwa wa go ba šomiša bošaedi goba mokgwa o mongwe".

Lebaka le letelele la bokoloniale le kgethollo ya mmala di tlišetše kgapeletšo ya bophelo bja kgatelelo le tirišo ya bošaedi gagolo mo basading ba bathobaso nageng ya rena. Bjaka ge re tsopotše pego ya ANC ka 1983, se e bile kgatelelokgoro le tšhomišo ya bošaedi go ya ka bong, mehlobo le tekatekanyo ya batho. Nnete ke gore basadi ba gešo ba bathobaso e bile batšwadihlabele tša kgonthe tša kgatelelo le tšhomišo bošaedi ke makgowa a se makae. Ditlamorago tša se, ge re bolela lehono ka ga tlhotlo ya phedišo ya leuba la kgethologanyo ya mmala, re swanetše go tsitsinkela le go sekaseka bokgole bja leuba le, gagolo go basadi ba naga ya gešo ba bathobaso. Fao lehono re tsinketše taba ya phedišo ya bodiidi, re swanetše re lebelediše phedišo ya bodiidi mo basading.

Mo re ahlaahlang ditaba tša go ba gona ga mehlodi ya ditšweletšwa, bokgoni, mešomo le dibaka tše dingwe tša kgwebo, gammogo le tekatekano mešomong, go kgonthiša kgodišo ya tša boiphedišo bathong kamoka ba gešo, re swanetše go ela hloko kudu tšhutšhumetšo ya mananeo a go basadi.

Ka ge re tsinketše ditlhotlo tša go fediša dikgaruru tša maemo a godimo tše sa nyakegego mo nageng ya gešo, re swanetše go ela hloko taba ya dikgaruru kgahlanong le basadi, gammogo le bokata le dikgaruru tša ka magaeng. Ge re tšwetša pele mošomo wa go hlatholla ditlhologelo tša bophelo go ba tša makgonthe go bohle, re swanetše go tlišetša ditlhotlo tša go kaonafatša maphelo a basadi ba naga ya gešo bao bontšhi bja bona ba gateletšwego ke malwetši ka bohloki.

Ka ge re hlama le go diragatša melao le mananeo go hlaloša taba ya tlholego ya setšhaba sa go hloka kgethologanyo, go sa na le gape maikemišetšomagolo ao a tšweleditšwego ka go molaotheo wa rena wa naga, re tlamegile gore, se re se tswakantšhe le nepo ya tekatekanyo ya bong. Se se bjalo ka gore ga go bonolo go šoma ka ditlhotlo tša go hloma setšhaba sa go hloka kgethologanyo ya merafe ntle le go ela hloko taba ya go aga naga ya tekatekanyo ya bong.

Kelo ya nnete ya gore basadi mo nageng ya gešo ba tlaišitšwe ke kgatelelo le tlaišego ya bong, morafe le maemo, e tšweletša gabotse ntlha ya gore tokologo ya basadi e swanetše

e be le tokologo go tšwa go kgatelelo le tlaišego ka morafe. Go tše kamoka, le seo re ka se bolelago, go molaleng gore Oliver Tambo o be a bolela nnete ge a be a re: "tokologo ya naga le maphelo a rena e ka se tsoge e ipheditše ge re tšwelapele go swara basadi ba naga ya gešo go ba bao ba phelago fase ga bangwe le go ba didirišwa tša tlaišego ya mohuta o itšeng".

Re swanetše go ikgantšha ka mošomo woo re o dirilego go tloga 1994 gore re bone gore tokologo ya basadi e ahlaahlwa bjalo ka karolo ya lenaneo la rena le tsošološo le tšwelopele. Kgatelopele e fihleletšwe mafelong a mantši. Ka ntle le ditaetšo tša ka gare ga molaotheo le molao wa Ditokelo tša Batho tša go laetša taba e bohlokwa ye, melao e mengwe e šetše e tšweleditšwe gore iša pele go fihlelela matswalo a setšhaba sa go se kgetholle bong.

Mmuso wa rena o bile o ikgogetše go Lefelo la Ditiragatšo la Beijing. Re sa le gona fao, re na le lenaneo la rena la mosomo leo le bitšwago "Lenaneo la Afrika Borwa la Mošomo go fa Basadi maatla le Tekatekanyo ya bong. Gape bile re latela le go ipega tlase ga Lenaneo la Ditšhaba tše kopaneng go fediša mekgwa kamoka ya Kgethologanyo ya Basadi. Mananeo a mangwe, go swana le Sengwalwa sa mabapi le go Fetošafetoša mešomo ya Mmušo, le ona a ahlaahla taba ya tekatekanyo ya bong.

Mananeokgoparara a mantši a Mmušo a šetše a bile le ditlamorago tše botse go tokollo ya basadi go kgatelelo le tlaišego ya bong, morafu le maemo bophelong, gape a utulotše mathata a bophelo bja basadi ao a tšweleditšwego ke kgatelelo le tlaišego ye. Ka yona kutullo ye, go tšweleditšwe dintlha tša nnete tše di tiišeletšwago gore re tloga re šokašoka leanolegolo la go lokolla basadi e sego go le bea lefateng ra le tlogela. Se se ra gore ge re le gare re šomana le mananeo a rena a diphetogo, re swanetše gore re kgonthiše gore mananeo a, a na le tekatekanyo ya bong le tokollo ya basadi bjaka tše dingwe tša maikemišetšomagolo a ona.

Go tloga go le molaleng gore, mananego a, gammogo le ao a lebantšwego go sekaseka dinyakwa tša batho mafelong a go fapana bjalo ka tša maphelo, dintlo, thuto, phepo, dikgokaganyo le tše dingwe, di tloga di šušumeditšwe go kaonafatša maemo, kudukudu a basadi ba bathobaso nageng ya gešo. Tlhamego ya boetapele bja rena bja bošetšhaba, bja profentshe le bja selegae go lebantšwe lekgotlatheramelao, lekgotlataolo le

lekgotlakahlolo, go tloga go fetogile le go kaonafala go thekga tekatekanyo ya bong. Kgatelopele e šetše e bonagetše le go mešomo ya bao ba ithušago ka letolo.

Gona ge, ntle le kgatelopele ye, go pepeneneng gore re ka phakiša go tšwela pele mabapi le leanotšhomo le. Magareng ga tše dingwe se se nyaka gore Mmušo o swanetše go tšwetša pele go kaonafatša leano leo o le tšweleditšeng go diragatša melao yeo e thekgilwego ke batho. Efela, mohlomong se bohlokwa kudu go ikhweletša leanotšhomo la sehlopha sa balwela-tokologo ya tekatekanyo ya bong le tokologo ya basadi ke go beakanya basadi go ba ngatana e tee ya go šoma go lemoga le go fihlelela ditlhologelo tše.

Ka ngwaga wa 1984, Oliver Tambo o boletše a re: "E tlo ba mošomo wa rena wa moswananoši ngwageng wo, go sepediša le go beakanya thaka ya tshadi go ba ye maatla, ya ngatana le mafolofolo go leba diphetogong tsa kgapeletso. Mošomo wo o letše magetleng a banna le basadi go swana - kamoka ga rena gotee, bjaka bagwera ba paale ba go kalokana bothateng. Re nyaka go gatelele senyakwa, nakong yona ye, gore go nyarele ponagalo ya mokgatlo wa basadi wa go logagana go tša pušo le tša taolo. Go kalokana ga rena go nyakana le go tsomana le maatla a, a magolo a tibilego".

Gona re ka šoma mmogo lehono go bopa maatla a magolo a, go šomana le mošomo wo wa kgapeletšo wa go tsošološa naga ya gabo rena go ba ya paale ya go hloka kgethologanyo ya merafo ya go se kgethologanye bong gape ya kgatelopele.

**SEPEDI TRANSLATION**

**OF**

**GOVERNMENT SPEECHES**

**FROM**

**THE PRESIDENT: ANC TODAY**

**SPEECH NO. 3**

## **ANC LEHONO**

### **SENGWALWA SA PELE, 29. 10 - 16 AGUSTUS 2001**

### **SENGWALWA GO TŠWA GO MOPRESITENTE**

### **MAŠABA LEFASENG KAMOKA GA RE KOPANENG GO KATANELA TEKATEKANO, TOKA LE BOTHO.**

Mo tekanong ya dibeke tše pedi, ditragalo di tlo ba di thoma gol la Thekwini e le yona Kgothekgothe ye bohlokwa ya lefase ye e tlogo gagaba beke kamoko, e le kgahlanong le semorafe, kgethologanyo ya merafe, go inyatša le go ikgodiša le go tše amanago le go se kgotlelelane ga batho fao go ka thomago ka la 31 Agustus.

Ge Lekgotlaphethiši la Dinaga tše di Kopaneng le tšea sephetho ngwageng was 1997 gore Kgothekgothe e bitšwe go tšweleditšwe morerokgolo ka tsela ye: go lekola kgatelopele ye diragetšeng go lwantšha semorafe, kgethologanyo ya semorafe, go inyatša le go se kgotlelelane ga batho, go nyaka mekgwa le ditsela tšeo di ka šomišwago go kgonthiša tšhomišo ya ditlwaedi gammogo le tšhomišo ya didirišwa tšeo di ka thibelago bohlola bjo, go oketša boemo bja temogo, gape le go hloma lenaneo leo le ka lokišetšago go tšea magato a go thibela bohlola bjo. Mo kopanong ya gona ngwagola, Lekgotlaphethiši le kwanetše se go ba hlogotaba gona Kgothakgotheng: "Kopaneng go Thibela Semorafe: Tekatekano, Toka le Botho".

Diketekete tša batho go tšwa khutlong tšohle tša lefase di tlo ba di tlile Thekwini dibeke tše pedi go tlo diragatša seo se laeditšwego ka diphetho tša Lekgotlaphethiši la Dinaga tše Kopaneng mo ngwageng wa 1997, ka tshepho le tšhutšhumetšo ya go hlola kopano ya go thibela semorafe, go tšweletša lefase la tekatekano, toka le seriti sa batho kamoka.

Ka ge re le MaAfrika Borwa re tseba gabotse gore semorafe ke eng. Re tseba tshenyō le tšharakano yeo e hlotšwego ke yona nageng ya gešo, fao e lego gore re sa tlo tsošološa. Ruri-ruri, re ka se tsoge re lebetše gore polelokgoalo ya semorafe nageng ya gešo - kgethologanyo ya mmala morago ga Ntwa ya Bobedi ya Lefase, e tsebega ka molao wa boditšhabatšhaba e le bosenyi bjoo bo nyakago kotlo bja go ba kgahlanong le ditokelo tša botho.

Se diregilego kgale mo se re laetša ditiragalo tše šoro tše di šašarakantšego Barwana le Bakgothu go tloga mola Makgowa a fihlago nageng ya gešo. Polelo ye e šomišitšwego go moeno wa sefoka sa dibetša, Ixam goba Cham (Ka Sethosa), e nyaka go laetša seo go Babaso, bao bontšhi bja bona bo timeletšeng ka baka la bathopanaga bao ba latetšego semorafe ntle le go itshola. Makgowa a, a e tšeere gore e tloga e le tokelo ya bona go bolaya Bathobaso ba, ka ge Jan van Riebeeck a ile a ba hlalosa go ba ba ditšhila, ba metlapa gape ba maaka.

Lehono, setšhaba sa Ixam se timeletše. Ga se sa le go na nageng. Re ka no kgona go fihlelela polelo ya bona, ka gona ga re lebogeng barutwana ba go tšwa Europa ka dingwalwa tša bona pele bao ba bego ba šomiša polelo ye ba timelela saruri. Ditiragalo tša kgale ga gabo rena di re laetša gore sehlopha se sengwe se bohlokwa setšhabeng sa gešo se bopilwe ke batho bao ba tlišitšwego Afrika Borwa e le makgoba a go tšwa go la bohlabela. Ba be ba rwaletšwe mabopng a rena ka peakanyo ya go thopa naga le kgethologanyo tše di bego di tšea Bathobaso kamoka, e ka ba MoAfrika goba Mo-Asia, eke ga se batho ebile ba swanelwa ke go ba makgoba. Ka ntle le dilo tše dingwe tše di bopago karolo ya lehumo, boikgantšho le bohwa bja go fapanafapana bjo moeno wa rena wa setšhaba wa se Ixam o bo ketekago, makgoba a a tlišitše tumelo ya Islam nageng ya rena.

Ditiragalo tša kgale di tšwela pele go re botša gore setšhaba sa rena sa merafo ya go fapana le ditšo tša go fapana se na gape le batho ba šetšo sa Ma-India le Ma-China bao ba tlišitšwego fao lehono go tšewago go ba bowelakalana bja bona, ka wona mokgwa wo wa go kgethologanya le go thopa naga, woo o bilego o tšea bona batho ba bjalo ka didirišwa tše di swanetšego go hlalefetšwa.

Ma-Afrika Borwa a a tlile la mathomo nageng ye bjaka bašomi bao ba gapeletšwago go se tlogele mošomo, go tlo šoma mašemong a Swikiri le Meepong. Se e be le mošomo wo o bego o tšewa go ba ka tlase ga seriti sa bašomi ba Makgowa, bao e bilego e se ba bantšhi ka palo.

Moragonyana, ge Makgowa a tlogela temo, go romelwa ga bašomi ba Ma-China gwa emišwa gore bahloka-mošomo ba Makgowa ba go topa tša fase ba hwetše mošomo meepong. Le gona, ge bona batho ba ba fiwa maatla a go kgetha bjaka badudi ba naga ya

gešo, bafaladi ba Ma-China bao ba ba tšeetšego mešomo meepong, gammogo le bašomi ba Ma-India, ba ile ba tlišwa bjaka Bathobaso kamoka ka Afrika Borwa.

Ditiragalo tše re bolelago ka tšona tše, di bile di a re bolelela, mabapi le dintwa tša go re bea tlase ga taolo, tša go tlišwa ke bona bathopanaga ba kgethollo le madira a bona nakong e telele, e le go hlalefetša le go tšeela Ma-Afrika naga ya bona le tokollo ya bona. Diphenyo tše tša Makgowa a se makae godimo ga bontšhi bja Bathobaso di feleditše di tliša kgoeletšo le tšweletšo ya mokgwa wa kgethologanyo ya mmala bjalo ka mokgwa wa semolao wa Mmušo wa go thewa godimo ga semorafe seo e bilego motheokgolo wa go hloma go thopiwa ga naga ya gešo go tloga mathomong.

Go tšwa ditiragalong tša gabo rena le boitemogelo bja maleba bja rena, re tseba gabotse gore tše di be di šupa eng. Se se šupa mokgwa wa go diitša bontši bja Bathobaso. Se se šupa go fetša bontši bjo bja batho go se be selo, ntle le go ba didirišwa tša go hlalefetšwa, e le go humiša le go tšweletša seemo se se phagamego sa bophelo go Makgowa ao e sego a mantši a go gatella ka pušo mo nageng.

Go tiišetša mokgwa wo wa go tšweletšwa ka maatla a sešole, maatla a tlamegile go šomišwa go bona gore bao ba gateletšwego le bao ba hlalefetšwago ba se ke ba tsogela go hlokega ga toka ka kakaretšo maatla, go hwetša tekatekanyo, toka le botho magareng ga bona. Go rialo, ditiragalo tše tša kgatelelo ya semorafe mo nageng ya rena e tloga e le tiragalo ya mokgwa wa go šalana morago le dikgaruru tša batho tše di dirwago kgahlanong le bontši bja Babaso. Mafelelong dikgaruru e bile seka se sešoro sa go hlaola setšhaba sa gešo ka lebaka la gore Mmušo ka boona gammogo le dikarolo tše maatla tša pušo, tša boiphedišo le tša kagišano ya batho ba gešo ka botšona, di keteka dikgaruru kgahlanong le batho bjaka selo se se nyakegago se bohlokwa sa karolo ya tshepedišo ya peakanyo ya go kopanya batho.

Ge dilo di le bjale, ka morago, Makgowa, e lego bahlodi le bahlohleletši ba dikgaruru kgahlanong le bontšhi bja batho, ka bobona ba fela ba angwa kudu ke dikgaruru tše, tše ka botšona, gareng ga tše dingwe, di hlolago dikgaruru tša selapa magareng ga metse ya makgowa.

Dikgaruru tša paale tša Mmušo wa kgethollo go ya ka mmala e be e le go hwetša mokgwa wo mošoro ge ntše o tšwela pele o fenywa le go wela saruri mo mengwageng ye

akanywago masomepedi magareng ga Seaduma sa Soweto le phenyo ya pušano ya batho ka ngwaga wa 1994. Ditaba ka botlalo di sa tlo dirwa mabapi le gore ke batho ba bakae bao ba hwilego nakong yeo, bao ba bolailwego ge Mmušo wa kgethollo go ya ka mmala o leka go iphološa phenyong ya batho bao ba galefilego. Go swana le fao, ga go yo a tsebago gore ke dimilione tše kae tša batho tšeo di nyameletšeng nakong ya ngwagakgolo wa masomepedi, e lego ditlamorago tša go latela mekgwa ye mebe ya tša kagišano le boiphedišo, mananeo a semorafe, tšeo di ilego tša hlola kgopolo ye šoro ye e lego "Mašaledi a batho".

Seo re se tsebago ke gore le la lehono, re sa tlamega go lwa le leuba la go šala maikemišetšo a ka boomo morago, e le go šušumetšwa ke tshepho ya semorafe ya gore makgowa a Afrika Borwa a na le ditokelo le mošomo wa Bokriste wa go bea tlase ga taolo, go hlalefetša, ntle le lešoko, go bao e lego babaso. Re swanetše re fenye bodiidi bjo bo swineleditšwego le go phatlalatšwa go tlaiša dimilione tša batho ba gabo rena. Re swanetše go fetšiša leuba le le go hloka šedi ga batho ba gabo rena e lego ditlamorago tša seemo se tlišitšwego go bona ka lebaka la gore semorafe sa Makgowa ao e sego a mantši se ba bea go ba dika-batho.

Ka lebaka la gore semorafe sa go thopa naga le mokgwa wa kgethologanyo ya mmala mo nageng ya gešo di tlišitše go bea bontšhi bja Ma-Afrika ka tlase ga taolo ya go ya go ile ka mešo-e-go-fela, se se kunne batho ba Afrika gannyane-gannyane ka tšohle tšeo di ka ba fago kgopolo ya go itseba le go ikgantšha ka bo-Afrika. Se se tlišitše gore Mo-Afrika e mongwe le e mongwe a lahlegelwe ke bomotho ya gagwe, go fihla ge ba bile ba thewa maina ke Makgowa. Go ile gwa ipelaetšwa ka ditiragalo tše gwa hlabošwa gore - Makgowa ga ba ye kua! ba re bitša bo-Jim!

Ka ge re le gare re kalokana le go fenya leswena la semorafe le go thopa naga, le kgethologanyo ya mmala, go katana fao ge go sekasekwa go tloga go hlatsela setšo, boitšhupo le boikgantšho bja Ma-Afrika tšeo semorafe se lekago go di khupetša.

Lehono naga ya gešo e arotšwe ka diripa tša go se lekane. Ka ge re boletše pele, seripa se sengwe ke sa Makgowa seo se tšwelago pele gabotse mola se sengwe e le sa Babaso sa go diila. Batho ba bangwe mo nageng ya rena ba ile ba ipelaetša kgahlanong le sebopego se sa Afrika Borwa, ba laetša gore tlhaloso ye ya makgonthe e tliša tlhohletšo

ya thulano ya semorafe. Kgonthe ye ke gore se ke tlhalošo ya boemo bja ditaba nageng ya gešo.

Ba bangwe batho le bona ba ka no ipelaetša ka gore sengwalwa se se re gopološa dikokwane tša ditiragalo tša rena tša kgale. Gapegape, kgonthe ke gore seo re se tšweletšago se bopa karolo ya pego ya ditiragalo tša rena tša kgale tšeo di sa fetogego. Nakong yona ye, ditiragalo tšela di tšwela pele go re laetša lenaneo la naga mabapi le seo re se tsomago go fetoša Afrika Borwa go ba ya go hloka kgethologanyo ya merafe le ya bong gammogo le go ba naga ya tšwelopele. Se se laetša ditlhotlo tšeo re lebanego natšo nageng ya gešo e le go kgotsofatša dinyakwa tša Kgothekgothe ya Lefase kgahlanong le semorafe le go bopa lefase la tekatekano ya batho, toka le botho.

Ge Afrika Borwa e arogantšwe ka diripa tše pedi tša go se lekane tšeo re šetšego re boletše ka tšona, lefase le lona le arogantšwe ka tšona diripa tše pedi tša go se lekane. Kgahlanong le go ganetša nnete ye gare ga ba bangwe nageng ya gešo, ga go yo a ka ganago gore nkgokolofase ya rena e arotšwe ka seripa sa Leboa le sa Borwa, dinaga tšeo di hlabologileng le tšeo di lego gare di hlabologa. Ga go yoo a ganago gore seripa sa Leboa se humile le dinala mola sa Borwa se topa tša fase. Gapegape, ga go yoo a ka phenkgišanang le ntlha ya gore, bjaka mo nageng ya rena, se ke ditlamorago tša ditiragalo tše ntši tša morago tšeo di akaretšago kgethologanyo kgahlanong le badudi ba kgale ba naga, bokgoba, go thopa naga le kgatelelo ya Makgowa a go se be a mantšhi.

Ga go motho yo a tiišitšego yoo a botšišago ka taba ya gore ke sona semorafe seo se re laetšago ditiro tšeo di bopago karolo ya go se kgotlelelege ya ditiragalo tša nkgokolofase ya batho. Gapegape, go tloga go sa gonontšhe gore go ripaganya Leboa le Borwa e tloga e le ditlamorago tša mananeo le ditiro tša go feta tša semorafe, tšeo di hlohleletšago go keka ga semorafe lefaseng ka bophara. Go sa ntše go se na kgonono gape gore go na le go šunyašunya ga semorafe mo dinageng tše ntši tše hlabologileng tša Leboa. Bonyane, se se hlohleletšwa ke khudugo ya batho ya go se laolege go tšwa Borwa go ya Leboa, ka ge Bathobaso ba dinageng tša Borwa ba leka go ngwegela bodiidi le go se hlabologe ka go falalela go la Leboa.

Go rialo ge, go kalokana ga batho ka bophara lefaseng kgahlanong le semorafe go ka se kgoramollwe go tšwa mo go kataneng ga batho ka bophara e le go fediša bodiidi le go se hlabologe gohlegohle, ka gare le mokgahlong ga dinaga. Tše kamoka di laetša

bohlokwakgolo bja Kgothekgothe ya Lefase kgahlanong le Semorafe yeo e tlogo. Bjalo ka naga le batho bao ba hlomphegago go tlo ba benggae ba Kgothekgothe ye ya bohlokwa, re swanetše re dire ka gohle ka methopo le maatla ao re nago nao, gore re amogele baemedi ba go tšwa dinageng tša ntle.

Go ya ka kgahlego ya rena le ya dibilione tša batho ba mo Borwa, re swanetše re dire ka fao re ka kgonago go bona gore baswa, dikopano tša ba Mmušo le tša ka ntle ga Mmušo tše tlogo swarwa, di itseparele godimo ga dipharwamolato tše di bewago godimo ga mešomo ya ditiragalo tša kgale, ka ntle le ditšhitišo.

Ka ge re boletše, tabakgolo ya Kgothekgothe ya Lefase ke: Kopanang gore le fetšiše Semorafe: Tekatekano, Toka le Botho.

Go rena, bao re tšeang karolo ka go tšea matsapa a go fetoša setšhaba sa gabo rena le go ba le seabe mo tšwelopeleng ya go fetoša Afrika le lefase kamoka, go ka se sa ba le maikemišetšo a mangwe a tšhoganetšo go feta go kopanya ntho ya lefase kgahlanong le semorafe, go fihlelele tekatekanyo, toka le botho.

**SEPEDI TRANSLATION**

**OF**

**GOVERNMENT SPEECHES**

**FROM**

**THE PRESIDENT: ANC TODAY**

**SPEECH NO. 4**

**ANC LEHONO****SENGWALWA SA PELE, 24 - 30 AGOSTOSE 2001****O SE KE WA BOLELA BOHLATSE BJA MAAKA, O SE NYORELWE DIPHENYO TŠE BONOLO.**

Mo dikgweding tše nne go tloga bjalo, ka di 8 Janeware 2002, re tlo ba re keteka ge mokgatlo wa ANC o fetša mengwaga e masomesenyane. Tše e tlo ba meketeko ya motlalanaga ka lebaka la gore ANC ke wona mokgatlo wa kgalekgale, gape se se o bea ketapele ya mekgatlo ya balwela-tokollo mo Afrika. Go kgotlano le se, kopanokgolo ya mafelelo ya mokgatlo wa Kopano ya MaAfrika le kopanokakaretšo ya mathomo ya Kopanokgolo ya Botee bja Afrika di tlo swarwa nageng ya gešo ngwaga o tlogo, bjalo ka Afrika re tlo keteka mengwaga ye 90 ya matswalo a mokgatlo wa ANC. Seo se nyalelanago le se gabotse, kgwedding yona ye, mašabašaba a lefase a tlo kopana Afrika Borwa mo Kgothekgotheng ye bohlokwa kudu ya Lefase kgahlanong le Semorafe.

Seo se tlišago kgonagalo ya gore re be benggae ba Kopanokgolo ye bohlokwa ye ya lefase, ke ntlha ya gore ka ge re le balwelatokologo ba MaAfrika, re lokolotše Lefase la rena go tlišo ya pušo ya bathopanaga le kgatelelo ya go tla ka bonnyane bja makgowa. Se bohlokwahlokwa, ka ge re laetša ngwagakgolo wa bo 90 wa ANC, re tlo ba re keteka phenyo ye ya MaAfrika. Re tlo ba re bile re dumediša dipheho tša mašabašaba a Afrika le a lefase ka lethabo go tlo swara tholego ya Kopanokgolo ya Botee bja Afrika gotee le Kopanokgolo ya Lefase kgahlanong le Semorafe mo nageng ya gešo.

Go swanetšana le se, re tloga re tlamegile gore re itšwe le go ineela leboelela gore re bapale karolo yeo tšhwalalano ya Afrika le ya MaAfrika e beago tshepho go rena, gore re abe thušo go tokollo ya ka mehla ya rena go bodiidi, go hloka tšwelopele, go thea mellwane le semorafe sa go ya go ile.

Go rialo ge, re tlamegile go kgonthišiša gore re fihlelele maikarabelo a go šoma go tliša katlego ya Leano la Tšhomišano ya Afrika Ngwagakgolong wa ketepedi wa Tsošološo ya tša Boiphedišo (MAP) gape le go phetha Tsošološo ya Se-Afrika mo nakong ye ya Ngwagakgolo wa Afrika. Ka lebaka la seo re se dirilego mengwaga-someng ya go katana go ya go ile, MaAfrika kae le kae ba na le tshepho ya gore, ka ge re le MaAfrika Borwa, re

tlo re ka kgonthe re tlatša mekoti ya pele ka go katana mmogo go feleletša le go tsošološetša sammaruri tihompho ya setho sa Bathobaso kamoka gohlegohle.

Mokgatlo wa go lwela tokologo ya Afrika o atlegile go fediša mokgwa wa makgowa wa go thopa naga gona mo pele ga bona balwantšhi ba go thopa naga, fao ba bego ba šomiša matsapa a mašoro a go fenyha le go šwalalanya wona mokgatlo wo. Le ge go le bjalo mokgatlo o tšwela pele ka go tliša diphenyo tšeo o di fihleletšego.

Motheokgolo wa katlego ye ke taba ya gore, ka mehla yohle, mokgatlo wa Afrika wa go lwela tokologo ya bohle o be o hlompha le go ema dikanong tša wona tša nnete. Mohu, e bile e le moetapele yo a hlomphilwego wa Afrika go tšwa Guinea-Bissau, e lego Amicar Cabral, o gateletše se mo polelong ya gagwe ya go phadima ge a be a eletša balwela-tokologo ba naga ye le Afrika ka kakaretša a re: "O seke wa bolela bohlatse bja maaka. O se nyorelwe diphenyo tše bonolo".

Mokgatlo wa ANC ka bowona o tšwela pele go keteka ngwagakgolo wa wona wa bo 90, ka gobane mo bophelong bjohle bja ona, ka mehla o katanela gore o se bolele bohlatse bja maaka gape o se ke wa nyorelwa diphenyo tša bonolo. O tla tšwela pele go ba gona mengwaga e mentšhi e tlogo, wa tšwela pele go swara kgahlego le thekgo ya batho ba gešo, ka lebaka la boikgafo bja wona bja go ya go ile ka go tshephagala le go ba nneteng ka gohlegohle.

Go tloga mola bathopanaga ba makgowa ba tlogo nageng ya gešo ba hlwela go ipshina ka boikgodišo bja bona godimo ga badudi ba naga ka lebaka la gore ba kgantšha bogolo bja maatla a bona. Le ge re be re hwetša tokologo ka ngwaga wa 1994, pušo ya sehlophana sa bonnyane bja makgowa se be se laola maikaelelo a maatla a kgatelelo ao a bego a kgona go hlola mahu le tshenyho ka kakaretšo mo bathong le nageng ya gešo. Le ge ba na le boitshepho bja go diriša maatla, pušo ya bonnyane bja makgowa mo nageng ya gešo e ile ya tlamega go diriša maaka le go se tshephagale go tliša kgatelelo.

Ka mo bukeng ya gagwe, e lego: *Native Life in South Africa* (Bophelo bja Badudi ba pele mo Afrika Borwa), Mongwaledi-Pharephare wa mathomo wa ANC, e lego Sol Plaatje, o ngwadile gore le go tloga peleng ka bo 913, ge mokgatlo wa ANC o tšwile lesolo kgahlanong le molao wa Kabo ya Naga ngwageng woo, yo e bego e le Tona-kgolo, Mogenerala (Molaodi) Botha, o ile a etela setšhaba sa lebowa, gape go begwa gore o ile a

kgalema Kgoši le setšhaba gore ba be kgahlanong le go ikgantšha le Pitšo ya Lekgotla la Badudi ba naga (e lego mokgatlo wa ANC).

Puku ye nngwe e ka ngwalwa mabapi le setlwaedi sa mogateledi sa go fora batho, fao ka gona, magareng ga tše dingwe, mokgatlo wa ANC, o tšweleditšwego bjalo ka motseta wa bokamoso bjo bošoro bja go ba kgahlanong le setho, fao e lego gore naga ya rena e ka seke ya kgona go tšweletša seo. Se se tlišitšwe e le go laetša kgonthe ya kotsi ya babaso. Le gona ge, maatla a a boifišago a semorafe a fentšwe, le ge a na le mothamo wa kgatelelo le botšhošetši, le gona le ge ba na le mothamo wo wa bona wa go se emele bonnete ka go phegella go bolela maaka, go se bege ditaba gabotse le go se tshephege. Ka yona taba ye, ka moka ga rena re tlo gopola gore maatla ao a bego a šireletša kgethologanyo ya merafe a be a bile a hlomile dikgoro tše e sego tša mehleng e le go phatlalatša le go feteletša maaka mabapi le mokgwa le tsela ya go katanela tokologo ya rena.

Go fihla ga bjalo, tše ntši di šetše di boletšwe ka ga mokgatlo wa ANC le Mmušo wa rena, mabapi le go ineela ka go latela ditlhologelo le go katanela bophelo bjo bokagone mo bathong ba gešo kamoka, gagolo go dimilione tša bathobaso tše di tšwelago pele go tlišwa ke bodiidi. Se se tšweletša lebaka la gore ga re ešo ra fetšiša leuba leo re le abetšwego la bodiidi le go ba ka tlase ga kgatelopele. Tekatekano le se, go tšwelele lebaka la gore go tlo re tšea nako ya maleba yeo e beetšwego taba e bohlokwa ye, gapegape, mokgatlo wa ANC o tšeere sephetho sa go se bolele bohlatse bja maaka goba go se phegelele diphenyo tša bonolo. Seo re se boditšego batho, gape re tlo tšwela pele go se bolela ke gore, re šoma mmogo le mašabašaba a, re tlo lelefatša lesolo la go katana go fihlelela morero wa bophelo bjo bokagone go bohle. Re šetše re boletše, gape re sa tlo tšwela pele go bolela se, gore gannyane-gannyane, kgato ka kgato, naga ya gešo e gatela pele le pele go tšwa bohlokong bja yona bja kgale.

Go na le batho mo nageng ya gešo, bao, bjalo ka Louis Botha mo mengwageng e 90 ya go feta, ba nyaka go eletša batho ba rena "Kgahlanong le go ikgantšha le Pitšo ya Lekgotla la Badudi ba Naga (e lego mokgatlo wa ANC)". Bjalo ka Botha le ditlogolo tša gagwe, tše di tliša go se bege ditaba gabotse. Nakong yona ye ba phara molato wa gore tokollo ya batho ba gešo e tlišitše bodiidi le ditlišego tše šiišago go mašabašaba a batho. Ba šišinya gore re be re swanetše go ba re tlišitše tšwelopele ya ka bjako gore re kgone go fediša leuba la mengwaga-kgolo ya kgale ya kgatelelo-pušo ya bonnyane bja

makgowa. Bjalo ka karolo ya tlabano ye, ba tlogela le go furalela setho se sa kgale sa mokgatlo wa rena, o seke wa bolela bohlatse bja maaka gape o se ke wa phegelela diphenyo tša bonolo.

A mangwe a maaka ao ba a bolelago ke gore Mmušo wa rena o ekile maikemišetšo ao a bego a kwanetšwe ka tshepetšo ya go buša mmogo ka bophara le bopapetla mabapi le taba ya go tsošološa matlotlo le dithoto tša Mmušo. Ka go rialo ba nganga le gore, ka lebaka la se, rena re ikgaogantšhitše le go lota ditlhologelo tša bophelo bjo bokagone go bohle.

Ka ngwaga wa 1992, mokgatlo wa ANC o phatlaladitše sengwalwa seo se bitšwago: "Re itokišeditše go Buša". Sengwalwa seo se filwe hlogo ya "Lenaneohlahlo la maikemišetšo a mokgatlo wa ANC la go buša mmogo mo Afkika Borwa leo le amogetšwego go Lekgotlakakaretšo la Setšhaba". Magareng ga tše dingwe, sengwalwa se sa maikemišetšo sa bohlokwa se re : "Maloka le leano la kgolo le tšwelopele, tema yeo e kgathwago ke Mmušo e swanetše gore e lekanetšwe go lekalekana le dinyakwa tša boiphedišo bja setšhaba go ya ka go fetogafetoga ga sona". Potšišo ya motheo fa ga se mokgwa wa semolao woo Mmušo o ka o dirišago go tsenatsena mererong ya tša boiphedišo dinakong tše dingwe, efela go laetša gore ditiro tše di ka tiiša maatla a tša boiphedišo go kata ka mošito o tee le go hloka tekatekano ga batho mo nageng, go ka imolla mathata le maima ao bontši bja batho bo a rwelego, gape go ka hlohleletša kgolo le phenkgišano ya tša boiphedišo.

"Maloka le se, tekanyetšo ya bohlatse e tlo hlahla sephetho sa go ema le, goba sa go ba kgahlanong le mekgwa ye e fapanego ya maikemišetšo a tša boiphedišo. Go fetogafetoga fa ke gona go lekodišiša tekanyetšo ya bohlatse bja tsošološo ya dikarolo tša mešomo ya setšhaba e le go tšwetša pele maikemišetšo a setšhaba. Ka gona Mmušo wa batho ba go buša mmogo o tla hlokomela:

- Koketšo ya dikarolo tša mešomo ya setšhaba mo mafelong a maswanedi, bjalo ka, dithoto tša setšhaba di laolwe ke Mmušo, batho ba reke setseka sa dithoto mo setlamong, go hloma ditlamo tše diswa tša tirišano ya setšhaba goba go hlola tšhomišanommogo le ba thuo ya mmamongwe.
- Phokotšo ya dikarolo tša mešomo ya setšhaba ka mokgwa woo e lego gore e tla tliša bokgoni, wa hlola tumelelano ya go šoma ga bao ba bego ba sa fiwe monyetla woo, le go maatlafatša bao ba bego ba lahlegetšwe ke maemo a go phela gabotse, go bile go

kgonthišišwa polokego ya bašomiši ba ditšweletšwa gammogo le ditokelo le go hirwa ga bašomi.

Ka ngwaga wa 1994 re phatlaladitše "Lenaneokgoparara la Tsošološo le Tšwelopele" leo le bego le bitšwa "Lenaneomošomo la Maikemišetšo". Sengwalwa se se boeletša ditemana tše fetilego go tšwa go "Re itokišeditše go Buša" go ya ka lentšu ka lentšu. Se re: "Go swanetše go be le karolo e bohlokwa ya mešomo ya setšhaba go boloka tšhelete gore e tlaleletše le go thuša karolo yeo e kgathwago ke borakgwebopotlana le batho ka kakaretšo go hlohleletša tsošološo le tšwelopele. Potšišo ya motheo fa ga se mokgwa wa semolao woo Mmušo o ka o dirišago, go tsenatsena mererong ya tša boiphedišo dinakong tše dingwe, bjalo-bjalo. (go swana le ka godimo).

"Ka go tsošološa mešomo ya setšhaba gore e tle e tšweletše ditlhlogelo tša setšhaba pele, tekanyetšo ya bohlatse e tlo hlahla sephetho sa go ema le, goba sa go ba kgahlanong le mekgwa ye e fapanego ya maikemišetšo a tša boiphedišo. Ka gona, Mmušo wa batho ba go buša mmogo o tla hlokomela:

- Koketšo ya dikarolo tša mešomo ya setšhaba mo mafelong a maswanedi, bjalo ka, bjalo-bjalo (go swana le ka godimo), gape le,
- Phokotšo ya dikarolo tša mešomo ya setšhaba ka mokgwa woo e lego gore e tla tliša bokgoni, bjalo-bjalo. (go swana le ka godimo)".

Tšohle tšeo Mmušo wa rena o šetšego o di dirile go tloga ngwageng wa 1994 mabapi le mešomo ya setšhaba di sepelelana le bokgole le maemo ao. Ditatofatšo tše di ka bago kgahlanong le se e tloga e le maaka a matala gape ao a ka se tsogego a netefaditšwe ke dintlha dife goba dife. Go lekanela le se, e sa le therešo gore re amogetše boemo bja maikemišetšo le bokgole bja go a phethagatša kamoka gona lefelong le, malebana le kwano ya seboka sa bašomi ba naga ya gešo. Re tla no tšwela pele go ikgokanya le tsela ye ya ditherišano bjalo ka ge re dirile bekeng ye e fetilego. Go swana le se, maikemišetšo a, gammogo le bokgole bja go a phethagatša di tlišitše ditlamorago tša maleba tšeo di hlalositšwego go sengwalwa seo re se boletšego. Gapegape, ditatofatšo tše di ka bago kgahlanong le se e tloga e le maaka a matala gape ao a ka se tsogego a netefaditšwe ke dintlha dife goba dife.

Potšišo yeo e tšwelelago ke gore nkane maaka a bolelwa gape le ditatofatšo tša maaka di dirwa ka dikgonagalo tša diphenyo tše bonolo kgahlanong le leuba la go thopa naga le

kgethologanyo ya merafe. Ke dihlogelo tša bomang tšeo di hlankelwago, ke mang yo a tlogetšeng boitshwaro bja baferekanyi, gore ba tle ba kgone go diriša bašomi bjalo ka sebetša sa ka teng e le go hloma ditlhaselo ka maikemišetšo a go fenywa mokgatlo wa go lwela tokologo ya bona!

Nako e tlile ya gore seboka sa bašomi le batho kamoka ba mokgatlo wo o gatelago pele ba botšiše dipotšišo tše ba be ba ikhweletše dikarabo. Bao ba lego, moka gona go tšwa "letsogong la ngele", ga ba itshwaraganye le ba ka letsogong la go ja, bao ka dinako tšohle ba nyakago go fenywa mokgatlo wa rena, ga ba lemošwa ka se. Lenaba le itekile! Lenaba le paletšwe!