A GENRE-BASED ANALYSIS OF THE SOCIETY ISSUE MAGAZINE TEXT IN SESOTHO

BY

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DECLARATION

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

Signature   **Date**

ABSTRACT

This study explores the text-linguistic and genre-analytic properties of Sesotho magazine texts on society issues. In particular, the model of text construction postulated by Grabe and Kaplan (1996) is employed as general theoretical framework for the research on Sesotho magazine texts. The writing properties of effective texts dealing with the theme of society issues will be analysed, taking into account the ethnography of writing, i.e. the influence of socio-cultural beliefs and views on writing in Sesotho.

The study will present an extensive invesitgation of the genre approach to writing in the context of language teaching. The rationale of the genre approach and its advantages for teaching writing are reviewed. The text-linguistic and genre-analytic properties of texts need to be incorporated in methodology for teaching writing at secondary school.

The study presents an extensive analysis of the Sesotho magazine texts as regard properties such as information structuring (topic-comment, theme-theme), coherence relations, cohesion and lexical choices as a reflection of communicative purposes. The linguistic devices in Seotho that characterise these properties are examined extensively.

OPSOMMING

Hierdie studie ondersoek die tekslinguistiese en genre-analitiese kenmerke van Sesotho tydskrifartikel tekste oor sosiale vraagstukke. Die model van tekskonstruksie, soos gepostuleer deur Grabe en Kaplan (1996), word gebruik as algemene teoretiese raamwerk vir die ondersoek van Sesotho tydskrifartikels. Die skryf-kenmerke van effektiewe tekste wat verband hou met die tema van gemeenskapsvraagstukke, sal ontleed word met inagneming van die etnografie van skryf, d.i. die invloed van sosio-kulturele sieninge op geskrewe tekste in Sesotho.

Die studie sal 'n uitgebreide ondersoek bied van die genre-benadering tot geskrewe tekste in die konteks van skryfonderrig. Die rasionaal van die genre-benadering en die voordele daarvan vir skryfonderrig word beskou. Die tekslinguistiese en genre-analitiese kenmerke van tekste moet ingesluit word in 'n metodologie vir skryfonderrig in sekondêre skool.

Die studie bied 'n uitgebreide analise van die Sesotho tydskrifartikels t.o.v. eienskappe soos informasiestrukturering, koherensie, kohesie en leksikale keuses as 'n refleksie van kommunikatiewe doelstellings. Die linguistiese elemente in Sesotho wat hierdie kenmerke realiseer word ekstensief ondersoek.

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CHAPTER ONE

INTRODUCTION

1.1   AIM OF THE STUDY

According to Neeld (1990). " writing involves developing ideas on a subject and setting the ideas into relationships with readers...Writing therefore needs to be taken seriously because the nation needs skilful writers and thinkers...Writing asks one to enjoy and open up himself or herself to the thrill of Creativity..."

It is in the light of the above assertion by Neeld that it is necessary to undertake a study on writing. Firstly the study aims at explaining what writing entails, looking at the types of writing and how they relate to everyday social norms as viewed by different linguists. The writer may not compose writing without considering its function to the audience he or she is intending to communicate with. Tribble (1996) states that in writing the writer can have control of information and also of people. The other purpose of this study is to examine how writing is taught in the classroom and what its relationship is to the curriculum. It often seems that writing is not given sufficient attention in schools, it is done because it is one of the requirements in the curriculum but its effectiveness can be called into question. According to Neeld, shaping a piece of writing never ends, its needs to be refined and improved. It is in the classroom where this refinery and improvement can take place in order to enable learners to acquire the skill of writing for social demands.

1.2   THEORETICAL APPROACH

Research on genre discusses different views, some theorists focus on the form of genre, that genre must have a special form that characterises it to be a genre. Other theorists are concerned with the social purposes of genre, stating that there must be social issues that are served by genre. Writing of genre in the classroom is another matter of concern in the study of genre, the central point of view is that genre in the classroom is restrictive because it is fixed, exercises on writing genres are not sufficient so that at the end of their learning, learners can produce genres that are socially effective.

On the genre analysis theorists discuss text construction on the perspective of socio-cultural and psycholinguistics aspects, these are important entities to be given attention.

The approaches in the above paragraph are addressed in this study. Because genre is a social process that is goal oriented, writers therefore must know the audience for whom they are writing. One type of genre may be effective to the other social group while it may be ineffective to the other social group. Research on writing is undertaken as an appeal to the educationists to see the importance of writing in schools, and for the appropriate composition of genre, learners must be guided at the early stages of their education. The objectives of Curriculum 2005 may stimulate learners into writing effectively.

1.3   ORGANISATION OF STUDY

The thesis is organised into five chapters. In chapter two the discussion is on the theories of genre, genre foundations, the definitions of genre, genre analysis and the functional value of genre. In chapter three, different views on writing with respect to the nature of the writer, various approaches to writing, readers' expectations and the importance of writing in the classroom are discussed. Chapter four, contains genre analysis of Sesotho texts extracted from Bona magazines. The analysis is based on the model of ethnography of writing suggested by Grabe and Kaplan (1996). Chapter five, discusses findings from the analysis of Bona magazine texts in relation to information structure, how each writer communicates with the readers, the distribution of the information so that it adheres one idea to the other to sustain cohesion and coherence.

The implications of Outcome-based language teaching with regard to writing as it is interpreted in the Curriculum 2005 are also discussed in this chapter.

CHAPTER TWO

2.1 INTRODUCTION

The chapter is intended to discuss some foundations of genre theory and genre approach, reporting different views from theorists including definitions given by linguists, various arguments on genre analysis, as well as presenting issues that are related to genre analysis as observed by different researchers.

2.2 FOUNDATIONS OF GENRE THEORY AND APPROACH

Foundations of genre theory and the genre approach emerge from three different theories namely ESP, Rhetoric studies and Australian System which have resulted from the examination of new studies of first language and second language. Some research has been carried by several linguists, yet there is still a lot of research to be made on genre, a research that will according to Hyon (694) reveal the effectiveness of the three theories with regard to reading and writing instruction.

2.2.1   ESP approach to genre

Hyon (695) states that scholars in this approach focus on genre as an instrument for both analysis and teaching of spoken and written language. Theorists in this field of approach have classified genres into oral and written texts that are defined in relation to their formal properties and communicative purposes within social contexts. Hence, according to Hyon (695) theorists such as Swales (45) came up with the description of genres, that, genres are events that occur within communicative process whose style and content are structured for specific audience. The major concern of ESP scholars as Hyon (695) puts it, lies within characteristics of form of genres, while neglecting functions of texts and their social contexts. This is why most theorists in this approach dwell on analysing the structures of genres, while others make their research on the sentence-level grammatical features.

2.2.2   New rhetoric studies

Hyon (695) states that the theory focuses on the first language teaching, with depth on the situational contexts where genres occur, and the central point in this theory centres around the social purposes of the genre in relation to what is being accomplished. The speciality methods of analysing texts in this theory according to Hyon (696) is ethnography which emphasizes the descriptions of both academic and professional contexts and actions.

2.2.3   The Australian genre theories

This theory according to Hyon (696) advocates systemic functional linguistics which is inherited from Hallidayan School of thought, which emphasizes the relationship between language and its functions within social spheres. And the substantial issues, as Hyon (697) observes, being the focus on primary and secondary school genre and non-professional workplace texts. The greater concern in this approach is the text structure, as well as sentence-level register features that incorporate field, tenor and mode.

2.3   DEFINITION OF GENRE

Different theorists have come up with various definitions of genres on their research, and most of the research dating as far back as 1980's.

According to McCarthy and Carter (29), the Australian theorists pivot the theory of genre on the explanation that, people use language as a tool for constructing and negotiating meaning, and in order to serve certain functions within a society, there must be patterns in language that will help maintain these situations through organized and controlled system. As McCarthy et al put it, theorists ideal principle rely on choice which undergoes two levels, namely the textual level and ideological level. McCarthy et al (30) observe that the distribution of genres is not even, in that, there are genres which convey more power than others, they suggest that most writers must use genres that are powerful for uniformity which seem not to exist in society at the present moment. McCarthy et al (32) support Kress's idea that there is uncertainty in relation to the number of genres, their observation is that much as there are a fixed number of sentence types, there is a fixed number of genres in any written tradition. According to McCarthy et al (32), genres do change

historically responding to other changes of social systems. In their view, what appears as the same generic form at one stage of social groups has distinctively recognized forms in the different social groups. Therefore the purpose for which genre is written will vary in relation to the purpose it serves.

Defining genre, Swales (33) states that genre is dynamic, in the sense that it refers to any outstanding set of discourse which is written or spoken. He adds (45 – 46) that language plays an important role in genre, and since genres are sets of events that are shared for communicative purposes, they are carried through language in order to achieve certain goals.

Swales (34 – 35) further suggests that scholars' view on genres must be examined in relation to different fields such as folklore, literary, linguistics and rhetoric. Citing Ben-Amos (1976), Swales (34) asserts that in order that descriptions of genre may be adequate, it depends entirely on the theoretical view which they are designed to satisfy. Swales (34) also brings up another definition from group of theorists which states that genres are permanent forms since they have not changed their form over quite a long period of their history; hence they preserve their cognitive deep structure, according to Swales (34) what is seen changing within genres is their roles in the society, socio-cultural values.

Examining the functionalists definition of genres in folklore, Swales (35) supports Malinowski's (1960) view that folklore genres contribute in maintaining survival of social groups with regard to social and spiritual needs. Swales (35) further states that the assignment of cultural value demands the researcher to have a notion of classification and acceptance of genres within the community. To most folklorists according to Swales (35), narrative genres are not classified according to the form but they are marked according to the reception of the community. If the community regards the narrative as sacred, that genre is a myth in the sense that it entails to a larger context, a believe and behaviour of such a community. In Swales's view (35 – 37), some folklorists fix their interest on the evolution of the genres themselves, that such genres are necessary response to a changing world and in his view genre classification is observed as an archival or typological convenience, it is not a discovery procedure. On the other hand, different communities, be it social or discoursal view genre as means to ends, and the way a

community perceives how a text is generically interpreted is crucial to the analysts since a community has its own ideologies about texts.

Literary studies today as Swales (36) states seem to have dropped the convention of form, content and authorial role. But according to Swales (36) the ancient genres do not fade away even-though some important aspects are thrown away by the new conceptions. The fact is, as Swales (36) argues, the new genres are the transformation of several old genres through inversion, displacement and combination; in other words present genres are inversions of old ones.

Swales (37) states that a society's subject of codification may be affected by the ideological changes which may arise from institutional sources and individual experimentation with discursive properties. In Swales's view (37), the whole issue of genre conventions centres around the evolution of the creative arts of different types, and a competent reader's approach to literature will depend on the background awareness of the historical development of the genre or the style being transformed. According to Swales (37) when a reader appreciates a genre it implies that the reader appreciates literature. Swales (37) quotes Fowler (1982) on the value of genre to the writer, he states that genre is provocative, in that, it invites the writer to match experiences and to formalise ideas that would eventually be suitably combined to provide a communication system, hence the overall view is for the writer to bring the readers' appreciation and interpretation that will result in a critical analysis of the text.

Swales (58) gives another definition of genre that genre is a class of communicative events that bear communicative purposes which are detected by the knowledgeable parent of the discourse community to make up the rationale for the genre; Swales observation therefore explains that it is the rationale that determines the essence of communication and style, and to one's view, the essence of communication may be the content that is being carried through and it is targeted to the particular audience which is the community that reads or listens. Swales (61 – 62) notes that genres vary with regard to the complexity of rhetorical purpose since there are genres that are simple while others are complex, especially those which are politically contextualised. Swales (62) further states the differences of genre, examining the way they are constructed and the variation will be in relation to the mode used in their expression because some will be written, while

others will be spoken. Swales (62) states that some genres may differ from others in relation to what the writers are conventionally anticipating to the audience.

An additional view on the difference between genres is brought up by McCarthy et al (27), they point out that sometimes genres differ in the fact that some may be more person-centred while others may be general, this contrast may be the result of writer's style of using some linguistic forms more often than the others in order to put his message across, in this case they give examples of some linguistic items such as the joining words and pronominals. Asserting to the definition given by Swales, Bhatia (13) points out that the content, form, audience and medium are key factors of the genre and these need to be looked into in depth, what the reader or listener receives has to bear a certain theme and the structure of language of such genre must be relevant to the people that it is intended to serve since the genre which has no purpose would be useless because it will have no effect on its audience. Bhatia (13) identifies two types of genres whose difference lies in the communicative purposes namely; sub-genres and genres. According to Bhatia (14) specialist members of the community are able to identify genre with the communicative goals and their structure because of their exposure and training on the culture of that community.

Bhatia (14) points out the constraints within the genre that compel the writer to abide with, eventhough the writer may try to make slips at certain points, these constraints are functional values, positioning and form. Bhatia (14) suggests, that there are incidents of using linguistic forms which ought to be within certain standard of a particular genre, even though the writer may be free to use them according to his choice. Some groups of theorists Sawyer and Watson as quoted by Reid (46) define genre as a purposeful activity in which the society participates as part of the system with specific goals, and genre is to be considered to bear more meaning than it is usually taken to have in the context of literary criticism. Martin et al (1985) define genres as social processes which are staged within a set of specific goals, and members of the culture communicate with one another in order to achieve them. Further more Martin et al (1985) explain that genres evolve to get things done and their evolution is viewed by Kress (42) that, since genres are not static the society too is not static, genres are dynamic in order to respond to social activities; and something that is dynamic is subject to undergo historical changes that emerge with time.

Kress (36) defines genre as an aspect of the form of texts which results from the effect of interaction of social occasions which is undertaken by specific participants with certain social relations and purposes.

Cope and Kalantzis (7) define genres as social processes whose task is to connect various forms of texts taken in different social purposes, and therefore they are patterned in such a manner that they can be predictable in relation to social interaction in a particular culture. According to Cope and Kalantzis (2) the language that is used in genre is structured in a way that it serves social purpose. They further point out that students must be exposed to critical analysis of textual conventionality since it is in this analysis that patterns of language are predictable. Cope et al (7) observe that genres may not be simply created by individuals at any instant utterances in order to have meaning, but they are social entities in which writers or speakers must act within cultural content that bears the knowledge of different social effects. Hence through genres, writers and speakers are able to interact some realms of social influence and power, and the ability of readers or listeners to tell the type of society for which the genre is intended is brought up by the linguistic forms that are used.

Cope et al (15) point out that some theorists feel that genre literacy should open students' educational and social options by giving them access to discourse of educational significance and social power; Cope et al (15) state that genre literacy as viewed by theorists seem to forget that textual forms have been used in schools and they represent set of illusions. Among these genres report and narrative are such type of genres that might not be considered as the best genres for the classroom because the narrative is individual creativity which may be interpreted disruptively by readers against the intention of the writer; and as Cope et al (16) put it, the disruptive interpretations of genres may be a result of personal or cultural inclinations of the reader. Some genres according to Cope et al (15) may be considered to have been used in schools, and have proved to be successful in the past, but this idea might not be the case in years to come since the new language curriculum needs a developed language use. The other issue of concern in this field according to Cope and Kalantzis (18) is that curriculum must be such that pivots the structure and patterns that are characteristic of the learning experience in the classroom; and with the experience of language they have, students are able to be induced and deduced between language and metalanguage.

Moreover, the curriculum that adheres itself to the culture of classroom teaching and different cultures of students makes the learning accessible to students, hence the teaching becomes smooth Cope et al (18). Dynamism in genre literacy according to Cope et al (19) is the key factor because it gives learners opportunity of being creative within the society that values it. To avoid the practice of teachers being authoritarian in the classroom, Cope et al (19) suggest that minimization of management function ought to be on focus, in that, authoritarian management should be replaced with authoritarian discourse that is related to the needs of curriculum, where teachers become authoritative in the field of knowledge of language education within disciplines of their profession.

According to Cope et al (19), teachers play their authoritative role when they have the knowledge of grammar of the language they teach; when they are able to analyse the text in relation to social purposes. Teachers therefore, have to possess learning skills and methodologies that help students learn the language effectively.

Cope and Kalantzis (32) further define genre as something that describes everything that must be linguistically known about the text, and this in turn may be ideologically accounted for in relation to the context, as a result it can reflect the purpose of the writer. Cope et al (33) observe genre as a part in the structure of the text, and this part has an impact on the structure of the text, it has to do with complex social relations of writers and readers. Hence the stages in the genre have to deal with specific social purposes, this observation according to Cope et al (33) reflects what other linguists such as Martin et al (1985) describe as goal-oriented social process.

Defining genre further, Cope et al (36) state that genres are a result of social subjects acting in a social situation; and these social subjects' actions are displayed through language that forms the text. According to theorists as Cope et al (36) put it, genres may differ or be similar in relation to the type of social group within the community, since such a society will be having different experiences, values and the way they understand the language as it is used within certain contacts, and the observation made from this idea is that stable social structures determine the stable forms of the text, because there might be no resistance from the society about the generic forms which may be imposed.

In their Social Literacy Project, Cope and Kalantzis (245) point out that in order that learning must be mastered, there is a need for curriculum improvement because this will

encourage genre development, instead of making genre learning a duplication. Teachers could develop students' metalanguage with the linguistic – cognitive skills for generalisation and abstraction through what Cope et al (245) term microstructure whereby the teaching and learning undergo several lessons, and hows and whys are the main questions of concern that help learners to move from the static to dynamic world and in macro-level the learning of social concepts are structured over a longer period.

Cope et al (63) stress that the school ought to make literacy explicit so that students will be able to use their cultural and linguistic backgrounds. They further point out (85) that students should be exposed to learning experiences where they would be able to analyse genre according to its features, though there are genres that are considered less natural to those students whose cultures and socio-economic backgrounds are not socially dominant. Cope et al (85) state that written genres of narrative and report are powerful even-though they are considered less natural by some students. But the students' exposure to critical analysis will help them to understand the social function of the genre as well as understanding the ideological aspects of language.

Freedman and Medway (47) define genre as a system through which communities' knowledge of the world is being administered and controlled. It emphasizes two disciplines with regard to configuration of genres within the communities, and how genres are conserved by communities especially those who acquire genres for the first time, new comers. In relation to the teaching of genre, Freedman et al (48) view that in the classroom genre may be handled differently, whereby in the first instance, the teacher is the writer of the academic genre and students are given practice on the genre. On the other hand, the teacher may make an explanation on rules that govern genres, in this case according to Freedman et al (48) the teacher will be executing discursive consciousness. Regular genres according to Freedman et al (48) enable readers to make assumptions where necessary, they also pave the way to readers in order to make explicit information. They further (48) state that the audience for whom the genre is written must be known by the writer, it is when the writer knows his or her audience that the genre would be relevant. In their view Freedman et al (48) state that genres become a hinderance to discursive disclosure due to its routine pattern of presuppositions, and in their view writers who are capable do not just make assumptions because of their shared knowledge of the world. Quoting Bakhtin (1986) on the teaching of speech genres Freedmay et al (105) state that everyday dialogue, writing and narrations must be included forms in the speech genres.

2.4 DEBATES ON GENRE

2.4.1 Generic frame for debates about genre

Presenting different views about curriculum theory on genre presently, Reid(1) states that the main concern about genre in education is a sparse research work on genre that goes along with systemic functional school of linguistics which had been induced by Halliday. But why is there debates about genres? Reid (1) argues that since genre exists in the professional vocabulary, it needs attention, it must not be considered as a simple and self-explanatory entity.

According to Reid (3) some researchers base their debates on the present genre writings, posing questions about the results of practices of education with regard to genres in classroom that seem to be restrictive. The research centralizes on giving genre more recognition in the classroom, rather than letting the use of genres in the classroom to be fixed and few like it is the case recently, and according to Reid (3) researchers find the present practice of genre in the classroom not enough, this view of researchers as Reid (3) states is concerned that education must consider the principled political choices which seem to have more weight than specific linguistic and generic choices.

Reid (3) observes Hallidayan school of thought as rather one-sided since it concentrates on linguistic forms and discursive practices. Reid (3) further views some researchers such as Christie to base their arguments on the analysis of generic choices, that the analysis of generic choices would appear weak if it dwells only on distinctive linguistic forms. Reid (4) views the difference that exists between the texts being brought by the manner in which texts relate themselves to other texts and audience. According to Reid (4) Freedman argues that genres are determined by the place within which they occur because some genres are written while others are spoken, hence their meaning depends on whether they are spoken or written.

Reid (5) further states that some theorists such as Watson and Dixon have a common view in the process of learning in the classroom, they claim that prior to the teaching of rules observation with regard to genre, students must be taught what the genre entails.

Freedman's observation on the texts as stated by Reid (6) is that the interaction of various languages constitutes the texts, and among these texts are those which are not constructed from words such as in games. Freedman's observation according to Reid (6) is that Hallidayan theory does not satisfy the understanding of the place of genre in the classroom, because it does not bring together the form, content, rules and personal experiences.

2.4.2   Political context and generic choices

According to Dixon as Reid (9) puts it, the argument lies on the question on genres within the political context in schools, that the set aims and objectives of the curriculum in schools must be patterned into generic forms which would be defined in a way that would exemplify what teachers and examiners should assess. In Dixon's view, according to Reid (9) the way in which reports and science experiments are written nowadays in schools shows a greenlight of approach towards generic forms, and to some extend, teachers who had been longing for change seem to recognize these classroom genres in their teaching. Carrying his argument further Dixon, according to Reid (10) asserts that there is a need therefore to analyse genre on the education point of view; hence the analysis must go together with realization of generic choices. That are used in language, bearing in mind that language use may vary within certain time in relation to the writer's or speaker's choice.

This variation may be brought by the use of different linguistic forms such as verbs or other forms according to the writer's choice. It is therefore the teachers' task to help students realise problems within generic choices since it is out of the combination of the set of generic choices that a genre will result Reid (12).

2.4.3   Genre and curriculum

Reid (22) presents Christie's idea on generic choices in which she states that generic choices shape the genre, and the genre is goal directed as a response to social functions, hence choices must be intentionally selective. According to Christie, as Reid (22) points out, learning to write promotes exercise of choices and choices are carried through

language that is used in different activities, and so the use of language will depend on the type of activity at hand since the same language may be used in different contexts or situations. Hence situations do change, therefore linguistic choices are subject to change because they respond to the social functions of the people that interact.

The education point of view of genre according to Kress as Reid (35) puts it, is that children who learn to write must learn textual form because genres are part of social determinations like other aspects of linguistic form. As Kress puts it according to Reid (35), genre is a linguistic social category, and it encodes social processes and form, just like other linguistic processes. Language that is learnt is not separably from the social category, hence according to Reid (36), Kress views genre as a social category. Kress further argues (37) that genres alone cannot fully explain the texts, but texts would rather be formed together with genre and discourse. Reid (37) brings up Kress's argument that the construction of texts are determined by the mode of language used, and that other texts may be written while others may be spoken.

Augmenting Kress's argument, Reid (40) states that recognition of genre in learning by social group gives genres a room to possess a social effectiveness of their own, and such genres become categories of meaning which is available in culture, hence the interaction becomes possible.

Supporting the genre school of thought on interpretation of genre according to Kress, Reid (42) points out that genres are dynamic just like other social categories, and the argument goes further that genres change historically, therefore the change implies that new genres are likely to emerge with time, and their levels of implementing the acquired generic forms will be different. According to Reid (43) Kress presupposes limitations regarding the distribution of genre, he states that genres are not well distributed in the society along the lines of social structuring in that, some genres convey more power than others, hence writers are challenged to close this gap between genres.

Kress's view according to Reid (43) is that individual creativity seems to forget that children come to school with different generic preparations from their individual homes; and so their level of implementing the acquired forms will be different because some will be coming from literate homes, while others are from semi-literate homes.

Examining generic changes and subversion Reid (44) points out that Kress collaborates with Dixon's idea about irrationality of most genres, he suggests that these irrationalities may be corrected by exposing them to children that could produce rational forms, but on the other hand Kress points out that challenging genre is to challenge culture since genres are cultural constructs, and this issue leaves the debate on who should really carry the task of challenging culture.

Reid (47) states that some theorists such as Sawyer and Watson question the notion of limited number of genres and the implication of genres in the classroom around which boundaries are drawn. And also why children are not allowed through the curriculum to use their own language rather than to use the different language which has its own conventions and to this latter argument Reid (47) asserts that writing is a continuum that ascends from expressive forms to different forms of transactional writing. But now that writing is said to be a continuum, how should boundaries be drawn around the genres that emerge out of children's use of their own language without conforming to the particular language conventions which they are familiar with.

According to Reid (47) quoting Sawyer et al points out, that children who are let on their own to write new concepts in their own language learn effectively, this point brings one to agree that writing of genre at school is a gradual process that results from writing new concepts using their own language. This view may tie up with Freedman et al (1992) they support Sawyer et al (48) and they question the way genres are learnt, they point out that the writers get polished as they write in response to the demand of the task. Supporting this argument further, Reid (48) states that teachers must guide children and determine the type of text a child will produce. Moreover Sawyer et al (48) have the same idea as Christie and Rothery (1984) they state that teachers frame questions that enable children to produce appropriate genres. Martin et al according to Reid (48) add that the composition of genre occurs through the guidance of the teacher who insists asking questions that will help students model genres of their own.

2.4.4   Discourse analysis

Bhatia (1) asserts that the main concern of all studies of language analysis is to understand the structure and function of language use in order to communicate meaning,

and one of the analysis is characterized by other aspects such as theoretical orientation, which focuses on formal and functional aspects of language use.

The main concern on theoretical aspect of discourse analysis is framework in linguistics and text linguistics which Bhatia (4) bases on transformational generative framework, including register and genre analysis. According to Bhatia (4), discourse analysis concentrates on the actual communicative and socio-cultural context, which includes analysis of spoken language. Another characteristics as Bhatia (4) points out includes everyday spoken and written language, either being descriptive, narrative and argumentative.

2.4.5   Surface-level linguistic description:
register analysis

According to Bhatia (5), the change of models of discourse analysis occurred when the surface level description changed to the descriptions that are both functional and grounded language use, which helped in explaining why a certain meaning is considered appropriate.

Bhatia (5) also states that the difference in language is brought by the purpose and situation for which it is used, and this variety in relation to language use, is register.

2.4.6   Functional language description:
Grammatical rhetorical analysis

Grammatical rhetorical analysis as Bhatia (6) puts it deals with finding out how choice of grammar rhetorical functions are related.

2.4.7   Language description as discourse interactional analysis

It is in the interactional analysis that the reader is able to make interpretation of discourse, by negotiating in the interactive endeavour and valuing the utterances. In Bhatia's view (8) the interactive nature of the interactional analysis is brought up by the readers'

interpretation of the text, therefore the writer's discourse will be to create the readers interaction, hence Bhatia (8) puts it as the reader's interpretation. It seems it is the language used in the text that enables the reader to come up with the type of interpretation. This is why according to Bhatia (9) the writer will adjust his writing to create the communication with different reactions. The writer seems to base himself or herself on the subject or theme to be imparted, the socio-cultural and psycholinguist factors that are associated with the setting of the genre.

2.4.8 Genre analysis

To some theorists according to Bhatia (10) discourse analysis seem to be weak in describing language in use and it does not have adequate information about rationale that underlies different types of discourse, and because of this inadequacy it may lack socio-cultural explanation and expectations which will influence the quality of discourse genre. Moreover Bhatia (10) states that discourse analysis does not pay a full attention to the conventionalized regularities in different communicative events.

Therefore, for the discourse analysis to bear a denser description, it must have a model that is socio-cultural, institutional and that which has organizational explanation which will be useful to both language teaching and applied linguistics instead of being relevant to grammatical theorists, as Bhatia (11) puts it and on top of all, the model must be closer to the specific end of continuum for the purpose of teaching, rather than to the general end.

According to Bhatia (11), the combination of socio-cultural and psycholinguistic entities with interpretation insights, are essential when constructing the text. Hence genre analyses has become a useful aspect in applied linguistic purposes. Analysis of genre therefore as Bhatia (12) puts it needs analyst to consider cross-cultural factors because they influence understanding of specific genres.

2.4.9 Function of orientation

Researchers have the common view of analysing linguistic variation, but the difference in their analysis lies in methodologies of their approach. Bhatia (16) states that despite the difference in methodologies applied by the researchers in their analysis, it seems there is

need to consider these approaches in order to understand different types of genres. Bhatia (16) sub-categorises three kinds of orientation with regard to analysis of functional variation in language.

2.4.10   Linguists and genre analysis

According to Bhatia (17) on the linguistic orientation, it seems linguists' findings show that there is lack of certain linguistic features in linguistic description of various texts. Recent linguistic research on genre analysis as Bhatia (17) states has come up with new ideas which include linguistic analysis on textualization and use of rhetorical devices, though in Bhatia's view (17) distinction between register and genre still holds a problem in most studies since the science research article is as legitimate an instance of scientific English in a chemistry report. This indistinctive difference according to Bhatia (17) creates the problems, one misrepresenting the communicative purposes of the genres as well as the relationship between those who take part in action, and this blocks a clear cut on the communicative nature and characteristics of genres in question. The other problem as Bhatia (17) puts it, is that the implication of a research article in science is likely to be different from a research article in other disciplines.

2.4.11   Sociology and genre analysis

According to analysis, as Bhatia (18) puts it, making analysis needs an analyst to have a knowledge of the way the definition, organization and communication of social reality are displayed in a genre. In Bhatia's view (18), genre must not be considered as a mere object of its own meaning, but it must be notised that it comprises social roles, group purposes and cultural conventions. Hence the perfect knowledge yields a reasonable description of social reality that includes linguistic of a speech community, both academic and professional.

2.4.12   Psychology and genre analysis

Bhatia (20) argues that tactical aspect of choices that are used by the writers do not affect the context of the genre, but they strengthen the writing. Their main concern is not to overlook the conventional rules of the genre in relation to socio-cultural context and

readers. According to Bhatia writers are in most cases able to accomplish their goals by using linguistic strategies, and readers are able to interpret the message carried, through cognitive structure of the genre. Bhatia (16), further points out that the ability to make inference on the genre normally comes from the professionals who belong to the speech community; this knowledge is not acquired from relevant literatures as it might be the case with people who do not belong to the speech community.

2.4.13   2.4.13Analysing unfamiliar genres: Genre text in a situational context

Bhatia (22) suggests that a researcher must look into various steps in relation to the purpose, the aspect and the background knowledge of the genre if he needs to make a comprehensive communicative convention research. The situational context of genre and the researcher who possesses the perfect knowledge and experience of the genre is able to infer why the genre is written the way it is.

2.4.14   Survey on existing literature

Another criterion, according to Bhatia (22) is one whereby an investigator makes a survey on the existing literature on linguistic analysis of the genre that is relevant to the speech community at hand, and to discuss social structure of the community which uses such a genre, and from the discussion she or he will be able to analyse the genre.

2.4.15   Refining the situational or contextual analysis

When explaining the situational analysis, Bhatia (23) states that it is whereby the writer will be defined in relation to the type of audience or listeners and their goals, and the definition will further include the background history and socio-cultural traits of the identification of other texts related to the background of the genre as well as subject reality which is represented by the text.

2.4.16   Selecting corpus

According to Bhatia (23), the genre under investigation must be well defined in such a way as to make it distinct from other genres that might be related to it; and the central point must be on the communicative purposes in which it is used generally.

2.4.17   Studying the institutional context

Bhatia (24) suggests that in studying the system, rules and conventions that govern the use of language in the institutional settings is of advantage to the researcher of unfamiliar genre. The related guidelines on this point may be found in the relevant literature and in guide books which will enlighten these systems which have had any influence in the construction of the genre.

2.4.18   Levels of linguistic analysis

This is a part where decision making on the level of significant features of language occur, they include lexico-grammatical features, text patterning and structural interpretation of the text-genre.

2.5   OTHER ASPECTS OF GENRE

2.5.1   Genre and field

Comparing genre and field Reid (64) states that genre and field contribute the meaning to the text.   He claims that, genres on one hand as arbitrary sets of conventions are employed when people want to pass their ideas on to others.   This might sound understandable in one's view since writers interact ideas through genres, expressing either warning or any other social phenomenon. Swales (40) observes field to entail the content, institutional focus, as well as management of ideas. This observation may imply that field is concerned with what the text conveys, the type of audience it is intended, and the purpose of the text.

2.5.2 Genre and mode

Reid (65) states that mode is one of the crucial variables in the model of context. It is the principle through which differences between writing and speaking are exposed. It is through this process that different types of typical meaning are associated with writing and reading; according to Reid (65), one of the contributing factors in showing difference between written and spoken text is abstraction that is usually brought about by the use of nominal forms, and it is in written text that abstraction plays a greater role, though it does occur in speech genres also. Addressing the question why there is more abstraction in writing than in speech, Reid (67) points out that this is due to conciousness. The writer has an amble time to process linguistic items to suit what s/he is going to write about; while in speech this is not the case. Reid (67) brings up another point of view of functional writing; that written texts consolidate information and interpretations which can be achieved through organized abstraction. Reid (67) concludes that, since writing is a matter of conscious learning of structures than speech, it may be difficult for children to understand the interpretations of writing of past generations due to difference in modes. And according to Reid (67) it is therefore the task of the teachers to seek ways of teaching children more conscious reflective written modes. Swales (40) states that mode is a variable within register responsible for communication channel and it is concerned with the management of discourse itself.

2.5.3 Genre and register

Some linguists such as Frow (1980) as cited by Swales (40) explain register as referring to discourse genre, when one speaks of register s/he speaks of discourse genre. While Martin (1985), according to Swales (40) states that registers are systems through which genres are realized, and registers are carried through language. Though genres underline register, the manner in which register variables such as field, mode and tenor may combine in a certain society is constrained by genre because some genres may be suitable for lecturing, while others may not suit the purpose. Quoting Conture (1986), Swales (41) states the differences between genres and registers, that, the imposition constraints in registers occur in the vocabulary and syntax, while genres constraints are imposed at the level of discourse structure, and genres may be realized in complete texts. And Conture's view, as Swales (41) puts it, is that both genre and register ought to be

separable since registers are generalized stylistic choices while genres are completable structured texts.

Hallidayan scholars according to Swales (40 – 41) view register as a functional language variation which has long been established comprising field, tenor and mode and genre being a recent established entity appears to be a valuable determinant of linguistic choices. Commenting on the differences of genre and register one might conclude that despite their differences in the duration of their establishment and their functions, the two seem to depend on one another as Swales (41) observes, the systems of register and genre together are required to make communicative success.

2.6   CONCLUSION

Looking back to the definitions of genres from several linguists it seems there is uniformity in most of these definitions. Most of linguists point out a set of communicative purpose entailed in genres which are used for achieving certain goals among readers or listeners.

Some genres are designed to update the society with events, while others may control certain behaviour. If genres are there to get things done according to Martin et al (59), therefore it means that societies may change in relation to the set goals, hence one may have a feeling that without genres there would be no culture since culture changes people, and as some linguists put it, where there is no culture there would be no genres. The dynamism in genres is influenced by the dynamic society. As Freedman and Medway (3) put it, we use genres in order to get things done because there are certain goals to achieve. Some linguists notion that genres evolve seem to be comprehensible to one's feeling because when we look at the early focus on genre, one finds that one type of genre which is literary genre was a major concern, and in the later years when a wider research on genre was undertaken, other social communicative processes were included in the list of genres. Freedman and Medway (3) point out that recent research on genre include non-literary language use such as government proposals, and others of their kind. In one's view based on the point from Freedman and Medway that genres nowadays include government proposals and reports, it seems that genres are not static, they have moved from being literary to being non-literary, this gets us to the point that genres are dynamic.

According to Sawyer et al (46), to most linguists the meaning of genre is denser than what it means when it is used in the context of literary criticism.

Though the argument about genre learning is not parallel as viewed by the three schools of thought, that is the ESP approach, the New Rhetoric studies and the Australian genre theory, the difference lies in the strength they give to pedagogical applications. There are controversial issues raised about the way genres are instructed in the classroom, Hyon (708) points out that in Rhetoric approach one of the questions raised is whether the classroom teaching of genres is effective to students for them to be good writers and readers of texts because it seems that most genre knowledge is acquired through learners interaction with different cultures within the community outside the classroom. Referring to the classroom learning Hyon (709) quotes Freedman and Medway (1993) who observe genre teaching to be centralized around students' improvement in writing; and they further argue that maximum genre acquisition may be through students' exposure to the contexts that will give guidance to the writing of reasonable texts, and also that it is essential that students be motivated for the positive genre acquisition.

The teaching of genre according to Cope and Kalantzis (17) is innovatory because cultures are able to interact. It is in this process that students are assimilated; cultural and linguistic uniformity is being maintained and national unity is being taught. Teachers are able to uplift their profession as the language teachers. In this area, the learning is student-centred, teachers are there to be facilitators and managers.

CHAPTER 3

3.0 THE GENRE APPROACH TO TEACHING WRITING

3.1 INTRODUCTION

In chapter two the discussion was on the theory of genre with regard to the definitions of genre and genre approaches as viewed by different linguists. The aim of this chapter is to discuss views on aspects of writing and approaches to teaching writing as observed by various researchers and theorists. The discussion will be in four sections. Section 1 will be on perspectives on writing which will focus on the role played by formal education as a base for written language in schools since writing is a medium through which communication is carried. Writing according to Tribble (12) connects cognitive and social relations. Writing plays a functional role through application of linguistic forms. One part of this section will be discussion on the type of the writer since theorists argue that the output of the two types will not be the same. According to Grabe et al (203) a mature writer cannot perform like the amateur writer because their experiences are not the same. The parameters of writing will be included in this section in order to give a green light to the writers who do not have writing skills.

Section 2 will display the observations of theorists with regard to the aspects of approaches to the teaching of writing which include: writing process approach; expressive approach; the cognitive approach to list a few. This will be followed by the discussion on protocol in writing process which entails logic employed in teaching writing and the importance of genre in early stages of curriculum. Section 3 will deal with argument on issues of teaching writing within the classroom in relation to how different types of grammar play a role in the learners' acquisition of language. A further discussion will dwell on the curriculum cycle whereby the language structure for the specific purpose is emphasized, considering its merits and demerits as viewed by some theorists. Section 4 will deal with limitations of curriculum in teaching writing in the classroom as observed by theorists in which some of the teaching methods in writing appear to be lacking due to the curriculum set up on writing. The other issue to be discussed will be on what goes on at tertiary level in relation to how writing is treated because it appears that what has been learnt in writing at the secondary is not given enough practice, Grabe et al (106). The

environment within which a learner lives is an issue that will be discussed since it is an influencial factor in learning writing whereby students' performance in writing will be affected by the type of society he or she interacts with. The last thing will be to discuss some suggestions for overcoming problems of composing, focusing on both the learner and the teacher's effectiveness towards student's production.

3.1.1   Perspective in writing

Tribble (9) views writing in formal education as a base that enables students to understand various social roles; and therefore more exposure to written language through written exercises is of advantage to students. It is the starting point where students begin to learn as future researchers or evaluators of things that happen within their environment.

The skill of writing as viewed by Tribble (9), is a doorway to the development of students' ideas and arguments. Writing is one of the means of communication: it makes things more explicit for the two parties where communication occurs because of clarity and relevance of language which in most cases maintains the relationship between the interacting parties; Tribble (10). And above all, the tone in writing is formal because it is weighed before it can be put on the paper; though according to Tribble (10), writing formally in a one way communication may sometimes bar a smooth learning of L2 to the young learners of L1 because they might not be motivated by the style of writing that is used, as compared to adults who learn writing in the L2 where they do not encounter any problems because of the exposure and experiences gained in L1, though Tribble (10) observes that their experiences in L1 reflect that they are not able to use lexical and grammatical choices appropriately when composing texts.

Writing according to Tribble (11) is an important skill that entails important roles. It is through writing that people are able to air their views; different things get done because of written instructions. He further states(12) that learning writing is a step towards bringing together both cognitive and social relations. Failure to learn writing appropriately according to Tribble (12), is to hamper learner's progress in different social roles that need to be played, and practicality of writing as an important skill is observed in different literature which conveys messages that enable everyday management and organization to be successful.

When presenting the argument about writing, Grabe and Kaplan (202) state that the theory of writing comprises three issues which ought to be taken care of; namely: the writer, the audience, the text and the subject matter which when integrated the objective of writing will be understood. The idea presented above seem to be optimistic because constructing a strong house will need putting together relevant materials that will in the end strengthen the house. So, the writer that does not consider the audience, the subject matter, and all that is necessary when writing may not be a good writer.

3.1.2   The writer

In writing Grabe et al (203) observe that the writer ought to be known, in a sense that what he or she produces will determine whether it is an amateur writer who has a little exposure to writing; or whether it is an experienced writer who has much exposure in different types of writing. Or is the writer someone whose writing is aimed at bringing in cash, and the writer as such might be inclined to concentrate only on certain issues that may be socially interesting, then neglecting those that he or she may think are less interesting, forgetting that they may be substancial to serve certain purpose within the society.

Students as one group of writers may be concerned with the writing whose subject matter will help them pass examinations. According to Grabe et al (203), writings of the nature explained above, need to be studied and analysed for the best classification. To conclude this discussion, it is clear that knowing the quality of the writers helps one to understand their writing. The quality of the writer determines the texture of his or her writing. The manner in which different writers display the linguistic forms in composing their writing may appear quite different, because it will depend on the linkage of the relevant linguistic forms that the writing becomes meaningful. Grabe et al (204) observe that, it is through the application of the correct linguistic forms within certain context that the writing will play a functional role. It appears that when the layout in the writing is logic and coherent, the interpretation of the text becomes easy. As Grabe et al (204) put it, the text will reveal whether the writer used appropriate formal conventions or not.

3.1.3   What does the writer write?

The parameter what? As Grabe and Kaplan (204) state, is what the writer writes for the audience. What does the writer say to his or her audience? This is one of the questions to be answered by the writer within his or her writing. According to theorists, the content of the writing is in most cases determined by the background which the writer already has. Grabe et al (205) observe that, when the writer is familiar with the information about something he or she tends to write much on the particular information; and the type of genre within the writing determines the purpose of the writing. Register, as observed by Grabe et al (206) is another factor that influences the writing. The language that suits a certain topic might not be suitable for the other; so it is the writer's task to select relevant genres for different writings.

The other question to bear in mind when composing is : to whom? Who are the audience that are going to read? Of course writing would not exist without the audience for whom it is produced. The audience seem to play a crucial role in writing. As much as the writing is done, the writer ought to think about his or her readers since it is the audience that influences the type of writing to be composed, Grabe et al (207). Different audience react differently in relation to the type of the text presented. According to Grabe et al (207), the writer therefore, must know the audience he or she is composing for; whether the writing is intended for the audience known to the writer or the audience might be a distant from the writer.   Grabe et al (208) assert that the language used for the known audience will not be the same as that used for the people that the writer is not familiar with. Grabe et al (208) further state that the expressions which the writer might use for a stranger might need to be more elaborate than that which is written for a colleague.

The parameter of status, contributes to the writing as Grabe and Kaplan (208) put it in that, writing for the reader of a higher status will be different from that of low status, and that will be likely to alter the writing. According to Grabe et al (208), the audience which shares the background knowledge with the writer influences the writing, because the writer is inclined to anticipate the general knowledge on the part of the readers and alludes to types of knowledge which separate those who know from those who do not.

3.1.4 The purpose of writing

Everything is done with a certain purpose in the mind of the doer. There might be several reasons for writing as well, this depends on the urge behind the writer's mind. Some of the questions in relation to stating the purpose for writing are answered through the views from Grabe et al (209) who state that, writing is done to enable the writer to communicate with the reader, and through this communication, the writer is able to convey the information to the audience. According to Grabe et al (209) the purpose of the writer may be understood and interpreted through various principles. Sometimes the readers may make inferences from the writing that is relevant and clearly written, thus from such a writing the writer's purpose is not hidden.

Grabe et al (210) further observe that the purpose of the writer may also be indicated by the speech act verbs, markers of writers and directives that are used in the writing independent of written recognized genres. They further observe that the writer's purpose within the writing is independent from genre and audience in that, sometimes the same genre within the two texts for instance, may serve different functional purposes.

3.1.5 Why do writers write?

Writing is done because the writer wishes to share his or her experiences with other people, the audience or readers. These shared experiences in most cases carry the writer's intentions. The writer's intensions as viewed by Grabe et al (211), are displayed through genres. The writer's message within writing according to Grabe et al, may sometimes be hidden to an extend that it becomes difficult for readers to recognize it. The hidden message may depend on the way the writer has composed the discourse Grabe et al (211).

3.1.6 When and where is writing done?

To one's understanding when and where parameter in writing may be important to the readers because readers may be able to infer or interpret what has been written, relating it to the time when it was written. The time during which writing is or was done might

influence writing; for instance, from the writing which is done during the time when there was or there is social unrest or disturbance, readers might interpret the writer's message. Addressing the question 'where?' In one's view this may relate to the environment within which the writing is done. The environment may affect writing. For instance, the writing that is done within a certain type of a society may reveal the social behaviour of that society. To some theorists such as Grabe and Kaplan (212), the 'when' and 'where' parameters are considered as minor entities in writing, because they argue that knowing when something was written, for instance, a letter, is letting the reader know the time or date on which it was written but that does not play an important role in writing.

3.1.7   Conclusion

Writing theory has been discussed by different theorists and it has been observed that writing incorporates different issues that ought to go together. The central point of view being the parameters of writing. Writing as an art through which individuals display their feelings, and those feelings are carried through logic arrangement of lexical and grammatical choices, the writer therefore ought to consider the type and quality of his or her audience being addressed as well as considering the content he or she wishes to convey. Writing without purpose may not be good because it may not be able to change the behaviour of readers positively or otherwise. The instructed writing seem to go well under instructors or teachers that have undergone training. Therefore there is a need to survey the writing curriculum in order to make all entities within writing possible, taking care that L2 learners really need a lot of exercises on writing.

3.2   APPROACHES TO THE TEACHING OF WRITING

3.2.1   INTRODUCTION

The following section will deal with views from different researchers on different approaches to the teaching of writing. Some techniques have been suggested for the better performance of learners in the field of writing which seem to be a problem for the L2 learners. Approaches have been put to practice, among these, some have been helpful to both teachers and learners, while others appeared to be useful but with some limitations.

Within the research on writing some theorists have come up with criticism on methodologies on teaching writing in the classroom. The result of criticism has been to develop some of these approaches. The approaches being discussed may be an eye-opener for L2 learners and their teachers old and new because the present curriculum seem to concentrate on learners doing more of the activity on writing under highly developed guiding instructions. It is therefore necessary for teachers to learn as much as possible from the approaches that are going to be discussed in order to perform well in their instructions in teaching writing.

3.2.2 Aspects of approaches to the teaching of writing

Tribble (37) points out that there have been controversial views in relation to approaches to be employed in teaching writing. Theorists therefore focus on the three ways of approaching the teaching of writing as follows: the form, which is the text-based approach, the writer and the text-reader interaction. The cohesion of the three approaches is a doorway to the teaching of writing. Tribble (37) states that, focus on form enables the teacher to present authoritative texts that give variety of good models that will in the process, enable learners to practice imitation or adoption; and according to Tribble (37) as students learn, they will notice errors and therefore be able to get rid of them. It is the teacher's task as Tribble (37) points out, to conform to the correctness of the form.

In process approach as Tribble (37) observes, the writer becomes the central figure around which different activities of writing revolves, and as a result, the writer is able to publish the finished text because he or she will have undergone satisfactory practice in the writing skill. Text-reader interaction approach according to Tribble (37) is mainly concerned with how the writer and the text interact with readers since texts are written with the aim of challenging the society which may react to the message conveyed by the writer. The response to the challenge will be the writer's achievement of the goal, that he or she had intended , it will also be the sign of readers' recognition of the purpose of the writer, and therefore the communication process will be fruitful.

3.2.3   The writing process

The writing process has become an important entity which has eventually challenged researchers to really want to know the mechanism used by writers as they write texts; as a result, the hunger of knowing what it is written, as Tribble (38) states has given rise to the more effective teaching of writing. A writer seems to follow a certain order which will make what is being written sensible for the readers because the writer must think about what he is going to write.

After collecting the material that has to be composed, the writer goes on to find out if what he or she has written will suit the audience, readers. All linguistic items used by writers ought to be re-checked whether they have been used appropriately. According to Tribble (38), the process that is undergone by writers seem to be criticized by a handful of teachers and researchers, they find that it does not give what actually writers do when writing.

Writing is not sequencial, Tribble (39). As they write, writers seem to move back and forth with the aim of getting the right move that will lead to what they want to achieve, that will be suitable to readers. This process in writing is stated by Tribble (39) as being recursive.

3.2.4   Protocol in writing process

Further research has been undertaken with the aim of finding out what writers do in order to compose the writing. According to Tribble (40) it seems writers record ideas they wish to include in their texts in such a way that they will make sense, and they arrive at the sensible writing through trial and error; after asking themselves questions that lead to the correct, or most appropriate terms that are suitable to what they wish to pass across to the readers. The research as Tribble (40) states, has let researchers into finding out more about how students can be taught writing; and the conclusion on the research seem to emphasize creativity of students, which will not bar them from including their different cultural backgrounds and experiences in their writing; and in that manner teachers who adhere to this practice will not impose their language behaviour to students.

According to Tribble (41), it seems there is a need for teachers to create a balance between the development of students' feelings in writing and avoiding the teaching materials which are contradictory to what they teach. In this regard, Tribble cites focus on individual creativity which is opposed to the behaviourist models implicit in audio-lingual methodology and some others found in teaching materials. According to Tribble it seems the methodology where teachers were leading students in spoken language learning had been emphasized previously, but the approach had been observed as problematic to teachers whose interest was on writing lessons in the classroom.

Tribble (42) views original writings of learners as a crucial practice because it will be through writing that the writer may reach the destination of his or her objectives, and the writer according to Tribble (42) will have learned something about the world around him or her. Tribble further states that age influences writing, in that, different age groups learn differently, adult learners acquire the L2 at a faster rate than young learners who learn L2, because the younger group do not have competence in L1 which is developed enough to help them learn L2 while adults do have. Tribble observes that, because the new L2 learners lack competence therefore they ought to be knowledgeable in the genre they are writing.

3.2.5   Need for writers

Addressing the point of view of what writers need to know when writing Tribble (43) states that , writing process involves various tasks which writers must take care of. The writer must know the key concepts in the area he or she is dealing with, this implies that knowing the content of the subject is crucial. And the context of what is to be learned is also important because the similar linguistic items may be used in different contexts.

Tribble (43) states that, the language that is used in writing must be relevant in order to match the readers' expectations. Which implies that relevance on what is written is determined by choices of language. The other expectation from writers is that the writer must actually prepare what he or she wishes to write and their preparation must comprise the beginning, the middle and the end.

3.2.6   Writing Process approach

Grabe and Kaplan (86) point out that, writing process eradicated the old approach whereby students were channelled to the model of writing three or five paragraphs and they seldom wrote assignments, where there was a very little feedback from the instructor. As a result of the poor approach, students' creativity was harnessed because they depended on the outlines that were given by their instructors. So, learning of that kind would not benefit students much. Advocating for the process approach, Grabe et al (87) state different ideas in relation to its effectiveness. They point out (87) that learners must be able to discover things for themselves from the topics given.

In their observations, Grabe et al (87) state that learners ought to plan their writings with the aim of reaching certain goals. Moreover, students are encouraged to write several drafts undergoing feedback from different audience including peer groups and teachers, the feedback maybe through holding conferences at times. Grabe et al (84) further point out that more improvement in writing may be through writing journals, whereby learners are able to express their personal feelings, and as a result, they become aware of writing process and they will also learn how to plan their writing, be aware of the impact of their writing, as well as the type of audience they are writing for. Because of the importance and usefulness of writing-as-a process as Grabe et al (87) put it, the approach has attracted various researchers who feel that the approach is taking care of truths about language. Grabe et al (87-88) observe that, though writing process is popular, some critiques argue that it is an instructional approach which lacks a solid theoretical set up.

3.2.7   The expressive approach

Giving their views on the expressive approach to writing, Grabe and Kaplan (88) state that; writers feel obliged to air their views and express them freely. Some writers feel they must express their thoughts, and this implies that their audience must know what their feelings are. Grabe et al (88) assert that it is true that writers should have an opportunity to express themselves and display their creativity. It is through the exposure of their expressions that they might get the reaction of the readers, hence the readers' reaction will be a sign that their goals have been achieved. Elbow's definition of writing as quoted by Grabe et al (89) explains writing as a process whose existence lies within creativity source.

Commenting on the definition given, it seems that it is through writing that writers show their creativity, to argue further, it implies that writing is a medium through which writers manipulate their expressions. From the experienced writers' point of view as Grabe et al (89) put it, the expressive approach is mainly concerned with the practice which learners must undergo. According to writing practitioners as expressed by Grabe et al (89), the approach would turn students in the classroom as good writers.

3.2.8 The cognitive approach to writing

The cognitive approach as Grabe and Kaplan (90) put it, entails a scientific research in the writing process in relation to how writers go about their writing. Grabe et al (91) quote Emig's view of cognitive approach as a re-awakening of writers; the attention is directed to the encouragement of writers to the pre-planning and editing during writing; the writers are encouraged to sway from the former composition of self-centred texts, where writers did not consider the readers. Because of the self-centred behaviour according to Grabe et al (90) more research had to be undertaken on the writing process as well as developing models of writing process.

The final outcome of the research according to Grabe et al (91) was the development of a model of composing process, whose end product could be the written text; though writers' approaches in processing may differ in relation to their styles. The model of composing process according to Grabe et al (91) as studied by Flower and Hayes (1986) comprises the writer's long term memory, whereby the writer considers what he or she has to impart, and to what type of audience. And lastly, consideration of plan of writing which will generate the organized writing with goals that are set in consideration of the audience. And as the writing continues, there will be a need for a review on the writing which must be evaluated and edited in order to produce a meaningful text. Comparing the model of composing process by Flower and Hayes (1986) with other devices of some researchers including Grabe and Kaplan (93) put it, it is claimed that Flower and Hayes model is considered the best in that, it has challenged the public for debate on issues concerning writing, and it has induced various developments in reading research, as well as refined methods of composing.

3.2.9   Social-context approach to writing

Grabe and Kaplan (94) state that the social – context approach to writing has received a positive response from researchers on writing who appeared to be worried about the education system with regard to the social point of view of language writing.   The argument according to Grabe et al (94) is that writing as a process approach does not have weight if it does not occur within the social context; and as such it ought to be considered within the education system in order to help learners grow up with necessary social skills. Grabe et al (95) assert that, learners do develop their writing skills when they are let to work under normal situations without disturbances.

3.2.10   A communicative approach to writing

Writing seems to be a vehicle in which writers communicate with readers, and the language used in different contexts results into communication. Writing being a medium of passing information needs to be improved.   Grabe et al (224) state different communicative concepts that have been designed by theorists in order to develop models of written language; namely: socio-cognitive model and discourse. Socio-cognitive model, according to Grabe et al (224) is concerned with bringing together conctextual influence into cognitive processes of the writer. The discourse model deals with textual and social issues in writing. Grabe and Kaplan (224) quote Witte (1992) in suggesting development in writing. They point out that socio-cognitive and textual models would improve writing if they are integrated.

According to Grabe et al (224) communicative competence must be taken into account in writing, because it is when the writer has competence in he linguistics and socio linguistics ability to structure discourse and the knowledge of applying skills that enhance communication that writing could be effective.

In explaining a model of communicative competence applied to writing, Grabe et al (225) state that: the communicative language use comprise the contexts variables which interrelate in order to give rise to the external social contexts of the writing situation. Within the situation, the text accounts for expected register and genre constraints, the communicative purposes, norms and conventions of language use.   The language is

processed in verbal working memory to allow the writer set goals and purposes for writing which will be based on contextual situation. According to the model as Grabe and Kaplan (227) observe, it seems there is no component within the model that is independent from the other during processing. Each activates the other within the cycle for a common output.

3.2.11   Teaching of writing – genre

Arguing on communicative events and communicative purposes, Tribble (46) states that, it is important that the communicative events should exist and the writer must consider the essential features of the text and its communicative purpose. Tribble (49) emphasizes the importance of letting learners to explore their experiences, which will enable them to have more practice on writing; instead of forcing them to follow a narrow channel or restricting them to express their teacher's views. The approach whereby students are restricted to use teachers' ideas according to Tribble (49) may lead to students being unable to write their genres successfully. Tribble (50) points out that genres change. Addressing the argument on the way genres change Tribble observes that genres may change due to the interaction between the old genres and the new genres. According to Tribble the earlier writers of new genres make a close study of the parent genres, this idea seems useful, the former genres are borrowed to develop the new genres because old genres are considered as primary sources. Moreover, Tribble (51) states that genres are dynamic, therefore it is possible that genres may change with time because they are social practices that are open to challenges. Tribble (52) therefore observes the dynamic behaviour of genres as a challenge to teachers who must be aware that learners through their different styles will write differently and therefore the change in the methods of approach in teaching of genres is crucial.

3.2.12   Reader expectation

Tribble (53) states that, writers quench the thirst of their readers by scheming their experiences in such a way that they are able to choose proper lexical items which are relevant to the specific social purpose being addressed. Moreover, the reader's expectation is arrived at when the writer uses the previous knowledge and experiences in

order to help him or her to build facts which will give rise to well structured content bearing a communicative purpose.

3.2.13   Genre and social structures

Tribble (57) argues that one who studies genres is bound to learn social structures because it is through social structures that genres exist. According to Tribble texts are produced from different types of social interactions, and these social interactions are realized by genres. Addressing the issue of process writing and genre with regard to appropriateness, Tribble (57) states that, a piece of writing may be more acceptable than the other because of the approach that is used. But he further points out (57) that even though process writing has its own merits, it does sometimes have demerits. One of its pitfalls is that it does not address the learners' needs that will enable him or her to write for different types of readers.

3.2.14   Genre-based approaches to writing development

In analysing genre – based approaches to writing, Grabe and Kaplan (133) view Hallidayan approach of language use as the best to be employed for the development in writing. The approach according to Grabe et al focuses on the interaction of speakers and writers through the use of language for functional purposes. They point out that young children's language development results from struggling for the meaning of their utterances and, because language cannot be learnt in isolation of content and context, it is therefore through the use of language within the context that the meaning is realized. Grabe et al further observe that when learners are able to master the appropriate linguistic forms, it is no problem for them to understand the content of the writing, therefore the communication becomes meaningful.

In support of Halliday's idea Grabe et al (133) argue that the form of language and meaning – making are dependent on one another, none exists without the other for the meaningful communication. Therefore language form is an important entity in writing in order to serve social needs. It therefore suggests that learners in the classroom really need to be acquainted with the language forms because they will help them construct

good structured texts since they will have learnt the linguistic forms that result into a meaningful interaction.

3.2.15   Extension of language use to genre knowledge

Examining the place of genre in the curriculum, theorists' argument according to Grabe and Kaplan (134) is whether the curriculum in the early learning at schools observes the practice of different types of genre writing. It is believed as Grabe et al (135) put it, that, it is through familiarization of students in writing genres that they will be able to understand the world around them; and the intensive practice in writing such genres enables students to relate the way language is used to the social purposes it serves. According to Grabe et al (135), Martin (1989) states that, when students have more exposure to writing, they gain confidence because they will be able to make inferences in their writing, as well as gaining experiences in social content of their writing.

3.2.16   The importance of genre

In discussing the importance of genre Grabe and Kaplan (136) state that using language is making a discourse, and this is through communication between the writer and readers. They point out that language usage at some instances may be embedded in the social functions, so much that they are recognized as genres used to serve certain social purposes; and as a result of their importance such genres, as Grabe et al (136) put it, need to be used by students in order to get the gist of their functional purposes. Students' exposure to various types of genre will help them in the extraction of what is meaningful within the content. It suggests therefore that when genres are understood, it becomes possible for students to make criticism.

Grabe et al (137) conclude the argument on the importance of genre by pointing out that genres open up students' minds that they become aware of specific genres which are used by certain social groups for specific ends. Moreover, according to Grabe et al (137) language workability in conveying content can only be reached through genres that are supplied in schools for students.

3.2.17   Conclusion

From the approaches discussed above, there are helpful suggestions and ideas from which learners and instructors may build their writing skills. In the writing process learners are guided through books that enable them to develop their writing. Through some of these approaches writers are able to get ideas in relation to their preparation in writing, the emphases being on the planning and organization in order to achieve the set goals. On the other hand, the approaches stress that learner must be given the opportunity to express his or her feelings in writing in order to show the understanding between the writer and his environment. And above all writers must note that texts are produced from social interactions as Tribble (57) states.   But the social interactions may not exist without appropriate language forms that are employed. But in the art of writing we may not expect things go smooth at all times.   Some approaches, though good, appear to have the shortcomings. Tribble (46) points out that in the writing process students do not benefit much because when the guiding books are not available learners cannot compose their writing, and because they are guided there is no originality in their writing.

Commenting on the expressive approach, Grabe et al (89) point out that the approach bases itself on the assumption that the writer already possesses the necessary knowledge of language that helps him or her to express what he feels. It ignores the context within which the writing is used as well as its social context. Moreover, the approach scales the level of maturity of writing of experienced mature writers in the same way as that of amateur writers.

3.3   TEACHING WRITING IN THE CLASSROOM

INTRODUCTION

This section will discuss different views of theorists about the teaching of different types of grammar in schools as a preparation of students for writing, the discussion will be on the traditional grammar, functional grammar and formal grammar. Following the discussion on grammar will be views on the importance of genre in the classroom as against the traditional grammar. The curriculum cycle will be discussed in relation to advantages and

disadvantages of various phases of language acquisition in the classroom such as modeling, joint negotiation and tackling.

3.3.1 Grammar and learner in the classroom

Martin and Rothery (137) argue on the type of grammar that is useful for learning in schools, they point out that the grammar that explains how language makes meaning is appropriate for learning.

Martin et al (138) observe the teaching of traditional grammar from the 20th Century whereby instructors concentrated on parts of speech, analysis of sentences and setting rules that govern the grammar usage. According to Martin et al the approach sounded good orally when sentences were made, but writing the same sentences became a problem, writing appeared to be practised to enable students write what they have learnt orally.

The revolution in language as Martin et al (138) state, came to life through the influence from Chomsky in the middle of the 20th century, who argued on the use of rules in language in order to maintain the language, the rules help to find out the power of the innate language that people have. According to Martin et al (139) the influence from Chomsky about language teaching aroused the interest of many linguists' research which eventually led to the language teaching in schools, and students were taught the standard language through speaking and writing.

Martin et al (139) discuss another type of grammar from Hallidayan school of thought. According to Martin et al functional grammar addresses the practicability and problems that teachers encounter in language teaching. Hallidayan linguists as Martin et al (139) observe, seem to focus on the society. They feel there is a relationship between language and society that uses that particular language, because the language structure is shaped by the way in which that language structure is used in order to make meaning. As a result of the observation above, Martin et al (139) argue that functional linguists put their concern on the semantic development of grammar which is seen to be the cornerstone of bringing the social structure of the society that uses the language.

Analysing each type of grammar in turns, linguists according to Martin et al (140) view traditional grammar to be ineffective in that, it did not prepare learners towards text analysis, it was not centred around cohesion of linguistic resources and the structure of the text, it concentrated on the sentence formation yet what is written is more than a sentence. Because of this discrepancy, linguists according to Martin et al (141) consider the idea as a shortcoming and due to this, the traditional grammar lost popularity in schools. The other limitation on the traditional grammar according to Martin and Rothery (140) is that rules that were applied were such that lost the sight of social point of view because the rules reflected biasism, only one part of the society was considered, the whites and middle class written English.

As traditional grammar lost popularity in schools as Martin et al (141) put it, there was a need to replace it with something else instead of leaving nothing because learners who had no basics of grammar of their language would encounter problems. Therefore the argument forces us to look back into the traditional grammar to find out that which can benefit learners.

Formal grammar seems to be popular presently. According to Martin and Rothery (141) its major concern in the classroom is the structure of language in relation to how phrases and word classes occur in language. But modern linguists according to Martin et al (141), have interest to research on the limitations that may occur in the usage of word classes.

According to Martin et al (142) formal grammarians are concerned with rules of grammar though their rules are prescriptive, which at some instances distorts sentences semantically. It is due to the impracticability of some rules of formal grammar that there has been a need for the revision of some rules of grammar.

Martin et al (143) compare functional grammar with traditional grammar that, traditional grammar is rigid and formal, and it is based on rules that are concerned with sentence structure, these rules as Martin et al (144) put it, hinder learning for both students and teachers. The other shortcoming on the traditional grammar according to Martin et al (145) is that it does not open up for analysis of a handful of sentences; whereas the grammar has to be functional and dynamic, and must focus on the semantics of sentences. Its functional point of view as Martin and Rothery (144) put it, lies in the

different meanings that may result from the context in which an item is used; thus, providing register, field and tenor and all in all getting things done.

3.3.2 The importance of genre theory in the classroom

Callaghan et al (179) compare genre theory with traditional grammar, they argue that genre theory emphasizes the social context and communicative role of language. That it is the social structures that influence the structure of language use in the classroom, and the influence according to Callaghan et al (180) has challenged different theorists to come up with various teaching and learning approaches which entail effective methods of how language may be used in the classroom.

3.3.3 The curriculum cycle

In discussing the curriculum cycle, Callaghan et al (180) point out that, the largest fraction of child acquisition of language is initiated by the society. In their view, Callaghan et al state that, it is from the early stages at home that different forms of language are developed through guidance of parents, therefore they provide language models because it will be due to parents that children are able to build texts since they are exposed to asking questions and/or make repetitions on other lexical items to help them learn language.

According to Callaghan et al (180), modeling from parents has been admired by theorists as a guide and foundation from which language can be learnt in the classroom.

Modeling as one of the phases in curriculum cycle deals with language structure in relation to the purpose it serves. Callaghan et al (181) argue that language occurs within a certain context of social relations which is structured for the specific purpose. Therefore the best way for students to understand the purpose of the text is to understand the social context within which it occurs, so that they can be able to realize feature that make genre a genre.

Joint negotiation of a text, a stage whereby generic text types begin to be observed in writing. According to Callaghan et al (181), students get the information, they arrange information then teachers provide guidance that helps students to reach their goal.

Students may work in groups or individually. The task of a teacher is to mould and write students' contributions into genre. According to Callaghan et al (182) the competence of the students will determine the density of the text, hence the student – teacher negotiation and students' dependency becomes less because students will be showing language development.

The other phase of tackling language in the classroom according to Callaghan et al (182) is whereby students are expected to construct their texts independently, what they call 'Independent construction'. In this phase, students are prepared for the writing through drafting. Here, students with richer language may not find the task difficult to perform as against those students whose earlier stages of language acquisition had been problematic. Teachers are expected at this stage to hold conferences with students in order to help them to overcome their problems in language learning. Holding conferences according to Callaghan et al (182) will help teachers to edit and evaluate students genres for fruitful outcomes. The repetition of each stage seem to strengthen the students' understanding, because if they did not grasp well on the first stage, it would not be difficult to understand in the next one.

3.3.4   Review on curriculum cycle

In retrospection the model as observed by critics appears good theoretically according to Callaghan et al (189). But practically there are problems encountered in the classroom teaching, in that it is not simple for teachers because it does not supply ways of how learning takes place in the classroom, it is viewed as a process of learning which seem to move from the insights into the early child development, Callaghan et al (190). According to critics, as Callaghan et al (190) put it, the model ought to give attention to the cognitive activities rather than concentrating on the behaviourist activities. In the language teaching Callaghan et al (190) argue that there should be a clear relationship between the abstract language that is used and the cognitive level of development of students. And the curriculum and classroom practice can be effective when pedagogy is set in such a manner that there is cohesion of activities involved in classroom teaching.

Reviewing genre Callaghan et al (192) observe genre as a process within which production of text types is carried. The new model will therefore help to expand the

application of genre from both the conventional characteristics and conventional text types into modern approach of flexible social process, where learners will be able to use their skills and creativity as independent writers; hence they will develop their writing of genre from the known genres. It is at this stage when realization of writers about the purpose of genre will come into light. Callaghan et al (194) argue that, the changing world influences social processes of genre, and it is necessary that students be taught how to write genres that have developed in order to be knowledgeable in technology. According to Callaghan et al (194) as the knowledge increases, dynamism and creativity increase; and these could only be achieved through a high level of competence in students.

The advantage behind the model according to Callaghan et al (194) is its suitability to all levels of language teaching, and it ascents from the concrete description of things around themselves, to the abstract and eventually ending up with the argumentative genres. Callaghan et al (195) observe that, students' exposure to the argumentative genres will lead to students being able to make a research based on their experiences. This phase as Callaghan et al (195) put it, is the stage where concepts learnt earlier will become helpful, ending up with the ability to edit their own writings.

The other advantage of the model as stated by Callaghan et al (201) is that, students are exposed to different genres in order that they must be able to accumulate the language for communicative purposes through description and abstraction; hence they will be able to hypothesize and synthesize. According to Callaghan et al (201), the model tries to eliminate the monotony of the teaching whose interest lies in students' knowledge of formulae when writing. Another advantage of the model as Callaghan et al (201) put it, is that it emphasizes that students must be able to apply their knowledge of language in constructing texts through grammar; and learners use grammar in order to write effective genres, and it is through knowledge of grammar that communication may be meaningful to both teachers and students.

3.3.5   Conclusion

Theorists have pointed out that grammar plays an important part in language learning within the classroom. The emphasis being how it is used in the written text. The earlier forms of grammar, for instance, traditional grammar appears not to have been very helpful

in the classroom, its weaknesses have been discussed at the beginning of this paragraph. The revolutionary types of language that came into use by the middle of the 20th century emphasized that language and society were in separable. Children receive guidance of language learning earlier from home, and as a result their language acquisition seem to be quicker when they get into the classroom. It is from the phase of modeling that learners realize that language is structured in such a way that it determines the purpose it serves.

From the phases of curriculum cycle one would conclude that there are good methods to be used through which learners in the classroom may be guided. The guidance whereby teachers help learners reach the objective of writing by holding conferences, letting individuals to attempt independently for a better outcome; as a result, students will be creative in writing genres of their own. Since curriculum cycle provides a step by step guidance in trying to develop students' writing abilities, it appears to be effective in teaching writing, therefore teachers who use these methods will be successful in supervising writing lessons.

3.4.0   Limitations on curriculum-writing in classroom

Introduction

Different approaches in relation to how writing lessons may be carried in classroom having been discussed; we need to examine whether the curriculum caters for these approaches at different levels of teaching in classroom. Sometimes the curriculum does not give enough time on teaching writing everyday, if at all it is given. Therefore students have very little time for practicing writing, and their performance becomes bad. The section will deal with views in relation to the curriculum design at the tertiary level, as well as influence of environment on writing. It will touch on remedial measures in relation to students' failure in composing genres.

3.4.1 Writing research in classroom

When analysing the teaching of writing in the classroom, Grabe and Kaplan (96) quote Graves view point that: education involvement seem to be lowering the students' desires in writing because the type of curriculum concerning writing is so narrow that it does not give

enough time for writing, and it does not provide techniques for teaching writing to teachers, therefore students are not able to get the feedback on what they may intend to write. It seems the thirst of students in learning writing according to Grabe et al (97), is not being quenched because teachers use writing as a punishment, while in some instances writing is used in testing and evaluating things that are not very useful to students, as a result, students are demotivated in learning writing.

Writing researchers, according to Grabe et al (98) observe that active teachers in teaching writing make an active class that could write effectively. Hence more concern have been shown by researchers as Grabe et al (98) point out that, researchers started establishing some writing centres where teachers were trained and provided with techniques of teaching writing in their schools; and as Grabe et al (98) put it, through devotion and effective involvement of teachers students would learn writing well.

3.4.2 Writing in the tertiary level

Another limitation that may pertain to curriculum design is raised by Grabe and Kaplan (106), they state that the research on writing in post – secondary levels reveals that very little is being catered with regard to exercising writing that they have learnt in the secondary schools. In other words according to Grabe et al (106) there is no transference of the writing input from the secondary level. And it is through writing within social conventions that new versions of interaction may result. According to Grabe and Kaplan (107) there are social factors that influence writing, arguing on the cognitive theory proposed by Flower (1994), Grabe et al (107) state that the cognitive theory is concerned with bringing in social factors that influence writing, and writing as such is brought to life by the cognitive activities of the writer. Hence they conclude that, the theory of writing which does not recognize social context is ineffective.

In order to develop writing instruction in the post-secondary level, Grabe et al (107) state that researchers have come up with new idea of introducing discourse communities that may help to shape up writing by making writers aware of different social purposes in their setting, and this type of writing may be an eye – opener to the writers, that writing cannot be taught in isolation from social context.

3.4.3 Learning writing under different environments

Addressing the point of view of differences in learning language at home and at school, Grabe and Kaplan (100-101) look at it from the different environments, home and school that seem parallel, in that, registers used at home do not meet the demands of education at school. The observation is that, if the curriculum does not match the social content learnt at home with that which students learn at school students encounter problem in language learning.

The differences in learning environments as Grabe et al (100) observe, are contributing factors towards students' failure in writing at school. Moreover, in the process of socialization at home children are not encouraged by parents to use registers that are expected at school. However, in order to curb the students' rate of failure in writing as Grabe and Kaplan (100) put it, research has been undertaken to find out relationship between how students study language at home and at school. In addition, the writing researchers focus on how language for interaction is used between teachers and students, and students to students. According to the research, as Grabe et al (100) put it, various linguists have discovered that the problem within the social interaction emerge from the different practices at home and at school. According to Grabe et al (101), theorists conclude that the socialization practices affect students' performance at school since they are parallel.

Now that the problem of language use affect students' performance in writing, the question is, what should be done in order to eradicate the difficulty? Grabe and Kaplan (101) suggest that research be carried further, a research that will look into what students do and how they do it when learning writing both formally and informally, which is at school and at home. The research would help in finding ways of developing writing in various ways. Additional remedy to the students' failure is the whole – language approach in learning writing. The argument behind it according to Grabe et al (105) is, that students must begin writing as early as possible; as writing continues, students develop the language, hence creativity in writing takes shape. Which implies that language learning goes hand in hand with writing and the comprehensive writing is the result of mastery of language of the community within which the writer lives, Grabe et al (105).

Grabe et al (116) argue further that when students have gathered content in classroom they will be able to write sensibly and their writing will be goal directed. Their writing therefore must suit different levels of the community they are writing for it must bear rhetorically – bounded purpose. According to Grabe et al (117) writers whose writing bear the audience and meaning in mind stand a better chance of evaluating what they have written, so that they may alter what is irrelevant in relation to the set goals; and this results in the development of a high standard of writing. Bereiter and Scardamalia (1987) argue that such writers are able to transform the information through the application of different strategies.

3.4.4 Differences of writers in composing

According to Grabe and Kaplan (117) writing as viewed by Bereiter and Scardamalia (1987) may differ in relation to the type of writers. The argument is that, mature skilled writers compose much better than amateur writers who do not possess writing skills. The concern of researchers as Grabe and Kaplan (117) put it, is to find out why and how writers perform differently. Briefly going through some of the differences as stated by Grabe et al (117): Sometimes writers find it tough to address the audience in relation to how he or she must go about with the writing that will suit certain type of audience, as a result the writer might fail to compose such a genre.

One other thing, though they have writing skill, some find it difficult to transfer one writing task to the other, Grabe et al (118). The more advanced the writing instruction at tertiary level, the more ineffective it becomes to some writers because they are unable to exercise their skill, hence some writers fail to develop the mature composing skills even-though they have much exposure in writing.

Solution towards these differences of composing as Grabe et al (118) observe, is that, mature skilled composer must be able to recognize the problem as well as solving it. But young writers are not expected to have such skills as the old writers do. According to Grabe and Kaplan (118), the main difference between the two types of writers lies in two models: the knowledge – telling model and the knowledge – transforming model. The knowledge – telling model according to Grabe et al (118) allows less-skilled writers to convert what is spoken into something written. As they proceed the writing, they tell

experiences and Grabe et al (119) state that the writing must be simple, and the writer himself need not worry about the problems he or she may come across within the process of writing.

The knowledge – transforming model demands that writers must be able to analyse problems, as well as setting goals that must at the end be achieved as stated by Grabe and Kaplan (123). The set goals influence the writers to develop a plan that would be logic in relation to intergrading the content, audience expectation, the intention and the genre form. From the argument presented by Bereiter and Scardamalia (1987) as observed by Grabe et al (126), it seems the research in writing skills however, has not reached a stage whereby researchers can conclude that they have exhausted everything they wished to find out in writing because there are shortcomings in almost each model of writing.

3.4.5 The writing teacher and curriculum

According to Grabe and Kaplan (246), curriculum design is another entity to be taken care of by the curriculum designers who ought to bear in mind the type of people the curriculum is designed for. There are several questions to be addressed: one of these questions would be whether the curriculum serves the needs of learners. While the other one might be whether the curriculum is within the level and standard of learners. And above all, who is the writing teacher. What characteristics does the writing teacher have? According to Grabe and Kaplan (252), the writing teacher is that who gives instructions. Such a teacher must possess the logic in sending a message across to students. This writing teacher according to them should be a native speaker of the particular language he or she is instructing. And most important point is that such a teacher must have undergone training in teaching of writing, because whatever the writing instruction he or she gives ought to have logistics of the person who knows how to send the message across to students. Grabe and Kaplan (252) further look at the experienced teacher as an excellent instructor in writing since the longer exposure in writing will have made this teacher the best one; and perfection in giving instruction will depend also on the different strength the teacher has.

Moreover, some teachers may be older in age compared to the younger teachers, and the performance of the two types of teachers will differ in relation to maturity. The longer

exposure to the educational systems and social backgrounds will influence the older teachers to do better in giving writing instructions because they will have more knowledge than the younger teachers; Grabe et al (252).

3.4.6 Effectiveness of the writing teacher

Having discussed characteristics of different teachers, it is worthwhile to look at the teacher as a pivot around which students are going to turn as they learn writing. According to Grabe and Kaplan (254) an effective teacher in writing is that who cares for his or her students, students come closer for a fruitful learning. Therefore the writing teacher ought to play a bigger role in order to enable students to learn effectively. Grabe et al (254) state that the writing teacher needs to plan his or her writing lessons in advance, this will contribute a great deal in development of writing. The teacher is expected to make his or her students to be aware of the purpose of using different forms of language and language constraints which are brought by different genres. Being aware that students need ample time to practice writing is another role the writing teacher must play because it appears that, when students do not practice writing more often their performance in writing becomes weak.

Students may not be given task in writing without the feedback, therefore according to Grabe et al (255) the writing teacher needs to give a positive feedback in order to encourage interest to students to enable them to perform well; and because the intelligent quotient vary among students, students must expect this variation in their individual performance. Grabe et al (255) observe that students must be encouraged by their teacher to give a deep thought towards difficult writing assignments, as well as innovating where it is possible.

3.4.7 Conclusion

From the discussion in this section, it suggests that time allocation for writing which appears to be not enough need to be considered by curriculum designers, because it will be when there is enough time allocated for writing lessons that teaching and learning will be successful because the longer periods allocated for writing the better will be the practice. And for the teachers to make effective writing lessons, the curriculum in schools

must equip teachers with writing techniques that will involve learners in writing activities for the best results. Writing exercises at tertiary level need much attention because it is at this stage where genre writing would be mature since students will have gathered more experience and skills from both secondary and tertiary levels. Some attention should be given to environment within which students learn language which is home and school. These two learning environments are at par. It would be crucial to bring them closer if school curriculum would include some social content in language learnt at home in the school curriculum in order to accelerate the rate of achievement in writing.

Composing genres would not be a problem if writers would study the type of audience they are composing for, in order to avoid instances where writing may not be suitable for the particular group. The writing teacher's issue should be emphasized, that teachers who instruct writing lessons ought to be knowledgeable. If the teacher is not conversant in the language he or she teaches, the results may not be good. This is why Grabe and Kaplan (252) state that, if the teacher is not a native speaker of that language chances of performing well are slim. Hence there is a need that the writing teacher must receive training in the task of teaching writing and therefore such a teacher will be an effective teacher.

CHAPTER 4

ANALYSIS OF SESOTHO BONA MAGAZINE ARTICLES

ARTICLE 1

MOSHANYANA WA POLASING YA TSWELETSWENG BOTITJHERE.
(A FARMBOY WHO BECAME SUCCESSFUL IN TEACHING).

The parameter 'writes'

1.   ELEMENTS OF TEXT

1.1   SYNTACTIC ANALYSIS

1.1.1   The use of Lexical categories

1.1.1.1   Use of pronominals

The writer uses the third person subject pronominal **o – a** (he) in singular form in the past tense. This subject pronominal **o – a** (he) signifies the man who is discussed in the article. The subject pronominal is used often in first three paragraphs of the article to emphasize that the article pertains to the third person because the person who is discussed is involved in the events and experiences of the text.

The writer uses the first person subject pronominal **ke** (I) in direct speech to indicate the direct involvement of the person who is discussed in the article as the subject of the events

and experiences. The direct speech is used to create an interactive discourse style which has the effect of involving the reader more directly. The writer employs the direct speech so that the person who is discussed in the text communicates with the reader. The use of **ke** (I) in the direct speech is observed in paragraph four, thus: **ke ne ke kgothatswa...** (I was encouraged). **Ke na le tshepo** (I had a hope).

The writer uses the first person subject pronominal in plural form **re** (we) as interactive unit of text to show that the person who is the focus of this article feels he belongs to the community of the school. The use of **re** (we) indicates that the person about whom the article is written knows that the school is not one man's world, the school belongs to the community. This subject pronominal **re** (we) occurs in paragraph four, thus: **re ka be re se na moaho o motle jwalo ka ona wa sekolo sa rona** (We would not be having a beautiful building such as this one of our own school).

1.1.2 The use of tenses

The writer uses the past tense to express the events and experiences that occurred in the past. The writer uses the present tense to indicate the events of the present. In the events the writer uses the present tense and past tense to indicate that the article is characterised by the past and present events and experiences.

1.1.3 Lexical choices as a reflection of communicative purpose

The writer uses phrases and sentences that create imagery. These choices evoke different feelings. For instance: the topic of the article **Moshanyana wa polasing ya tsweletsweng botitjhere** (A farm boy who became successful in teaching), the topic evokes feeling of admiration and joy, imagining a young man from poor background of hardships having achieved success. In paragraph two, **Motjha enwa o ne a tseba hantle hore o lokela ho tlohela sekolo ha nakwana a ilo sebetsa ho bokelletsa tjhelete** (A young man knew he had to leave school temporarily to work for money), this evokes sympathy.

Khoarai yaeba mosuoehloho (Khoarai became the head-teacher), this expresses a feeling of joy, paragraph three. **Monghali Khoarai o ile a hemela hodimo, a sisinya hloho mme a re: Ho ne ho le thata haholo ha ke ne ke qala** (Mr. Khoarai gave a loud

sigh, he shook his head then he said: It was very tough when I started), this evokes a feeling of satisfaction and joy. The writer is able to communicate with the readers by using some expressions that create images that makes events not easy to be forgotten.

1.2 SENTENTIAL LEVEL

1.2.1 Syntactic analysis

The article has title **Moshanyana wa polasing ya tsweletsweng botitjhere** (A farm boy who became successful in teaching).

The story has the beginning, the middle and the end. The setting is done at the time when the person who is discussed in the article has achieved success in his life, this depicts from the second part of the title of the article, **ya tsweletsweng botitjhere** (….who became successful in teaching), whereas in the past time his educational life was not very smooth, he was desperate due to poverty of parents on the farm, this example anticipates that: paragraph one: **eo batswadi ba hae ba neng ba sebetsa polasing** (whose parents worked on a farm). The situation of poverty is reflected in **o lokela ho tlohela sekolo ha nakwana hore a ilo sebetsa ho bokelletsa tjhelete ya ho tla ntshetsapele dithuto tsa hae** (he had to leave school for a while to work for money that he collected for his studies). From the title of the article, a reader is able to get a background knowledge of the past and present events, thus, as a boy the person who is discussed in the article experienced a farm life, but at present he is a successful teacher.

In paragraphs one and two, the writer gives description of educational background of the person who is discussed in the article in which financial problem brought change of his life, that of having to leave school for a while to work for his school fees, this depicts from **Ka mora ho fumana lengolo la Junior Certificate ka First Class, motjha enwa a tseba hantle hore o lokela ho tlohela sekolo ha nakwana.** (After obtaining the Junior Certificate in First Class this youngster knew very well that he had to leave school for a while) paragraph two, the writer uses this clause to provide a reader with the information that the person who is discussed in the article had no bursary despite his good pass and his parents would not afford paying for him.

As the events develop a reader's expectations are raised by the following example: **ho tlohela sekolo ha nakwana** (to leave school for a while) in paragraph two, because he or she expects the person who is discussed in the article to be successful in his studies. The writer presents the events that mark success which has been expected from the beginning of the events as it is suggested by the second part of the title of the article: **ya tsweletsweng botitjhere** (who became successful in teaching). In paragraph two: **Ho kopana ha hae le mohlahlobi wa dikolo a ne a sa lebella ho no ho fetole bophelo ba hae bohle** (The unexpected meeting with the inspector of schools changed whole of his life), the writer leaves the statement for a reader to anticipate that the person who is discussed in the article was offered the teaching post. The writer provides the reader with the events that lead to the success of the person who is discussed in the article from paragraph two, **pele ho fela nako e telele Khoarai ya be se e le titjhere e nang le boinehelo** (before a long time Khoarai was a committed teacher). **Khoarai yaeba mosuwehloho wa sekolong se bitswang Tsoseletso High School** (Khoarai became the head-teacher of Tsoseletso High School).

In paragraph three, **eo e leng moetapele wa dikolo tsa Free State** (that who is the leader of schools in Free State), the latter event suggests that there must be something of great importance that the person who is discussed in the article has achieved that has put him in such a position of being a leader of schools in the Free State. The writer unfolds the controversy by stating good Matric results from the school where the person who is discussed is the head-teacher, paragraph five display these results.

The writer uses a title **Monghadi** (Mr.) as one of the events that suggest the success of the person who is discussed in the article, he is being recognised by the community as a respected teacher. The act of being called **Monghadi** (Mr.) is an expression that evokes feeling of joy. Events that relate to visits to the school by the famous leaders from the community suggest fame of the person who is discussed in the article, this proves that this person had achieved success in his career as the teacher.

The events in the article end up with the challenging statement. The writer presents this by: **Ha re so ka re tlohela ho sebetsa ka thata ho ipeha maemong a matle** (we have never stopped to work hard for the best) paragraph eight. The expression is an appeal to the teaching community and non-teaching community to work hard for success.

1.2.2   Informational structure

1.2.2.1   Topical sentence

Moshanyana (a boy) is a topical subject **ya tsweletsweng botitjhere** (who has become successful in teaching) informs the reader that a person who is discussed has achieved success in teaching.   The syntactic subject **Moshanyana wa polasing** is a given information of the topic sentence which the writer uses so that a reader compares the person who is discussed in the article with the origin of backward environment of a farm, with the events of success in teaching: paragraph two, **Ka mora ho fumana lengolo la Junior Certificate ka First Class** (after obtaining the Junior Certificate in First Class), the writer uses this topic subject as a new information to answer the pre-supposed question about how the person who is discussed in the article reach success, from such type of environment?   Paragraph two: **O lokela ho tlohela sekolo ha nakwana** (he has to leave school temporarily), the writer provides new information to describe that the person who is discussed in the article experienced difficulties on his way up to success, it evokes feeling of symphathy because the reader is expecting success of the person who is discussed in the article.   The topical subject relates to topical sentence in this case.   In paragraph two: topical subject **Ho kopana ha hae le mohlahlobi wa dikolo a ne a sa labella ho ne ho fetole bophelo ba hae bohle.**   (His meeting with the schools inspector changed his life completely), the topical subject relates to the topical sentence, the unexpected meeting with the schools inspector changed because he got a teaching post which marks the beginning of success of he person who is discussed in the article.   In paragraph two, **Khoarai ya be se e le titjhere e mafolofolo, e nang le boinehelo, eo hape e leng moetapele was dikolo tsa Free State** (Khoarai became an energetic teacher, that is committed that which is the leader of schools in Free State), the topic subject relates to the topical sentence, the writer supplies information that the person who is discussed in the article achieved success in teaching through his vigour and commitment, he ranks at the top from other teachers through his devotion at work.

In paragraph three, **Khoarai yaeba mosuwehloho wa sekolong se bitsoang Tsoseletso High School** (Khoarai became the head-teacher of Tsoseletso High School), the topical subject relates to the topical sentence, it presents the event that informs the

reader that the person who is discussed in the article succeeds in the teaching career, the reader has been expecting that moment.

In paragraph four: **ha se lona feela leo e leng sesosa sa katleho ya sekolo sa rona empa e thusitse le ho tjhentjha boitswaro ba barutuwa ba rona, matitjhere le batswadi** (it is not only the motto that helped to bring success of our school but it has helped to change discipline of both our students, teachers and parents), the writer provides information that is related to the topical sentence that the general success of the teaching in the school where the person who is discussed in the article is the headmaster has been fostered by discipline, discipline promotes hard-work for success. The writer arranges the topical subjects in such a way that there is reflection of relationship with the topical sentence.

1.2.2.2 Topic continuity

The arrangement of topical subjects in the article shows a systematic sequence in relation to the essence of information they convey. In most paragraphs the development of the idea in the text continues with a new information that comments to a given information which has occurred far back in the beginning of the discourse. In paragraph one, the topic subjects describes the background of the person who is discussed in the article, **o ne a qale ho kena sekolo sa primary** (he began to attend school at the primary), **a boela a ntshetsapele dithuto tsa hae** (he then continued his studies) a new information is given in these examples above.

In paragraph two, **Motjha enwa** (this youngster) the NP Khoarai is being restated in another form as the last NP occurred in the first paragraph **Khoarai ngwana wa** (Khoarai child of). In paragraph three, **Monghadi Khoarai** (Mr. Khoarai). Though the occurrence of the NP that is restated is different in form, it maintains a cohesion like structure in this text enabling the topic to continue.

1.2.2.3 Given – New information

Moshanyana wa polasing ya tsweletsweng botitjhere (A farm boy who became successful in teaching), this is a given information, it gives background information about a

place where the person who is discussed in the article comes from. Given information that the person who is discussed in the article became successful in teaching. In paragraph one, a new information that comments on the given information informs about the early education life of a person who is discussed in the article, the new information initiates development of events in the article. In paragraph one, **seo a neng a batla ho se fihlela feela ke ho phethisa toro ya hae: ho pasa lengolo la matiriki.** (He wanted to fulfil his dream: to pass matric). The new event is presented, it gives new information of ambition of the person who is discussed in the article, it ties up with the events in the previous new information about education development of the person being discussed in the article. A systematic pattern of events from the new information is observed. Therefore the text is becoming readable. In paragraph two, **o lokela ho tlohela sekolo ha nakwana hore a ilo sebetsa ho bokelletsa tjhelete ya ho tla ntshetsapele dithuto tsa hae** (he has to leave school for a while so that he collects money for continuing with his studies), a new information is given, the person who is discussed in the article faces a financial problem for pursuing his studies. The new information evokes feeling of discouragement, the reader's expectation is to see progress in education of the person who is discussed in the article. In general, the events in the article are presented as new information that helps to develop the text.

1.3 TEXTUAL LEVEL

1.3.1 Cohesion and coherence maintenance

1.3.1.1 Cohesion

1.3.1.1.1 The use of conjunctives as cohesion markers

The writer maintains cohesion by using conjunctives that link sentences and other syntactic elements to keep logic of the text for communicative purpose.

In paragraph one: **o ne a qale ho kena sekolo sa primary sa Bankies mme a boela a ya ntshetsapele dithuto tsa hae ho sa Pan Dam moo a ileng a tswa teng** (he began to attend school at the Bankies Primary then he went to further his education at Pan Dam

where he completed), the writer uses the conjunctive **mme** (then) to connect two sentences that are related because they carry the same information of events. The second sentence presents comment given information. The writer uses the conjunctive **moo** (where) to connect the adverb of place **ho sa Pan Dam** (at Pan Dam) with the clause that connote a place **a ileng a tswa teng** (he completed there) to emphasize the actual place where the event takes place. **Khoarai o ne a sa hlokomela hore ka le leng e tla ba moetapele wa se seng sa dikolo tse phahameng tse pele mme seo a neng a batla ho se fihlela feela ke ho phethisa toro ya hae: ho pasa lengolo la materiki.** (Khoarai was not aware that one day he will be a leader of one of the best high schools then what he wanted was only to fulfil his dream: to pass matric), the writer uses the conjunctive **mme** (then) to connect the two sentences with different information, the second sentence contributes to the text by giving new information about the feeling of the person who is described in the article, the text develops. In paragraph two, **o lokela ho tlohela sekolo ha nakwana hore a ilo sebetsa ho bokelletsa tjhelete** (He had to leave school temporarily so that he should go to work and collect money). The writer uses the conjunctive **hore** (so that) to connect two sentences that are related, they give new information on the development of events of the text, relating to the person who is described in the article. The second sentence **a ilo sebetsa ho bokelletsa tjhelete ho tla ntshetsapele dithuto tsa hae** (he was going to work to collect money to pay for his studies) supplies the new information by answering the anticipated question of the reader why did the man leave school temporarily?

1.3.1.1.2   The use of demonstratives as cohesion markers

The writer maintains cohesion by using demonstratives. In paragraph one, **ngwana wa bone eo batswali ba hae** (the fourth child whose parents), the writer uses the demonstrative **eo** (that) to refer to the antecedent **ngwana** with the intension of emphasis. **Seo a neng a batla ho se fihlela,** (that which he wanted to achieve), the writer uses the demonstrative **seo** (that) that relates to the event which expresses the ambition of the person who is discussed in the article. In paragraph two, **ka mora ho fumana lengolo la Junior Certificate** (after obtaining the Junior Certificate), the writer uses temporal conjunctive **ka mora** (after) to connect the event of obtaining the Junior Certificate to the former events of education background of the person who is discussed in the article.

1.3.1.1.3 The use of substitution as cohesion marker

In paragraph two, the writer substitutes the noun **Khoarai** which is the name of the person who is discussed in the article with the noun **motjha** (youngster) which refers to the same person, the writer uses substitution to indicate synonymy.

1.3.1.2 Coherence

The writer maintains coherence through the information structure of the article. From the topic of the article **Moshanyana wa polasing ya tsweletsweng botitjhere** (A farm boy who became successful in teaching), the writer gives the new information to a reader, the new information is that a boy from a farm becomes successful in teaching, a reader is able to interpret the meaning from the topic through the well structured language of the writer which creates no problems of interpretation.

In paragraph two, **pele ho fela nako e telele Khoarai ya be se e le titjhere e mafolofolo e nang le boinehelo, eo hape e leng moetapele wa dikolo tsa Free State** (it was not before a long time Khoarai became an energetic teacher, that which has determination, that which is the leader of schools in the Free State), the writer presents a comment information in three clauses to the reader that a reader may infer from comment information of the given information and from the topic of the article that the reasons which cause a person who is discussed in the article to be successful in teaching are his vigour and commitment in the teaching, that eventually contribute to his promotion of being a leader of schools in the Free State.

In paragraph three: **Khoarai yaeba mosuoehloho wa sekolo se bitswang Tsoseletso High School** (Khoarai became the head-teacher of Tsoseletso High School), the writer supplies a new comment information to the given information in the topic of the article, commenting on to the previous comment information in paragraph two from which a reader may infer from the new comment information that the person who is discussed in the article is being promoted to a high rank in teaching because of his vigour and commitment he has shown previously. In paragraph six: **ho se ho bile le baetapele ba bangata ba seng ba ile ba se etetse** (many leaders have visited the school), the writer gives a new information as a comment information in addition to that given in the topic of the article from paragraph two and three. The new information is given to a reader to infer that the

reason why there are regular visits of leaders to the school is because the community recognises and admires the person who is discussed in the article by his good reputation which resulted from his being energetic and being committed to his work.

The writer uses the schema which is interpreted as a general accepted way of connecting ideas to create coherence. The manner in which the writer arranges sentences sequentially to communicate, where a reader is able to interpret the given information, the reader is able to infer from statements that give information makes the writer successful in maintaining coherence that is being promoted by cohesion which is observed throughout the article.

2. THE PARAMETER 'WHAT'

2.1 THE CONTENT

The structure of the article shows that the writer uses his/her background knowledge of writing the essay. He or she uses the schematic pattern of writing situation – response – result. In paragraph one, the writer describes the situation of family life of a man who is described in the article before he becomes successful in teaching. For instance; **ngwana wa bone lapeng la ba robong eo batswadi ba hae ba neng ba sebetsa polasing** (the fourth child in a family of nine children whose parents worked on a farm), the writer presents the situation and the problem of a large family of nine children who are brought up by parents who are working on a farm. Working on a farm suggests that bringing up such a big family was not an easy task for parents. **O ne a sa hlokomela hore ka le leng e tla ba moetapele wa se seng sa dikolo tse phahameng tse pele** (He was not aware that one day he would be the leader of one of the outstanding high schools). The writer presents the situation whereby a man who is described in the article never thought of reaching the high standards in education because of the poor family life he experiences on a farm. In paragraph two, the writer describes how the man who is described in the article responded to the situation of poor family life in order to further his education. For instance; **…o ne a tseba hantle hore o lokela ho tlohela sekolo ha nakwana hore a ilo sebetsa ho bokelletsa tjhelete ya ho tla ntshetsapele dithuto tsa hae** (he know quite well that he had to leave school for a while in order to collect money for paying for his studies). This response describe an ambition of getting better education of a man who is described

in the article. The writer presents the result of the response of the man who is described in the article. In paragraph two, **ho kopana le mohlahlobi wa dikolo a ne a sa labella ho ne ho fetole bophelo ba hae bohle** (the unexpected meeting with the schools inspector changed his whole life). The event of going to work resulted in the change of life of a man who is described in the article, the writer describes this change in paragraph two thus: **...pele ho fela nako e telele Khoarai ya be se e le titjhere e mafolo-folo, e nang le boinehelo hape e leng moetapele wa dikolo tsa Free State** (...before long Khoarai became an energetic teacher who is committed and also who became the leader of the schools in the Free State).

The sequencial arrangement of events in this article shows that the writer employs the schematic pattern which enables readers to interpret the content of the article. The situation of background life of the man who is described in the article is provided, followed by his response and the result which provides readers with the information that he has reached success.

2.2 GENRE

This is the community focus article. It has the topic: **Moshanyana wa polasing ya tsweletsweng botitjhere.** (A farm boy who has become successful in teaching). This article bears a communicative purpose of expressing the experiences of the man who is described in the article, and the information is distributed in sentences that form paragraphs. The article has the introduction which presents the early education background and the family life of the man who is described. The middle presents his achievements and, the ending expresses the result of his achievements. The writer uses the lexical choices that relates to the third person singular form, this reflects that the events in the article, the writer uses the noun **moshanyana** (boy). In paragraph two the writer uses the noun **motjha** (youngster). The use of these nouns expresses the feeling of admiration because it is not common in the Basotho communities for youngmen to reach high standards of education, therefore words such as **moshanyana** (boy) and **motjha** (youngster) connote praise according to the Basotho culture, and they evoke feeling of satisfaction.

The writer uses topical and comment structures to express experiences of the man who is described in the article, for instance, in paragraph two: **Ho kopana ha hae le mohlahlobi wa dikolo a ne a sa lebella ho ne ho fetole bophelo ba hae bohle.** (His unexpected meeting with the schools' inspector changed his whole life). This topic sentence expresses the experiences of the man who is described in the article. There are comment Information structures used to comment on the given information to indicate experiences of the man who is described in the article. For instance, paragraph two: **Khoarai ya be se e le titjhere e mafolo-folo ya nang le boinehelo** (Khoarai became an energetic teacher who was committed). **Eo hape e leng moetapele wa dikolo tsa Free State** (That who is the leader of schools in the Free State). In paragraph three: **Khoarai yaeba mosuwehloho wa sekolong se bitsoang Tsoseletso High School** (Khoarai became the head-teacher of the school called Tsoseletso High School). Through these comment information structures, the writer expresses events which reflects the success of the man who is described in the article.

2.3   REGISTER

The writer uses the sentences that contain indirect relative qualificatives to describe the experiences of the man who is described in the article. For instance, in paragraph one: **...eo batswadi ba hae ban eng ba sebetsa polasing e 'ngoe.** (...that whose parents were working on a farm). In paragraph two: **...eo hape e leng moetapele wa dikolo tsa Free State** (...that who is also the leader of Free State Schools). In paragraph three, **....Tsoseletso High School seo diphaposi tsa sona tsa borutela di neng di ahilwe ka masenke** (Tsoseletso High School that whose classrooms were built with corrugated iron). In the above examples, the writer employs the indirect relative qualificative to emphasize the importance of what he/she describes and also to call the attention of the reader towards the subject matter. The writer uses the active voice in almost all paragraphs of the article, and this maintains interaction between the writer and the readers.

3.0   THE PARAMETER 'TO WHOM'

The lexical choices which the writer employs in the article indicate that the writer assumes he/she shares the same background knowledge with the readers. The writer presents the topic of the article, **Moshanyana wa polasing ea tsweletsweng botitjhere.** (A farm boy

who becomes successful in teaching). In the social context people who live on farms are not expected to reach the high standards of education due to the poverty they experience, they earn very little money. The phrases **moshanyana wa polasing** (farm boy) signifies contentment, the writer uses this word in order to evoke admiration. The writer wants to show readers that changes occur in life and unexpected talent shoots up from poorly brought up children, the Sesotho proverb **mohale o tswa maroleng** (a victorious man in war is that who comes from the dust) explains this. The writer assumes that he/she shares the same social background knowledge with the readers, where young men who have done great deeds are praised as boys. The writer therefore presents the information that is presupposed, the writer presupposes that the readers understand what he/she is talking about.

4.0   THE PARAMETER 'FOR WHAT PURPOSE'

The information in the article is structured in the manner that the writer intends to express the experiences of the man who is described in the article; the experiences and events which led to the man's achievement of success in teaching. In paragraph one for instance, **o ne a qale ho kena sekolo sa primary sa Bankies** (he started his primary education at Bankies Primary School), **a boela a ya ntshetsa pele dithuto tsa hae ho sa Pan Dam** (he continued to study at Pan Dam). The writer supplies the information about the early education experiences of the man who is described in the article. **Ka mora ho fumana lengolo la Junior Certificate ka First Class** (after obtaining the First Class pass in the Junior Certificate), the writer gives the information that suggests that the man who is described in the article would end up being successful in life since he is brilliant. In paragraph two, **Khoarai ya be e se e le titjhere e mafolo-folo e nang le boinehelo** (Khoarai became an energetic and committed teacher). **Yaeba mosuwehloho** (he became the principal). The writer gives the events that led to the success of the man who is described in the article. The writer uses the expressive speech acts that are understood by the readers who share the same background knowledge with the writer that it is through hard work that one becomes successful as the man who is described has been. The writer encourages readers that success results from hard work.

The writer uses the phrase **Monghadi Khoarai** (Mr. Khoarai) with the purpose of portraying the man who is described in the article as a respected man within the

community he lives in. The title **monghadi** (Mr) is given to the educated men who hold high positions. In paragraph three, **ke na le tshepo e tiileng ya hoja e se ka tshehetso ya bona re ka be re se na moaho…** (I have a hope that if it were not through their support we would not have this building…). The writer expresses the gratitude of the man who is described in the article towards his fellow teachers.

The writer informs the readers about the success of the man who is described in the article, this depicts from the following: **Re motlotlo haholo ka tsoseletso mme le katleho ya rona e supa seo** (we are very grateful that we have **tsoseletso** and our success shows that). The writer also expresses the feeling of joy about the success of a man who is described in the article, therefore he/she wishes the readers to share this experience of success. In paragraph eight; **Ha re so ka re tlohela ho sebetsa ka thata ho ipeha maemong a matle mme re ke kera ho tlohetse hona** (We have not stopped to work hard to achieve outstanding success and we shall not stop this), the writer appeals to the readers that success is achieved through working hard.

5.0   THE PARAMETER 'WHY', 'WHERE', 'WHEN'

The information structure and register in this article indicates that the writer assumes that he or she is informing the readers who share the same background knowledge with him/her. The writer employs words that signify that the man who is described in the article ought to be respected. In paragraph three: **Monghadi Khoarai** (Mr. Khoarai), the writer expects the readers to understand that the man who is described in the article is educated, it is the educated society which understands that the teacher and the head-teacher must be titled 'master'. In order to call the attention of the readers towards the content, the writer uses the phrase **Motjha enwa** (this youngster) as if the man who is described in the article is nearer to the readers. The writer assumes that the readers understand that it is rare within the society to have young people reaching such high positions of being the heads of high schools   so rapidly, as this man who is described in the article has done. In paragraph three: **Ho ne ho le thata haholo ha ken e ke qala** (It was very difficult when I started). The writer expects the readers to share the experiences of hard-work through which the man who is described in the article toiled. The writer expects the readers to understand that **Ha di fumanwe li tonositse** (cattle cannot be obtained without working hard for them); this is a Sesotho proverb which describes that

one has to work hard in order to gain success, therefore the success of the man who is described in the article is not a bolt from the blue. The article that is analysed is extracted from the community focus magazine whose task is to advertise social issues.

ARTICLE 2

BANA BA MEBILENG BA IPHEDISA KA MASENE

(THE STREET CHILDREN SURVIVE THROUGH CUNNING TACTICS).

The Parameter 'writes'

1.   ELEMENTS OF THE TEXT

1.1   SYNTACTIC ANALYSIS

1.1.1   The use of lexical categories

1.1.1.1   The use of pronominals

The writer uses the third person subject pronominal in the plural form **ba** (they) to indicate that the thesis is about third person in plural form. The writer uses the pronominal **ba** (they) to denote that the events directly pertain to many people. **Ba** (they) occurs repeatedly in paragraph two, for instance: **Ba utlwana** (they understand one another). **Ba arolelana** (they share). **Ba dutse...** (they are sitting...).

The writer also uses the first person pronominal in the plural for **re** (we) as the subject and object and **ke** (I) in the singular form in the direct speech to indicate the direct involvement of the people who are discussed in the article as the subject of events and experiences. The writer uses the direct speech as a way of creating an interactive discourse style which has the effect of involving the reader and the people who are discussed in the article. The direct speech is observed in paragraph four: **...re ikutlwa re le monate...** (we feel satisfied...). In paragraph five: **...ba re nka jwalo ka dinokwane...Ba re otle** (they think we are criminals...they beat us).

1.1.1.2   The use of tenses

The writer uses the present tense. The present tense is used to indicate the events which take place in the present. The article is characterised by the events and experiences that are presented in the present tense throughout the article.

1.1.1.3   The use of lexical choices as a reflection of communicative purpose

The writer uses clauses and sentences to describe the experiences of the street children which evoke feeling of sympathy and despair. For instance, in paragraph one the infinitive clause **Ho se tsebe moo o tla fumana dijo teng le moo o tla robala teng ha le dikela...** (not knowing where one will get food and where one will sleep at sunset...). The state of being homeless evokes a feeling of despair. In paragraph two: **...ba arolelana dijonyana tse nyenyane...** (...They share very little food...), this sentence evokes the feeling of sympathy. The reader imagines being in the state of having to share food that is very little, one feels pity on these street children, psychologically, this is a pathetic situation. In paragraph four: **Ntate enwa o ne a hlola a nkotlile ka mehla mme a etsa ekare ha a bone letho le phoso le yena a mo thuse ka nako e nngwe.** (This father used to beat me always my mother pretended not to see anything wrong she also helped him sometimes). This evokes feeling of sympathy, the writer imagines being abused by the parent especially mother who is commonly known to be protective and most caring.

1.2   SENTENTIAL LEVEL

1.2.1   Syntactic analysis

The article has the title **Bana ba mebileng ba iphedisa ka masene** (Street children survive through cunning tactics). This article has the beginning, the middle and the end. The writer begins by supplying the information about the causes of difficult life in the streets. For instance, **Ho se tsebe moo o tla fumana dijo le moo o tla robala teng... Ke a mang a mathata a etsang hore bophelo ba bana mebileng e be bo tshabehang.**

(Having nowhere to get food and nowhere to sleep...are some of the great problems that cause difficult life for the street children). The middle explains the type of life which is experienced by the street children. The end expresses the feeling of the writer about the street children. The end expresses the feeling of the writer about the street children.

The setting of the article occurs during the time of social confrontation when most children in big towns of South Africa are seen eating from the rubbish bins. This is depicted from the following: paragraph one: **Matsatsing a kajeno ha o tsamaya ditoropong tse kgolo tsa Afrika Borwa, ke ntho e tlwaelehileng bo bona bana ba fatang ka meqomong ya dithole ba batla dijo.** (Nowadays when one travels through big towns of South Africa, it is common to see the children eating from the rubbish bins). The article is based on the present experiences.

The writer gives the thesis statement **Ba iphedisa ka masene** (they survive through cunning tactics), from the thesis statement, the reader expects the writer to explain the cunning tactics that the street children use in order to survive. In paragraph one, for instance: **Bongata ba bona ba dutse ba emisa batho ba fetang ka tsela esitana le bakganni ba makoloi ba ba kopa tjhelete** (Many of them keep on stopping the passers-by and also the drivers begging for money). From the statement, the writer supplies the information that explains one of the cunning tactics that the street children employ, they stop people and beg for money. The writer further explains that good relationship and unity is one of the tactics that help street children to survive. The following example illustrates this, paragraph two: **Ba utlwana haholo ekare ke batho ba leloko mme ba dutse ba tsamaya ka dihlopha athe ba a sireletsana ha ho hlokahala.** (They have good relationship as if they are siblings, they keep the company and they protect one another when necessary). The writer supplies more information that explains the cunning tactics that the street children use for their survival; in paragraph two: **Ba arolelana dijonyana tse nyenyane tseo ba nang le tsona.** (They share little food that they have). Sharing very little food informs the reader that these street children want each one of them to survive. By supplying the information about the tactics of the street children, the writer responds to the anticipated question that might be asked by the reader in relation to how the street children make their living.

As the article develops, the writer presents the information of painful experiences of the street children that evoke feeling of sympathy.

This depicts from the direct speech in paragraph two: **Ke hloile mapolesa haholo hobane a dula a re otla** (I hate the police because they beat us). Another example in paragraph three: **Ho na le batho ba bang hape ba ratang ho re otla mme ka nako e nngwe ba re hlorise ka thobalano.** (There are also people who like to beat us, and sometimes they sexually abuse us). The writer explains the impact of the cunning tactics that are employed by the street children, in order to alleviate hanger the street children inhale glue. The example in paragraph three illustrates this: **...re se re thuswa ke faqafaqa (sekgorametsi) bakeng sa ho kgona ho mamella maemo ana** (In order to cope with the situation we help ourselves by inhaling glue...). **Re tsuba sekgorametsi sena ho itebatsa tlala ha re sa kgona ho bokelletsa tjhelete e lekaneng bakeng sa dijo** (We inhale glue in order that we must not feel hungry when we do not have enough money to buy food).

As the essay develops, the writer presents the painful effects of living in the street. In paragraph five for instance: **Batho ba bang mmoho le mapolesa ba re nka jwaloka dinokwane mme ba re otle, ka nako e nngwe...ba re tshose ka hore ba tla re bolaya.** (Some of the people even the police take us as criminals, they beat us, sometimes they threaten to kill us). In paragraph six, the other painful effects of street life are presented: **Bashanyana ba bang ba banyenyane ba sebediswa jwalo ka makhoba a thobalano ke ba bang ba baholo ho bona** (Some of the younger boys are sexually abused by those older than themselves). **Bashanyana bana ba boetse...ba kotsing ya ho kenwa ke mafu a neheletsanang ka thobalano a kenyeleditseng le AIDS.** (These boys are prone to the dangerous sexually transmitted diseases, including AIDS). These effects of street life reveal the real life situation which is experienced by the street children, and these evoke feeling of sympathy.

In the ending, the writer express his or her opinion about the street children, he/she feels it is the task facing the community to help the street children go back to normal family life. For instance, in paragraph eight: **Re lokela ho thusa bana bana hore ba kgone ho phela bophelo bo tlwaelehileng hape jwalo ka pele** (We must help these children to come to normal life). The writer appeals to the community to rescue life of these children who live in the streets.

1.2.2   The information structure

1.2.2.1   Topic sentence

The writer introduces the article with the topic sentence which is an infinitive **Ho se tsebe moo o tla fumana dijo teng le moo o tla robala teng ha le dikela** (Not knowing where one will get food and where one will sleep when the sun sets). The writer uses this information structure in order to invite the reader to sympathise with the street children who are starving and homeless. The topic subject **...ke a mang a mathata a etsang hore bophelo ba bana ba mebileng e be bo tshabehang haholo** (It is some of the difficulties that cause life to be very difficult for the street children), the writer informs the readers about the hardships that the street children experience, and through the comment information the writer explains how the street children try to solve their difficulties in paragraph one: **...ke ntho e tlwaelehileng ho bona bana ba fatang ka meqomong ya dithole ba batla dijo** (...it is a common thing to see the children that search food in the rubbish bins). The writer answers the anticipated question from the readers in relation to how these street children survive without food in the following comment information structure, paragraph one: **Bongata ba bona ba dutse ba emisa batho ba fetang ka tsela esitana le bakganni ba makoloi ba ba kopa tjhelete.** (Many of them keep on stopping the passers-by and the vehicle drivers, they beg for money). From the above information the readers expect the response from the community whom the street children ask for money. The writer supplies the readers with the response in paragraph one: **...bakganni ba re ke dinokwane...ba ba leleka ha bohloko jwalo ka ha ekare ke dintja** (...the drivers say they are the criminals...they expel them indecently like dogs). The information structure above evokes feeling of sadness to the reader who is expecting positive response from the community.   The writer presents the topic sentence in paragraph two: **Ba utlwana haholo ekare ke batho ba leloko** (they are friendly to one another, they are like siblings). The writer gives the comment information structure that expands on how the street children show good relationship in paragraph two: **Ba arolelana dijonyana tse nyenyane tseo ba nang le tsona** (They share the little food that they have); by this comment information structure the writer informs the reader about the Sesotho idiom **Bana ba monna ba arolelana hlowana ya tsie** (Brother share the head of a locust) and the writer assumes he or she shares the same cultural background with the reader who understands why such little food is being shared by many people.   The

following comment information **Bongata ba bona ba dutse ba emisa batho ba fetang ka tsela…Le bakganni ba makoloi ba ba kopa tjhelete** (Many of them keep on stopping the passers-by and drivers they beg for money) suggests that the writer display his or her background knowledge of Sesotho idioms which explain that work becomes easier when many people join hands, **Letshwele le beta poho** (A large group of people kills the bull easily) and **lehlahahlela le lla ka le leng** (one bridle needs the help of the other in order to make sound stronger) because the street children manage to get money for food through working planning tactics together, an idea from many people carries more weight than from an individual.

The topical subject **diaparo tsa bona di ditshila di bile di a nkga…hangata ba dutse ba kgwaetse dibotlolwana tsa sekgorametsi ka mahafing** (Their clothes are dirty…and they smell badly… most often they hide small bottles of glue under their armpits), this new information evokes feeling of sympathy, by this information structure the writer presents the situation whereby street life has become nasty for these children. The comment information structure in paragraph two: **Setswalle se pakeng tsa bashanyana bana ke sona se ba thabisang hobane ke seo ba sa kang ba se fumana malapeng a habo bona…** (the friendship between these boys … brings happiness that the boys did not have in their families….) presents the feeling of the writer whereby he or she invites the readers to sympathise. In paragraph two, the writer gives a comment information to the topical subject that presents the contrasting idea in relation to the street boys' friendly relationship **leha ho le jwalo kamano ena ya bona e tshosa batho ba bangata** (nevertheless their friendship threatens many people). The large number of the community does not admire the comradeship of these boys; this information evokes feeling of sadness, and the inferred question from the readers may be why part of the community is scared of these boys. The inferred question of the readers is answered by the following comment information **Ka nako e nngwe ba hlorisa setjhaba mme ba bolaye le batho ba se nang molato** (sometimes they disturb the community and kill the innocent), the information provided above comments on to the topic of the article **Bana ba mebileng ba iphedisa ka masene** (The street children earn their living through cunning tactics). The implication of this comment information is that, one of the cunning tactics practised by these street children is by scaring people and killing them in order to get whatever might benefit them. Moreover, this comments to the topical sentence in paragraph one: **Ho se tsebe moo o tla fumana dijo teng le moo o tla robala teng** (not knowing where to get food and where to sleep…).

It is this situation that compels the street children to kill in order to get anything from the victims for their own survival. **Bophelo ba mona bo thata mme hape bo kotsi…** (Life if difficult here and it is dangerous…), this information comments to the topic of the article, it describes the type of life the boys are experiencing in the streets. The information structure given towards the end of the article provides the solution to prevent the practice of living in the streets. In paragraph eight: **Re lokela ho thusa bana bana hore ba kgone ho phela bophelo bo tlwaelehileng hape jwalo ka pele.** (We ought to help these children to go to former normal life) by this comment information structure, the writer appeals to the readers that they must realise how bad the street life is to the children as a whole.

1.2.2.2   Topic Continuity

The writer presents the topic sentences to describe the difficult situation that are experienced by the street children. Some information structures are presented as comment information to the topical sentences. For instance, in paragraph one: **Ho se tsebe moo o tla fumana dijo teng le moo o tla robala teng ha le dikela...** (Not knowing where one will obtain food and where to sleep at sunset…), the difficult situations are stated as new information. The comment information structures are presented in such a manner that they comment to the former information structures expanding the information that tie up the situations. For instance, in paragraph one, **…Ke ntho e tlwaelehileng ho bona bana ba fatang ka meqomong ya dithole ba batla dijo.** (It is a common thing to see the children who search for food in the dust bins), this information structure comments to the former one by giving the answer how the street children react to the situation of having no food. The other comment information structure in paragraph one: **…ba dutse ba emisa batho ba fetang ka tsela…le bakganni ba makoloi ba ba kopa tjhelete** (…they keep on stopping the passers-by…even the drivers they ask for money). The topical subjects are presented as new information and comment information to the topic sentence, and they are presented in the manner that they adhere to one another and therefore help to develop the essay. For instance in paragraph two: **…ba tsamaya ka dihlopha…ba sireletsana ha ho hlokahala** (…they go in groups…they protect one another when necessary), this information comments on to the topic subject it explains the way the street children organise themselves when stopping those from whom they seek help.

Ba utlwana haholo (They are very friendly to one another) is presented as the new information, the writer gives the information about the relationship of the street children. The following are the comment information structures that help to explain the good relationship of these street children in paragraph two: **…ba tsamaya ka dihlopha…** (they go in groups). **Ba arolelana dijonyana tse nyenyane** (They share the little food). The new information which is presented as the comment that reacts to the topic sentence is given in paragraph two: **Kamano ena ya bona e tshosa batho ba bangata.** (This relationship threatens many people), this comment structure arouses the readers' expectation in relation to how the relationship of the street children scare many people and the answer to the readers' expectation is provided by the following comment information structure from paragraph six: **Ka nako e nngwe ba hlorisa setjhaba…ba bolaye le batho ba se nang molato** (Sometimes they disturb the people…they kill innocent people). The information structures in this article are structured so as to reveal the relatedness of their content to the topic of the article, and as a result of their structuring, the topic has been able to be developed, and as Grabe et al (1996) put it there has been an expected continuum.

1.2.2.3   Given and new information

In paragraph one: **Ho se tsebe moo o tla fumana dijo teng le moo o tla robala teng ha le dikela ke a mang a mathata a etsang hore bophelo ba bana ba mebileng e be bo tshabehang** (Not knowing where one will get food and where one is going to sleep at sun set are some of the difficulties that seriously confront the street children). This is the given information, the writer gives the information that explains why the street children encounter problems. Another information is given in paragraph one, it explains the general behaviour of the street children all over the main towns of South Africa. For instance: **…Ke ntho e tlwaelehileng ho bona bana ba fatang ka meqomong ya dithole ba batla dijo** (…It is a common thing to see the children who search for food from the rubbish bins). From paragraph one: **Bongata ba bona ba emisa batho ba fetang ka tsela…le bakgannin ba makoloi ba ba kopa tjhelete** (Many of them stop passers-by and drivers they beg for money), this is a given information that is related to the former communicative structures because they all express the situation of the street children.

In paragraph two, the writer gives the new information through which he or she explains the relationship of the street children. For instance: **Ba utlwana haholo ekare ke batho ba leloko mme ba dutse ba tsamaya ka dihlopha.** (They are friendly to one another as if they are the siblings, they go in groups). This new information is followed by the new comment information which explains the purpose of their going together is groups. For instance: **...ba sireletsana ha ho hlokahala** (...they protect one another when necessary), this clause therefore helps readers to infer that the purpose of their going together in groups is to protect one another. **Leha ho le jwalo, kamano ena ya bona e tshosa batho ba bangata.** (Nevertheless their relationship threatens many people); this is the new information that comments on the former one. The writer informs the readers that even though the relationship between the street children is good on the other hand it is bad because it causes the fear to the community. **Ho na le batho ba bang hape ba ratang ho re otla mme ka nako e nngwe ba re hlorisa ka thobalano.** (There are some people who beat us and they sometimes abuse us sexually), the writer gives the new comment information that causes the readers to conclude that some of the people beat these street children because they are scared of them. This event evoke the feeling of sympathy. In this article, the writer presents the events as new information that comment on the given information. The new information structure patterns have helped in the development of the article, thus making the article to be readable as Grabe et al (1996) put it.

1.3. TEXTUAL LEVEL ANALYSIS

1.3.1   Cohesion

1.3.1.1   The use of conjunctives as cohesion markers.

The writer uses conjunctive to maintain cohesion. The conjunctives connect sentences and other syntactic elements to maintain logic in the article for communication purposes. In paragraph one: **Bongata ba bona ba dutse ba emisa batho ba fetang ka tsela esitana le bakganni ba makoloi...** (Many of them stop the passers-by and even the drivers...) The writer uses the conjunctive **esitana** (and even) to connect the sentences

that carry the same information of events. The second sentence relates and comments to the preceding given information.

The writer uses the conjunctive **athe** (and so) to link the two sentences that have the relationship of carrying the same information of events, for instance, in paragraph two: **ba tsamaya kadihlopha athe ba sireletsana** (they go in groups and so they protect one another).

The writer uses the conjunctive **ha** (if) to connect two sentences that bear the related information; the second sentence which is the infinitive comments on the preceding one. For instance, in paragraph two: **ba sireletsana ha ho hlokahala** (they protect one another if it is necessary). The writer uses the conjunctive **hobane** (because) to link the two sentences which are related because the second sentence comments to the former sentence to express the reason why boys are always intoxicated, for instance, paragraph two: **Ba bang ba bona ba dutse ba tahilwe ke sona hobane ba re ba batla ho itebatsa tlala** (Some of them are always drunk because it makes them not to feel hungry).

In paragraph three: **Bophelo ba mona bo thata mme hape bo kotsi** (Life here is hard and also it is dangerous), the writer uses the double conjunction **mme hape** (and also) to connect the two copulatives that are related because they state the situation of street life. These are used to emphasize the idea that is being communicated. The use of various conjunctives in this article brings the relationships between sentences and these conjunction have helped to keep the sentences intact; as a result of their usage cohesion has been maintained.

1.3.1.2 The use of the demonstratives as cohesion markers.

The writer uses the demonstratives in this article in order to bring the reader closer to the events that he or she conveys. The presence of these demonstratives adds vividness to the content of the article as if the writer and the reader are together physically. The demonstratives create the image of what is being communicated. Most of these demonstratives occur where the writer uses the direct speech to present the feelings of the street children whom the article describe; for instance, in paragraph three: **...re se re thuswe ke foqofoqo (sekgorametsi) bakeng sa ho mamella maemo ana** (...We are

helped by the glue in order to withstand these problems). The demonstrative **ana** (these) is used to highlight the situation which is experienced by the street children.

Sekgorametsi sena... (this glue...). The writer uses the demonstrative **sena** (this) in order to emphasize the feeling of the street children towards the important role played by the glue in their difficult moments. In paragraph four: **...Ntate enwa o ne a hlola a nkotlile...** (...This father used to beat me....), the writer uses the demonstrative **enwa** (this), in order to call the attention of the reader to share the sad experience which was caused by the man who beat this street child. In paragraph six: **...Bashanyana bana ba boetse hape ba kotsing.** (...These boys are also in danger). The demonstrative **bana** (these) is used to bring the subject of discussion in the article into the picture that the reader must share the effect of being the street child. The use of the demonstratives this and these, both in singular and plural forms has highlighted different related semantic interpretations in this article, and these have maintained cohesion in this article.

1.3.1.3 The use of substitution as cohesion markers

The writer uses substitution as one of the devices of marking cohesion. In paragraph one: **...bana ba mebileng** (the street children), the writer uses the noun **bana** (children) as the subject of discussion in this article, but as the communication develops the writer substitutes the noun **bana** (children) with another noun which refers to the same subject of discussion. For instance, in paragraph two: **Bashanyana bana** (These boys); the noun **bashanyana** (boys) is the substitute of **bana** (children). In paragraph seven: **Ntwa ya dihlopha** (gang fighting), **dihlopha** (gangs) substitutes the noun **bashanyana** (boys) since it refers to the same subject that is being discussed in the article. **Dinokwane tsena** (these rascals), **dinokwane** (rascals) is a noun which is used as a substitute, it refers to the subject **bashanyana** (Boys) which is discussed in the article.

1.3.2 Coherence

The writer maintains coherence by using the information structure that is the result of connected sequence of related clauses that are coordinated through the use of linguistic devices. In paragraph one; the writer introduces the topic by giving the new information in a form of a problem. For instance: **Ho se tsebe moo o tla fumana dijo teng le moo o**

tla robala teng... (Not knowing where one will get food and where one will sleep...), this topic sentence comprises three topical subjects which are related since they are both characterised by the feeling of despair. For instance: **Ho se tsebe moo o tla fumana dijo** (not knowing where one will get food) And **le moo o tla robala teng** (and where one will sleep...) The information structure is used to present the painful experience of the street children. The third topical subject is additive information which is coordinated to the former information; it provides the answer to the anticipated question by the reader in relation to why there is such a problem of not knowing what to eat and where to sleep; thus: **...ke a mang a mathata a etsang hore bophelo ba bana ba mebileng e be bo tshabehang** (...These are some of the problems that cause difficult life for the street children). The second additive information that is coordinating to the first given information is presented in sentence two, the writer provides his/her background knowledge about the street children, thus: **...ha o tsamaya ditoropong tse kgolo tsa Afrika Borwa, ke ntho e tlwaelehileng ho bona bana ba fatang ka meqomong ya dithole ba batla dijo.** (...when one travels through big towns of South Africa, it is common to see children who are searching for food from the rubbish bins). The third sentence gives comment information and it adds to the second one. The writer gives another tactic used by the street children to obtain food. In paragraph one, **...ba emisa batho ba fetang ka tsela esitana le bakganni ba makoloi ba kopa tjhelete** (...they stop passers-by and drivers, they beg for money). The comment information is given in paragraph one, sentence three: **...bakganni ba re ke dinokwane kapa batho feela ba ba senyetsang nako mme ba ba leleka habohloko jwaloka ha ekare ke dintja** (...drivers regard them as wicked or people who waste their time and they expel them like dogs). This information relates to the former one, it presents the reaction of the community from whom the street children beg for money. The writer gives a new information of the relationship that exists between the street children, this is reflected in the first two sentences of the second paragraph, for example: **Ba utlwana haholo ekare ke batho ba leloko...** (They love one another very much like sibling...). The writer gives the sub-topic that comments on the given information, this comment information describes the effects of homelessness of these children in the following example from paragraphs three and four: **Diaparo tsa bona di ditshila di bile di a nkga...** (Their clothes are dirty, they even smell...). **Ba bang ba bona ba dutse ba tahilwe ke sona hobane ba re ba batla ho itebatsa tlala** (Some of them remain intoxicated because they want to forget that hey are hungry). The writer develops the story by giving the additive information on the relationship of the street children that is related to the information given in paragraph two: **Dikamano tsa setswalle**

se pakeng tsa bashanyana bana se matla haholo mme ke sona se thabisang hobane ke seo ba sa kang ba se fumana malapeng a habo bona... (There is friendly relationship between these boys, and it is this that makes them happy because they missed it in their families). The writer gives a topic sentence which explains the effect of the relationship of the street children on the community, this is reflected in paragraph two in the following sentence: Leha ho le jwalo kamano ena ya bona e tshosa batho ba bangata. (Nevertheless, their relationship scares many people). This is an additive comment information to the former one and this information structure creates coherence that enables the reader to understand the events of the article logically.

In paragraph two, the sentence Bashanyana bana ba nka mapolesa e le dira tsa bona. (These boys regard the police as their enemies). By this comment information structure, the writer wishes the readers to infer that the police are some of the people within the community who are scared of these boys, and as a result the police take action against these boys, therefore the boys regard the police as their enemy in turn. The writer presents topical subject that relates to the thesis in paragraph five: Ke rata ho etsa boipiletso baneng ba bang ba nahanang ho tla dula mebileng hore ba buisane le batswadi ba bona kapa basebetsi ba setjhaba bakeng sa tharollo ya mathata (I want to appeal to other children who wish to be the street children that they must talk to their parents or social workers to solve their problems). The writer presents this as an appeal to the youth. In the following structure: Bophelo ba mona ho thata mme hape bo kotsi (The street life is difficult and it is also dangerous), the writer supplies the answer to the anticipated question why the youth is encouraged to solve their problems by talking to the parents instead of going to live in the streets where it is dangerous. This is an additive statement to the former sentence.

Bashanyana ba bang ba banyenyane ba sebediswa jwalo ka makgoba a thobalano ke ba bang ba baholo (Some of the young boys are sexually abused by the older boys), this information coordinates to the former one, they relate to the same idea that comments to the topic above why the appeal is made. These sentences create coherence through the information that enables the reader to have a logic understanding from the topical subject to the comment statement relations. In paragraph six, the information given is additive comment to the former ones that provide the information why it is dangerous to the children to live in he streets. For instance: Bashanyana bana ba boetse hape ba kotsing ya ho kenwa ke mafu a nelehetsanang ka thobalano e kenyeleditseng le

AIDS (These boys are prone to sexually transmitted diseases that include AIDS). The writer presents the information from the director of Kwazulu Natal Child-line as a solution to the problems of children who dwell in the streets. Paragraphs seven and eight **...mmuso, setjhaba esitana le ba tshebetso tsa setjhaba ba lokela ho sebedisana mmoho ho hlakisa leano le tla thusa ho thibela bana ho ya mebileng...** (...the government, society and even the social workers must work together to formulate a policy that would stop children from being street dwellers...). **Re lokela ho thusa bana bana hore ba kgone ho phela bophelo b tlwaelehileng...** (We ought to help these children so that they can live the normal life...). The writer presents these information structures as the solution to the problem of children who are becoming the street children; the latter sentences comment to the thesis since they are aimed at providing the solution. Coherence in this article is maintained due to the logic presentation of information through well structured topic comment sentences.

2.0   THE PARAMETER 'WHAT'

2.1   THE CONTENT

The information structure employed by the writer in this article shows that the writer uses his or her background knowledge of the events within the community. For instance, the topic of the article **Bana ba mebileng ba iphedisa ka masene** (The street children earn the living through cunning tactics), the writer knows the type of life the street children are experiencing. The writer presents the content of the article by employing the schematic pattern that is suggested by Tribble (1966) which is: situation – problem – solution / Response – Evaluation / Result. The writer presents the topic of the article as the situation, thus: **Bana ba mebileng ba iphedisa ka masene.** (The street children earn the living through cunning tactics). The problem is presented in paragraph one: **Ho se tsebe moo o tla fumana dijo teng le moo o tla robala teng ha le dikela. Ke a mang a mathata a etsang hore bophelo ba bana ba mebileng e be bo tshabehang haholo.** (Not knowing where to get food and where to sleep when the sun sets are some of the problems that make life of the street children very difficult). The writer presents the solution to the problem facing the street children, that of having no food and shelter in paragraph one: **...ke ntho e tlwaelehileng ho bona bana ba fatang ka moqomong ya dithole ba batla dijo** (...it is a common thing to see the children that search for food from

the rubbish bins). **...ba dutse ba emisa batho ba fetang ka tsela...le bakganni ba makoloi ba ba kopa tjhelete** (...they stop the passers – by and the drivers they beg for money). The writer gives the information structures above as the solution to the problem presented. **...re se re thuswa ke faqafaqa (sekgorametsi) bakeng sa ho kgona ho mamella maemo ana.** (...We are helped by glue that we inhale so that we can withstand these problems). In the following examples **Batho ba bang mmoho le mapolesa ba re nka jwalo ka dinokwane mme ba re otle ka nako e nngwe...Ba re tshose ka hore ba tla re bolaya** (Some people even the police take us as criminals they beat us, sometimes they threaten to kill us). **Bashanyana ba bang ba banyenyane ba sebediswa jwalo ka makgoba a thobalano ke ba bang ba baholo.** (Some of the young boys are sexually abused by the older ones). The writer has arranged the events of the article in such a manner that the readers are able to share the real life situation.

2.2   THE GENRE TYPE

The article which is being analysed has the topic. The article has the basic structure that includes the beginning, the middle and an ending. The topic of the article is **Bana ba mebileng ba iphedisa ka masene** (The street children earn a living through cunning tactics). The structure of this article comprises the topic sentences, comment information, the given and new information, and functional sentences whose communicative purpose is to present problems of the street children. For instance, in paragraph one, the writer introduces the problem of the street children. **Ho se tsebe moo o tla fumana dijo le moo o tlang ho robla teng...Ke a mang a mathata a etsang hore bophelo ba bana ba mebileng e be bo tshabehang** (Not knowing where one will get food and where one will sleep...are some of the great difficulties encountered by the street children). The writer uses the topic comment structure to describe the response of the street children towards confrontations of the type of life they are experiencing. For instance, in paragraph two **...ba a sireletsana ha ho hlokahala** (...they protect one another when necessary). In the third paragraph, the writer expresses the bad relationship between the street children and the community they live with. This relationship evoke feeling of sadness. For instance, **Ho na le batho ba bang...ba ratang ho re otla.** (There are some people...who like to beat us). Paragraph seven begins with the topic sentence: **Ntwa ya dihlopha tsa mofuta ona mane Cape Flats e ile ya phatlalatswa** (The fighting of this kind at Cape Flats was published).   Paragraph eight contains the functional sentences that bear the

communicative purpose. The writer appeals to the readers to help the street children by alleviating their social problem. For instance: **Re lokela ho thusa bana bana hore ba kgona ho phela bophelo bo tlwaelehileng hape...** (We must help these children so that they should live a normal life again...).

2.3   THE REGISTER

The writer uses the negative form of the infinitive in order to draw the readers' attention and to bring the readers much closer, so that the readers must share his or her feelings and experiences. For instance: **Ho se tsebe...** (Not knowing...), the readers' interest is raised and the immediate interest is to hear more about this thing that is not known. The writer uses some nouns in the dimunitive form to express the feelings of pity and despair. For instance, in paragraph two: **...dijonyana...** (...very little food...) expresses the state of being desperate without food. The writer presents the events of the experiences of the street children in the direct speech which connote a warning to those children who might be interested in the street life. The following examples verify these events as warning: **Bophelo ba mona bo thata mme hape bo kotsi** (Life here is difficult and also it is dangerous). **Bashanyana ba bang ba banyenyane ba sebediswa jwalo ka makgoba a thobalano.** (Some of the young boys are sexually abused). **Nnete ke hore bophelo ba mona mebileng bo boima haholo** (The truth is that the street life is very difficult). The writer expects the readers to understand the information which is conveyed in the examples given above because such genres are commonly used within the community living in the same area.

In most sentences of this article, the writer uses the demonstrative as one of the lexical devices that help to draw the readers' attention and the main social purpose of this style is to bridge the distance between the writer and his or her readers so that the readers must feel much attached to the contents of the article and share the effects of the situation that the street children experience. For instance, in paragraph four: **Sekgorametsi sena...** (this glue). **Ntate enwa** (this father). In paragraph six: **Bashanyana bana** (these boys), in paragraph seven: **dinokwane tsena** (these criminals). The use of demonstrative therefore has given the article vitality as Neeld (1990) puts it.

3.0   THE PARAMETER 'TO WHOM'

The writer assumes he or she shares the same background knowledge with the readers, in paragraph four: **…o re o ne a tlohe habo…ka mora hore monna ya nyetseng mmae a mo hlorise haholo ka ho mo otla…** (…he says he left his home when his step father ill treated him…). It is a common practice in the community that the step fathers ill treat the step children. The writer therefore expects the readers to conclude that the child had no alternative, he had to go and live in the street. The writer presents the information with the assumption that he or she shares the social background with the readers where sometimes mothers abuse their children for the sake of protecting their new love affair. For instance, in paragraph four: **Ntate enwa o ne a hlola a nkotlile ka mehla mme a etsa ekare ha a bone letho le phoso le yena a mo thuse ka nako e nngwe.** (This father often beat me and my mother pretended not to see anything wrong and sometimes she helped him). This is an unbecoming behaviour of mothers culturally, because mothers are…known as the best protectors of their children.

The writer assumes she or he shares the social background with the readers who understand that the police are a threat to the gangsters. For instance, in paragraph two: **Bashanyana bana ba nka mapolesa e le dira tsa bona…** (These boys regard the police as their enemies). The writer refers to the street childrenas criminals as in the following example, in paragraph seven: **Dinokwane tsena** (These criminals).   The writer also assumes that she or he shares the cultural background with the readers where people of the same clan are close together as brothers and sisters. In paragraph two: **Ba utlwana haholo ekare ke batho ba leloko.** (They live love one another as if they are the siblings) **…athe ba a sireletsana ha ho hlokahala** (…and they protect one another when necessary). This is related to the Sesotho proverb **Madi a llelana** (Blood is thicker than water), they feel for one another. **Ba arolelana dijonyana tse nyenyane tseo ba nang le tsona** (They share little food they have); in Sesotho, **Bana ba monna ba arolelana hloohwana ya tsie** (Brothers share a head of the locust); this means that the little food they share will keep them going.

3.1 THE PARAMETER 'FOR WHAT PURPOSE'

The main purpose of the article is to inform the readers about the life and experiences of the children who live in the streets. The information structure indicates that the writer's purpose is to explain the conditions of life of the street children and the problems they encounter in the street. In paragraph one: **...ke ntho e tlwaelehileng ho bona bana ba fatang ka meqomong ya dithole ba batla dijo** (...it is a common thing to see the children that search food from the rubbish bins). The writer gives an account of what happens to the street children for the purpose of informing the readers about how the street children manage to survive. The speech acts which the writer employs indicate that the writer shares the same background knowledge with the readers: For instance, in paragraph two: **...bakganni ba re ke linokwane** (...the drivers regard them as rascals) **...mme ba ba leleka ha bohloko jwaloka ha eka ke dintjha** (...And the expel them roughly as if they are the dogs). The speech acts used by the writer suggest that readers must sympathise with the street children.

3.2 THE PARAMETER 'WHY', 'HOW', 'WHEN'

The information structures of the article indicate that the writer assumes he or she is communicating with the readers who share the same background knowledge with him or her. The writer expects the readers to understand and infer his or her purpose. In paragraph one: **...Ke ntho e tlwaelehileng ho bona bana ba fatang ka meqomong ya dithole ba batla dijo** (...It is a common thing to see the children who search for food from the rubbish bins). The experiences of the street children are expressed in the direct speech for emphasis and to draw the readers' attention nearer the content of the article so that the readers may make their own conclusions. For instance, in paragraph two: **Ke hloile mapolesa haholo haholo hobane a dula a re otla** (I hate the police because they beat us often). **Ho na le batho ba bang hape ba ratang ho re otla mme ka nako e nngwe ba re hlorise ka thobalano.** (There are some people who like to beat us and they sometimes abuse us sexually). The article which is analysed has been extracted from the community focus magazine, and it is written during the period of social dilemma when most of the children are seen in large crowds living in the streets of the main towns in South Africa.

ARTICLE 3

ANALYSIS

THUSO HO BATHO BA MAHAENG
(HELPING RURAL COMMUNITIES)

1.   THE PARAMETER 'WRITES'

1.1   SYNTACTIC ANALYSIS

1.1.1   The use of lexical categories

1.1.1.1   The use of pronominals

The writer uses the impersonal pronominal e (it) in the singular form in both present, perfect and past tenses. This impersonal pronominal is used to refer to the subject of the article. The employment of the impersonal pronoun indicates that the writer focuses on the events that pertain to the third person. This impersonal pronoun in the perfect tense occurs in paragraph three and four. For instance: **...e qetile ke ho ntlafatsa maemo ana ditjhabeng...** (...it has decided to improve these living conditions of the communities...) In paragraph four, this impersonal pronoun is used in the present tense, **...e maikemisetsong a ho ruta batho...** (...It is determined to teach the people...).   In paragraph six, this impersonal pronoun is used in the past tense: **...e ile ya hlophisa leeto la ho palama...** (...it has arranged travelling...).

1.1.1.2   The use of tenses

The writer uses the present tense to convey the activities or events of the present. For instance; in paragraph one: **Ho bonahala eka ba kgowa...** (it seems they believe...), **...ke ho ba amoha lefatshe la bona...** (...it is to take away their land...). The writer employs the perfect tense to present the activities in the perfect tense. In paragraph three:

...e qetile... (...It has decided...), and in paragraph four: **Tshebeletso ena e ahile mabenkele...** (This service has erected shops...).

In paragraph five: **...re rutile boramethokgo...** (...we have taught the herbalists...). The writer uses the past tense to express the events of the past. For instance, in paragraph two: **...molao o ne o etsa...** (...the law ordered...). In paragraph four: **...o ile a re...** (...he said...). In paragraph six: **...Tshebeletso ena e ile ya hlophisa** (...This service arranged...). Most of the information structures in this article are presented in the present, past and perfect tenses throughout.

1.2 SENTENTIAL LEVEL

1.2.1 Syntactic analysis

This article has the topic **Thuso ho batho ba mahaeng.** (Helping the rural communities) which occurs initially. It has the beginning which is introduced in a form of a cause or reason, for instance **Kwazulu-Natal Nature Conservation Service e fumane hore tsela e ntle ya ho thibela batho ho tsoma diphoofolo tse hlaha le ho senya bophelo ba dimela ke ho ba neha mekgwa e meng ya ho iphelisa** (Kwazulu-Natal Nature Conservation Service has found that the positive way of stopping people from hunting wild animals and spoiling the plants is to supply them with some ways of self-employment). The writer provides the background information of the article which is presented on the present experiences. The article is set at the time when Kwazulu-Natal Nature Conservation Service shows a concern on the need for preventing the communities from spoiling the wildlife. The middle is marked by presentation of activities which the Kwazulu-Natal Nature Conservation Service undergoes in order to help the communities get into the self-employment programmes that will stop destruction of wildlife. For instance, in paragraph four: **Tshebeletso ena e ahile mabenkele a ho rekisa dintho tsa matsoho le dirapa tsa meroho moo batho ba mona ba ka rekisetsang bahahlaudi.** (This service has established shops for handicrafts and vegetable gardens where the communities around will sell to the tourists). In paragraph five: **...re rutile boramethokgo mokgwa oa ho jala ditlamatlama ho e na le ho sebedisa difate...** (...we have taught the herbalists the ways of planting herbs instead of using the trees...). In paragraph six: **...Tshebeletso ena e ile ya...Potoloha le Kwazulu-Natal...ho hlahisa e meng ea mesebetsi e entsweng ya ho**

ntlafatsa boleng ba bophelo ba batho ba mahaeng. (…this service went round Kwazulu-Natal for the purpose of creating self-employment that would improve the life of people in the rural areas). The writer highlights the results of the initiative of the Kwazulu-Natal Nature Conservation Service in helping the communities by citing examples of its achievements. For instance, in paragraph seven: **Lungi Biyela wa Dukuduku ke e meng wa basadi ba ka bang 50…ba kileng ba fumana molemo wa ho rekisa dietswa tsa matsoho mane Siyabonga Crafts Centre.** (Lungi Biyela of Dukuduku is one of about 50 women…who reaped the fruits of selling the handicrafts at Siyabonga Crafts Centre). In paragraph eight: **…ka tjhelete eo ke e fumanang setsheng sane ke kgona ho phedisa monna wa ka…Mmoho le bana.** (With the money I get from that site I am able to support my husband… And the children). In paragraph nine: **Lefapha la Kwazulu-Natal le qadile mosebetsi was ho rekisa dihlahiswa tsa lebatowa lena le ho kgothaletsa batho ba futsanehileng ho kena ka setotswana bohahlauding le kgwebong.** (The Kwazulu-Natal Branch has begun to sell the products from this constituency and also to encourage poor people to fully get involved in tourism and trading).

The ending is marked by the concluding statement by which the writer expresses the objective in a form of promise and encouragement of the Kwazulu-Natal Nature Conservation Service to the communities which will reap the fruits of using the trade centres for commercial purpose. The statement gives hope and encouragement to the communities around the area where the sites will be provided. It also signifies the positive involvement of the Kwazulu-Natal Nature Conservation Service to stop the rural communities from hunting wild animals and also from destroying wild plants. This depicts from paragraph ten: **Re batla ho thusa batho ho ikahela ditsha tsa bona tsa kgwebo moo ba ka rekisang dietswa tsa bna ho bahahlaudi, ho boletse Ronnie Naidoo wa dikgokahanyo ho tsa dithekiso.** (We want to help the people to start their trading posts where they can sell their products to the tourists, said Ronnie Naidoo, the Sales Coordinator). From the information given, the readers anticipate the real change in the life of the communities around the nature reserves in Kwazulu-Natal.

1.2.1   The information structure

1.2.2.1   Topic sentence

The topic and sub-topic sentences in this article are displayed as problems, solutions and effects. Some topic sentences present new information, while others present comment information. In paragraph one, the topic sentence: **Ha se ntho e makatsang hore ka dinako tse ding batho ba mahaeng ba be le pelaelo kgahlano le mekgatlo e laolang dirapa tsa diphoofolo tse hlaha mona Afrika Borwa.** (It is not surprising sometimes for the rural communities to be against the societies that control wildlife areas in South Africa). This topic sentence gives the new information. The writer presents the topic sentence in an inductive manner that causes the readers to ask the question, why do the rural communities develop such a negative attitude? The writer supplies the reason for this negative behaviour of the rural community in the second sentence of paragraph one: **Ho bonahala eka ba kgolwa hore lebaka la ho theha dirapa tsena ke ho ba amoha lefatshe la bona.** (It seems they believe that the establishment of these wildlife areas is intended to take away their land). This sentence is presented as a new comment information that is given to explain why the communities in the rural areas have this negative attitude. In paragraph two, the writer presents the sentence as a comment information which is additive to the new comment information to the topic sentence in paragraph one. This sentence therefore enhances the cause of the negative behaviour of the rural community. For instance: **Mehleng e fetileng, molao o ne o etsa hore dintho di be mpe ho feta ka ho laela hore batho ba...tsomang ka hara dirapa tsena kapa haufi le tsona ba kwallwe.** (In the past, people who went hunting in or near these areas were sent to jail). In paragraph three, the information given, is a sub-topic to the topic gives a new information that develops the discourse, the writer gives the activities which the Kwazulu-Natal Nature Conservation Service undertakes as the solution and correction of the negative behaviour of the rural communities towards the control of wildlife reserves. For instance: **Ka lebaka la sefahleho se sebe sena seo batho ba boneng dirapa tsena ka sona, Kwazulu-Natal Nature Conservation Service e qetile ka ho ntlafatsa maemo ditjhabeng tse phelang haufi le dirapa tsena tsa diphoofolo.** (Because of this negative attitude of the people against these conservation areas, Kwazulu-Natal Nature Conservation Service has started to improve the standard of living of the communities who live near these wildlife reserves). The following sentences are comment information

structures that are additive to the sub-topic in paragraph three: **Tshebeletso ena e ahile mabenkele a ho rekisa dintho tsa matsoho le dirapa tsa meroho moo batho ba mona ba ka rekisetsang bahahlaudi...** (This service has provided shops fro selling handicrafts and vegetables where the communities of this area can sell to the tourists...). **...tshebeletso ena e maikemisetsong a ho ruta batho ba mona mokgwa wa ho baballa tlhaho.** (...this service is intending to teach the people of this area ways of conserving wildlife). In paragraph five: **...re rutile boramethokgo mokgwa wa ho jala ditlamatlama.** (...we have taught the herbalists how to grow wild plants). In paragraph seven, the initial sentence displays the effect of Kwazulu-Natal Nature Conservation Service's initiative of upgrading and improving the lifestyle of the rural communities who live near wildlife conservation areas. For instance: **Lungile Biyela... Ke e mong wa basadi ba ka bang 50...ba kileng ba fumana molemo wa ho rekisa dietswa tsa matsoho** (Lungile Biyela...is one of 50 women who benefited from selling handicrafts). Another example, paragraph eight: **...Ka tjhelete eo ke e fumanang setsheng sane, ke kgona ho phedisa monna wa ka...mmoho le bana.** (...With the money I get from that site I am able to maintain my husband and children).

The information structures in this article have been well presented, the writer has kept the sequence of events by using topic sentences which have been supported by the sub-topics and commenting sentences that strengthen the given information from the beginning of the article to the end.

1.2.2.2 Topic continuity

The information structure in this article is able to flow through the topic and comment sentences. The topic subjects present the events in a form of situation, the problem, the solution and the effects. Theses sentences are stated as new information where they occur and he solutions are presented as comment information. In paragraph one: **Ho bonahala eka ba kgolwa hore lebaka la ho theha dirapa tsena ke ho ba amoha lefatshe la bona.**

(It seems they believe that the reason for establishing these wildlife areas is to take away their land). This is a topical subject, it comments to the topic sentence in paragraph one. The writer presents the problem that is facing the societies who control the wildlife areas,

thus: **Ha se ntho e makatsang hore ka dinako tse batho ba mahaeng ba be le kgohlano le mekgatlo e laolang dirapa tsa diphoofolo tse hlaha.** (It is not surprising sometimes when the rural communities show negative attitude to the societies who control the wildlife reserves). The topical subjects are arranged sequentially, and they comment to the information given in the topic sentence in paragraph one. Whenever they occur, they state the solution to the problem. For instance, in paragraph three: **Kwazulu-Natal Nature Conservation Service e qetile ka ho ntlafatsa maemo ana ditjhabeng tse phelang haufi le dirapa tsena tsa diphoofolo.** (Kwazulu-Natal Nature Conservation Service has decided to improve the way of life of the communities living near the wildlife areas). In paragraph four: **Tshebeletso ena e ahile mabenkele a ho rekisa dintho tsa matsoho...le meroho...** (This service has provided shops fro selling the handicrafts... and vegetables...). This is a comment information to the topical subject above. Another comment information from paragraph five: **...re rutile boramethokgo mokgwa wa ho jala ditlamatlama...** (...we have shown the herbalists how to grow wild-plants...). These comment information structures have been used to relate to the topical subjects, they state the activities undertaken by the Kwazulu-Natal Nature Conservation Service in order to help the rural communities, and this is the main concern of the topic of the article. The topical subject in paragraph six develops the essay by stating the results of the help which has been given to the rural communities: **...tshebeletso ena e ile ya hlophisa leeto... ho potoloha le Kwazulu-Natal...Ho hlahisa e meng ya mesebetsi e entsweng ya ho ntlafatsa boleng ba bophelo ba batho ba mahaeng.** (...this service arranged a tour around Kwazulu-Natal to study some of the handicrafts that have been made to upgrade the condition of life of the rural communities). This topical subject is developed by a comment information stating the achievements of some members of the rural communities. Examples of these achievements are presented in paragraphs seven and eight, thus: **Lungile Biyela...Ke e mong wa basadi ba ka bang 50 ba mahaeng ba kileng ba fumana molemo wa ho rekisa dietswa tsa matsoho mane Siyabonga Crafts Centre.** (Lungile Biyela is one of about 50 women who has tasted fruits of selling the handicrafts at Siyabonga Crafts Centre). In paragraph eight: **...ke nna ya ikarabellang ho fepa lelapa la ka. Ka tjhelete eo ke e fumaneng setsheng sane ke kgona ho phedisa monna wa ka... mmoho le bana.** (I am the bread winner in my family. With the money I get from that site, I am able to take care of my husband...and children).

1.2.2.3   Given and new information

The topic of the article **Thuso ho batho ba mahaeng.** (Aid to the rural communities). The writer gives an information in the topic of the article. In the introduction of the article, the writer gives an information **Kwazulu-Natal Nature Conservation Service e fumane hore tsela e ntle ya ho thibela batho ho tsoma diphoofolo tse hlaha le ho senya bophelo ba dimela ke ho ba neha mekgwa e meng ya ho iphedisa.** (Kwazulu-Natal Nature Conservation Service has observed that the positive ways of preventing people from hunting wild animals and destroying plants is to provide them with some skills that will enable them to be self sufficient). This information is given to inform the readers about the intention of the control service in relation to the people who destroy wild life. It highlights the information about the aid which the rural communities are going to receive, which is the provision of skills as a tool to control the destruction. In paragraph one, the new information is given. It relates and reacts to the given information in the introduction of the article, thus: **Ha se ntho e makatsang hore…batho ba mahaeng ba be le pelaelo kgahlano le mekgatlo e laolang dirapa tsa diphoofolo tse hlaha…** (It is not surprising for the rural communities to resist the societies that control the reserved areas for wild animals…). From the new information, the writer does not reflect transparency, he or she uses the negative statement to let the readers to make inference. **Ho bonahala eka ba kgolwa hore lebaka la ho theha dirapa tsena ke ho ba amoha lefatshe la bona…** (It seems they think the reason for establishing these reserved areas is to take away their land…). This new information comments to the previous one by giving the reason which makes these rural communities to show negative attitude. In paragraph two, the new information is given, it comments to the former new information in paragraph one and it helps in expanding the reason for the negative attitude of these communities. The writer intends the readers to infer from this new information that it was wrong to send people to jail instead of finding the positive measures of correcting the malpractice of the rural communities.

The following example expands this idea: **Mehleng e fetileng molao o ne o etsa hore dintho di be mpe ho feta ka ho laela hore batho…ba tsomang ka hara dirapa tsena kapa haufi le tsona ba kwallwe.** In the past the law made things worse by ordering that

Nature Conservation Service e qetile ka ho ntlafatsa maemo ana ditjhabeng tse phelang haufi le dirapa tsena tsa diphoofolo. (Because of this negative attitude of the community towards these reserved areas. **Kwazulu-Natal Nature Conservation Service e qetile ka ho ntlafatsa maemo ana ditjhabeng tse phelang haufi le dirapa tsena tsa diphoofolo.** (Because of this negative attitude of the community towards these reserved areas, Kwazulu-Natal Nature Conservation Service has decided to improve the living conditions of the communities that live near these wildlife areas. The writer gives the inferred information in paragraph three, this develops the idea of the former new information in second sentence of paragraph one, it comments as an answer to the new information.

In paragraph four and the following paragraphs to the end of the article, the writer gives the information on different activities undertaken by the Kwazulu-Natal Nature Conservation Service to improve the living conditions of the rural communities. These information structures expands the given information in paragraph three. The ideas in this article are presented as given and new information. The given and new information structures help to sustain coherence of the discourse throughout the article. The readers are able to understand the content of the article because these structures are intact, there is no dislocation that hampers the readers' understanding of this article.

1.3   TEXTUAL LEVEL

1.3.1   Cohesion

1.3.1.1   The use of conjunctives as cohesion markers

The writer maintains cohesion in some paragraphs by using conjunctives which connect sentences and other syntactic elements for communicative purposes. The following examples illustrate this: **…batho ba mona ba tsomang ka hara dirapa tsena kapa haufi le tsona…** (…the people who go hunting in these areas or near them …). The conjunctive **kapa** (or) is used to join two adverbial phrases that denote places on which the action occurs. In paragraph four: **…E ahile manbankele a ho rekisa dintho tsa matsoho le dirapa tsa meroho…** (…It has established shops for selling handicrafts and vegetables…). The writer uses the conjunctive le (and) to connect two phrases that carry

the same idea, that is, **dintho tsa matsoho** (handicrafts) and **dirapa tsa meroho** (vegetables gardens). In paragraph four, the conjunctive le (and) is used to join two infinitive clauses **...Ho baballa...** (to conserve...) and **ho fumana** (to find...). It is observed that the use of conjunctives has occurred where the writer provides the comment information to the given information.

1.3.1.2   The use of the demonstrative as cohesion markers

In paragraph one, the writer uses the demonstrative **tsena** (these) to highlight the given information, this demonstrative refers to **dirapa** (areas). In paragraph three, **...sefahleho se sebe sena...** (...this bad attitude...), the writer uses the demonstrative **sena** (this) to refer to the bad attitude, this demonstrative is used with the purpose of inviting the readers to share the feelings and effects of the bad attitude with the writer. In paragraph five: **...o ile a re tshebeletso ena...** (...he said this service...), the writer uses this demonstrative **ena** (this) service...), to refer to the service that is provided by the Kwazulu-Natal Nature Conservation Service, this is emphasized for the purpose of highlighting the importance of the service to the community and to express the writer's feeling of satisfaction. In paragraph eight **Ka tjhelete eo ke e fumanang setjheng sane...** (With the money I get from that site...). The writer uses the demonstrative **sane** (that) to bring the readers' attention to the place which he or she is talking about, and also that the reader must share the feeling of joy, satisfaction and appreciation. This demonstrative also signifies how valuable the site is to the person who is earning a living out of it. In paragraph nine, the sentence **Lefapha la Kwazulu-Natal le qadile mosebetse wa ho rekisa dihlahiswa tsa lebatowa lena...** The section of Kwazulu-Natal has started the work of selling the products of this constituency...). The writer uses the demonstrative **lena** (this) to draw the readers' attention in order to share the feeling of belonging to the place where the community shows interest and involvement in development. The demonstrative devices that have been used within the linguistic structures of this article reflect the writer's ability to maintain cohesion throughout this article.

1.3.2   Coherence

In paragraph one, the writer provides the reader with the new information from the topic sentence **Ha se ntho e makatsang hore ka dinako tse ding batho ba mahaeng ba be**

le le pelaelo kgahlano le mekgatlo e laolang dirapa tsa diphoofolo tse hlaha mona Afrika Borwa. It is not surprising sometimes for the rural communities to show the negative attitude towards wildlife conservation services here in South Africa). The topic sentence is followed by the topical subject in the same paragraph that provides the reason for this negative attitude of the rural communities, thus: **Ho bonahala eka ba kgolwa hore lebaka la ho theha dirapa tsena ke ho ba amoha lefatshe la bona e seng ho baballa diphoofolo tse hlaha.** (It seems they think that the reason for establishing these wildlife conservation areas is to take away their land not to conserve the wildlife). In paragraph two, the writer presents the comment information that develops the first topical subject as an additive information that responds to the anticipated question why these communities react negatively towards the idea of conserving wild animals and plants. **Mehleng e fetileng molao o ne o etsa hore dintho di be mpe ka ho laela hore batho ba mona ba tsomang haufi le tsona ba kwallwe.** (In the past, things were made worse the law demanded that those people who went hunting near these areas be sent to jail), it is because of this reason that the rural communities behaved negatively. In paragraph three, the writer expands the information from the topic sentence by providing the readers with the comment information that relates to the topic sentence in paragraph one. For instance: **Ka lebaka la sefahleho se sebe sena seo batho ba boning dirapa tsena ka sona Kwazulu-Natal Nature Conservation Service e qetile ka ho ntlafatsa maemo ana ditjhabeng tse phelang haufi le dirapa tsena tsa diphoofolo.** (Because of this bad attitude towards these areas, Kwazulu-Natal Nature Conservation Service has improved lives of the communities that live near these wildlife areas).

The writer provides the comment information as a solution to the negative attitude of the communities living near conserved areas that has been reflected in topic sentence of paragraph one, and the comment information structure that relates to the solution of the problem which has been given in paragraph three. The writer highlights the activities that were undertaken in order to help the communities to change their bad attitude. **Tshebeletso ena e ahile mabenkele a ho rekiso dintho tsa matsoho le dirapa tsa meroho moo batho ba mona ba ka rekisetsang bahahlaudi dietswa tsa bona.** (This service has erected shops where the people of these areas may sell their handicrafts and garden produce to the tourists). As the article develops, the writer gives more additive comment information structures that contribute to the solution of the problem that is presented in paragraph one. These additive comment information structures are provided in paragraph four, paragraph five, paragraph nine and ten respectfully. Thus:

...tshebeletso ena e maikemisetsong a ho ruta batho ba mono mekgwa ya ho etsa tjhelete (...this service is intending to provide these communities with the ways of conserving nature and to find ways of getting money). **...re rutile boramethokgo mokgwa wa ho jala ditlamatlama, ho na le ho sebedisa difate tse ka qetellang di se di sa fumanehe hohang.** (...we have shown the herbalists ways of growing plants, instead of using trees which may disappear totally). **...Lefapha la Kwazulu-Natal le qadile mosebetsi wa ho rekisa dehlahiswa tsa lebatowa lena le ho kgothaletsa batho ba futsanehileng ho kena ka setotswana bohahlauding le kgwebong.** (Kwazulu-Natal section has created the opportunity to sell the products of this constituency, and also to encourage the poor people to engage fully in tourism and trade). **Re batla ho thusa batho ho ikahela ditsha tsa bona tsa kgwebo moo ba ka rekisang dietswa tsa bona ho bahahlaudi.** (We want to help people to build their own business sites where they will sell their produce to the tourists). In this article, the writer has been able to maintain coherence through connected related ideas that adhere to one another in various paragraphs.

The information structures have been presented through topic comment sentences that display the writer's communicative competence, thus making the article able to be followed by the readers.

2.0   THE PARAMETER 'WHAT'

2.1   THE CONTENT

The structure of this article displays the writer's ability to present his/her knowledge of schematic essay writing. The writer uses the schematic pattern of situation – problem – solution/response – evaluation/result. In the introduction of the article, the writer describes the situation as follows: **...tsela e ntle ya ho thibela batho ho tsoma diphoofolo tse hlaha le ho senya bophelo ba dimela...** (...the positive way to stop people from hunting wild animals and to destroy plants...). In paragraph one, the writer presents a problem, thus: **Ha se ntho e makatsang hore ka dinako tse ding batho ba mahaeng ba be le pelaelo kgahlano le mekgatlo e laolang dirapa tsa diphoofolo tse hlaha mona Afrika Borwa.** It is not surprising sometimes to see the rural community showing negative attitude towards the societies that control areas for wild animals in South Africa). The

writer supplies the cause for this problem of negative attitude in paragraph one: **Ho bonahala eka ba kgolwa hore lebaka la ho theha dirapa tsena ke ho ba amoha lefatshe la bona...** (It seems they believe that the establishment of these areas is to take away their land...) In paragraph two, the writer gives another cause that aggravates the negative attitude: **Mehleng e fetileng molao o ne o etsa hore dintho di be mpe ho feta ka ho laela hore batho ba mona ba tsomang ka hara dirapa tsena kappa haufi le tsona ba kwallwe.** (In the past the law made things worse by ordering that the people who went hunting within or near the reserved areas be sent to jail). In paragraph three, the writer explains how the problem was solved by the Nature Conservation Service: **Ka lebaka la sefahleho se sebe sena seo batho ba boning dirapa tsena ka sona, Kwazulu-Natal Nature Conservation Service e qetile ka ho ntlafatsa maemo a ditjhabeng tse phelang haufi le dirapa tsena tsa diphoofolo.** (Because of this negative attitude of the community towards these areas for wild animals, Kwazulu-Natal Nature Conservation Service has improved the standards of life of the communities that live near these reserved areas). In paragraph four, the writer presents another solution to the problem, for example: **Tshebeletso ena e ahile mabenkele a ho rekisa dintho tsa matsoho le dirapa tsa meroho moo batho ba mona ba ka rekisetsang bahahlaudi dietswa tsa bona.** (This service has established shops and vegetable gardens where the communities living here may sell their produce to the tourists). In paragraph seven, the writer presents the result of the solution: **Lungile Biyela...ke e mong wa basadi ba ka bang 50 ba mahaeng ba kileng ba fumana molemo wa ho rekisa dietswa tsa matsoho mane Siyabonga Crafts Centre...** (Lungile Biyela...is one of the 50 women who have benefited from selling the handicrafts at Siyabonga Craft Centre. In paragraph eight, **... ke kgona ho phedisa monna wa ka...Le bana.** (I am able to support my husband...and children). This sentence also illustrates the result of the solution that has been highlighted in paragraph three. The content of this article is presented in sequence from the beginning to the end and this arrangement helps the readers to follow what is conveyed.

2.2 THE GENRE

The text that is analysed is an article from the community focus magazine. It has the topic. For instance: **Thuso ho batho ba mahaeng** (Giving help to the rural communities). It has the beginning which is the introduction that states the situation of Kwazulu-Natal

Nature Conservation Service in relation to the communities which go hunting wild animals. The middle comprises paragraphs that are formed by the information structures of different types. The communicative purpose of this article is to present the problem that confronts the Kwazulu-Natal Nature Conservation Services. The writer uses the lexical choices that relate to the third person singular and plural. The events of the article therefore focus on the third person. For instance; in paragraph one: **...batho ba mahaeng ba be le pelaelo kgahlano le mekgatlo e laolang dirapa tsa diphoofolo tse hlaha...** (...the rural communities complain against the services controlling wildlife reserves...), **...batho ba mahaeng** (...The rural communities). Paragraphs are arranged in such a manner that each contains the event. The writer uses topic-comment information structure to present the experiences. For instance; in paragraph one: **Ha se ntho e makatsang hore ka dinako tse ding batho ba mahaeng ba be le pelaelo kgahlano le mekgatlo e laolang dirapa tsa diphoofolo tse hlaha...** (It is not surprising sometimes that the rural communities show negative attitude against the societies that control wildlife areas....). This is a topic sentences. In paragraph two, **Ka lebaka la sefahleho se sebe sena seo batho ba boning dirapa tsena ka sona, Kwazulu-Natal Nature Conservation Service e qetile ka ho ntlafatsa maemo ana ditjhabeng tse phelang haufi le dirapa tsena tsa diphoofolo.** (Because of this bad attitude of the communities towards these wildlife reserved areas Kwazulu-Natal Nature Conservation Service has begun to improve the standard of living for the communities which live near these areas). The writer uses this sub-topic as a comment to the topic sentence in paragraph one. In paragraphs one and two, the writer presents a problem and the cause, while in paragraphs three, four, five and six the writer explains the activities which are undertaken as the solution to the problem. The ending is marked by the effects of the solutions. In general, the writer has achieved the communitive purpose of the article, the context in which the information structures have been used is readable to the readers.

2.3   THE REGISTER

The writer uses the register that is relevant to the theme: **Kwazulu-Natal Nature Conservation Service e fumanehore tsela e ntle ya ho thibela batho ho tsoma diphoofolo tse hlaha le ho senya bophelo ba dimela ke ho ba neha mekgwa e meng ya ho iphedisa.** (Kwazulu-Natal Nature Conservation Service found that the positive way to stop people from hunting wild animals and destroying plants is to provide some ways of

earning a living). It suggests that people will receive help from the Nature Conservation Service. The writer highlights the theme in paragraph two: **Mehleng e fetileng, molao o ne o etsa hore dintho di be mpe ka ho feta ka ho laela hore batho ba...tsomang ka hara dirapa tsena kappa haufi le tsona ba kwallwe.** In the past, the law made things worse by ordering that people who hunted inside and near the conservation areas be imprisoned). It suggests that the Kwazulu-Natal Nature Conservation Service abhors the approach that was used in the past to stop people from hunting inside or near the reserved areas. The writer therefore, adheres to the theme by giving positive ways of stopping the people from hunting wild animals in these conservation areas. In paragraph three: **Ka lebaka la sefahleho se sebe sena seo batho ba boning dirapa tsena ka sona Kwazulu-Natal Nature Conservation Service e qetile ka ho ntlafatsa maemo ana ditjhabeng tse phelang haufi le dirapa tsena tsa diphoofolo:** (Because of this negative attitude of the people towards these conservation areas, Kwazulu-Natal Nature Conservation Service has improved the standards of living among these people who live near these conservation areas).

In paragraph four: **Tshebeletso ema e ahile mabenkele a ho rekisa dintho tsa matsoho le dirapa tsa meroho moo batho ba rekisetsang bahahlaudi dietswa tsa bona.** (This service has established shops for selling handicrafts and vegetables where the people sell their produce to the tourists). Paragraph five: **...re rutile boramethokgo mokgwa wa ho jala ditlama-tlama ho na le ho sebedisa difate tse ka qetellang di se di sa fumanehe ho hang** (...we have shown the herbalists the way of growing plants instead of using trees which may be totally destroyed). In paragraph six: **...tshebeletso ena e ile ya...hlahisa e meng ya mesebetsi e entweng ya ho ntlafatsa boleng ba bophelo ba batho ba mahaeng.** (...This service promoted jobs to improve the well being of the rural communities). The help that has been given to the rural communities which live near the conservation areas has contributed to the success of these people to earn their bad habits of hunting wild animals as well as destroying plants.

3.0 THE PARAMETER 'TO WHOM'

The writer assumes he or she shares the same background knowledge of the type of life in the rural areas with the readers, this is why the rural communities are given help that is geared to the utilization of the resources available which the readers know. The

background knowledge of both the writer and the readers has contributed to the appropriateness of the register. The writer assumes he or she shares the same cultural background with the readers who know that in most cases the rural communities go hunting wild animals and use trees for different purposes such as medication. In paragraph five, for instance: **boramethokgo** (herbalists), this indicates that the writer expects the readers to understand because they know these people called **boramethokgo** (herbalists), they cure people by using herbs.

3.1   PARAMETER 'FOR WHAT PURPOSE'

The writer explains the reasons why the rural communities who live near the wildlife reserves are being helped. The main communicative purpose of this article is to appeal. It is a positive appeal. The introduction reflects this, for instance: **...e fumane hore tsela e ntle ya ho thibela batho ho tsoma diphoofolo tse hlaha le ho senya bophelo ba dimela ke ho ba neha mekgwa e meng ya ho iphedisa.** (.... It has found that the positive way of stopping people to hunt wild animals and to destroy plant life is to provide them with skills of being self sufficient). The functional aim of providing these people with skills is to educate the readers in relation to positive problem solving within the society or community. The rural communities are against the establishment of wildlife reserves because their land is being taken away from them. For instance: **Ho bonahala eka ba kgolwa hore lebaka la ho theha dirapa tsena ke ho ba amoha lefatshe la bona eseng ho baballa diphoofolo tse hlaha.** (It seems they think that he reason for the establishment of these reserves is not to protect wild animals but it is taking away their land). What is being inferred in the introduction of the article is that provision of skills to the rural communities ease the negative side of view of the rural communities, hence they will obviously refrain from their bad habits and eventually see sense in what Kwazulu-Natal Nature Conservation Service is doing.

3.2   THE PARAMETER 'WHY', 'HOW', 'WHEN', 'WHO'.

The register in this article indicates that the writer assumes that he or she shares the same background knowledge of events with the readers. The writer expects the readers to know the behaviour of the rural communities. He or she expects the readers to anticipate the change of negative attitude from the rural communities which live near these wildlife

reserves. The underlying intention of the writer is expected to be understood by the readers who have the same background knowledge of content with the writer even when the content does not show transparency.

This article which is analysed is from the community focus magazine which advertises social activities. It is written at the time when the Kwazulu-Natal Nature Conservation Service realizes the need to conserve wildlife and to stop the rural communities which live near these reserved areas from hunting wild animals and destroying wild-plants.

ARTICLE 4

ANALYSIS

KE MOTSHWARUWA WA MORA HAE

(SHE IS THE PRISONER OF HER SON)

The Parameter 'writes'

1. THE TEXT STRUCTURE

1.1 SYNTACTIC ANALYSIS

1.1.1 The use of lexical categories

1.1.1.1 The use of pronominals

The writer uses the subject pronominal **re** (we) in the plural form, this pronominal is used to indicate that the writer employs the first person to narrate the events of the article. The first person in the plural form occurs in the following paragraphs: one, two, three and four. For example: **...ha re fihla...** (...when we arrived). **Ha re kena...** (When we entered...) **Re ile ra kena...** (We entered...). The writer uses the subject pronominal **o** (she of he) the third person in singular form. This pronominal is used with the purpose of showing the direct involvement of the third person. This pronominal occurs in paragraph six, seven, eight and nine respectfully. For example: **O ile a botsa...** (He asked...). **O ile a eketsa...** (He added...). **O ile a re o rata...** (He said he liked...) **O ile a qala...** (He began...). The writer uses the first person pronominal **ke** (I) to denote the voice of the first person and the direct involvement of the first person in the events of the article. In paragraph five, for instance: **Ke ile ka fetoha ka sheba Emmelina.** (I turned and

looked at Emmelina). The writer use **ke** (I) to mark emphasis, and this **ke** (I) occurs in the direct speech. Ke (I) is observed in paragraphs ten, eleven and twelve. For instance: **…Ke rekile fesetere ena.** (…I have bought this window). **Ke tshepisa hore le tla leka…** (I promise that I will try…). **Ke ile ka leka ho mo thusa…** (I tried to help.

1.1.1.2   The use of tenses

The writer uses the past tense most often in the information structures to present the events of this article…this is observed in paragraphs four, five, six, seven and eight.: **O ne a boheha a fokotse.** (She looked skinny). Re ile ra kena… (We entered…). **O ile a botsa…** (He asked…).

The writer uses the temporal adverbials as another device to present the events of the article. For example in paragraph one: **Ka mora hora ya borobong…** (After nine o'clock…). **Ha re kena…** (When we entered…). **Ha re fihla…** (When we arrived…). These adverbials are used to highlight the succession of the events in the article.

1.2   SENTENTIAL LEVEL

1.1.2   Syntactic Analysis

This article has the title **Ke motswaruwa wa mora hae.** (She is the prisoner of her son). It is from the title of this article that the writer draws the readers' attention, and from the title, the writer anticipates the question from the readers, 'why is she being imprisoned by her son?' The answer to the anticipated question is given in paragraph six. For instance: **Mme o ne a dula naheng ho se motho ya mo hlokomelang.** (Mother was living in the wilderness where no one cared for her). The article has the introduction in which the writer furnishes the readers with the background information in relation to the kind of place the imprisoned mother lives in, and the time during which she is released temporarily. For instance: **Emmelina Ginindza o qetile dilemo tse pedi…a kwaletswe ka mokhukhung o se nang tulo ya ho ithusa nako eo a tswang ka yona ke ha mora wa hae a mo isa…ho ya lata penshene ya ho phedisa lelapa la hae…** (Emmelina Ginindza spent two years…shut in the shack that had no toilet…she is taken out only when the son takes her…to get the pension for supporting his family…) From this

introduction, the writer wants the readers to infer that the reason why the son imprisoned his mother was that she could stay nearer him so that he might use her pension because it does not seem he took good care of her from the information given. The inference is supported by the sub-topic of the introduction thus: **...re hloka penshene ya hae.** (...we need her pension). The middle of the article is characterised by painful experiences of Emmelina Ginindza's life, the experiences are expressed through topic sentences and topic subjects that comment to the information given at some instances. The writer highlights the events on how the investigation was carried concerning Emmelina's imprisonment. In paragraph one, for instance: **Ke ka mora hora ya borobong hoseng, mme ho ne ho se ntse ho tjhesa haholo ha re fihla 27981 Toyi-Toyi Street... Tsakane Township.** (It was after nine O'clock in the morning and it was already very hot when we arrived at 27981 Toyi-Toyi Street...Tsakane Township...). The writer supplies the readers with the time when they arrived for the investigation. The statement of time is followed by the meeting with Emmelina's son and this initiates the investigation. In paragraph two. For instance: **...re ile ra fumana Solomon Sibiya, mora wa Emmelina Ginindza...ra bolela taba eo re tlileng ka yona.** (...we found Solomon Sibiya, the son of Emmelina Ginindza... we told him why we came there). The development of the events continues through a series of questions directed to Solomon Sibiya. For instance: **O kae mme wa hao?** (Where is your mother?) The writer provides Solomon's answer to the question in a non-verbal gesture, and this signifies that Solomon was scared of bad treatment towards his mother. For example, in paragraph two: **A supa kantle ho bonts'a ho makala...** (He pointed to the outside to show amazement...). The writer expands the bad treatment of SIbiya towards his mother in paragraph five, for example: **Na o ile wa fumana lesheleshele hoseng? Ho botsa rona.** (Did you have porridge this morning? We asked). Solomon Sibiya's embarrassment is aggravated by this question, and the writer provides the following reaction for the readers to infer that Sibiya intended to hide the worst information that his mother could give to the social worker: **Tjhe...ha a le je .** (No...she does not take it). This evokes the feeling of sympathy towards the abused mother.

The writer explains his or her involvement in the investigation, one incident follows the other, this flow of communication helps the readers to understand and be able to follow what was actually going on. The writer feels he or she shares the same cultural background with the readers, he or she uses the gestures in some events where Solomon Sibiya gives a response. It is a common way of responding among the people

who share the same environment and speak the same language. For instance; in paragraph two: **A supa ka ntle...** (He pointed to the outside...) In paragraph five: **Sibiya o ile a tsitsinya hlooho.** (Sibiya shook his head...). The writer ends the article by highlighting the outcome of the investigation and it is expressed in a form of an advice. In paragraph seven: **Xaba o ile a hlokomedisa Sibiya ka taba ya hore a ka behwa molato ka ho utswa tjhelete ya mmuso...** (Xaba warned Sibiya that he may be charged of stealing the government's money). The writer assumes he or she shares the same cultural background with the readers who know that a person's bad behaviour need not be corrected by the 'do nots' always. The writer anticipates that Sibiya will change his attitude by this statement. **Portia Xaba o ile a eketsa ka hore, o tshwanetse ho nkela mme wa hao funeral policy mme o etse hore a fumane meriana. O mo nehe dieta...le dijo kgafetsa.** (Portia Xaba added that he must take funeral policy for his mother and provide her with shoes...and food often). The writer leaves the statement unexplained with a purpose that the readers may make their own conclusion that Sibiya deprived his mother of clothes and food. From the readers' perspective, we anticipate change on Sibiya's attitude. The ending is well presented because the main point of view of the investigation has been done according to the writer's aim.

1.1.3   Topic Sentence

The topic sentence in paragraph one: **Evelyn Mokoena, mooki wa TSakane Old Age Home le Portia Xaba...bane ba tlile le nna moo hore re tlo tla etsa dipatlisiso taba ya Ginindza.** (Evelyn Mokoena, a nurse from Tsakane Old Age Home and Portia Xaba...came with me there to make the investigations on the matter concerning Ginindza). The writer informs the readers why they went to Ginindza's home. The writer expresses this event in the past tense. In paragraph two: **Ha re kena moo ntlong eo ya RDP re ile re fumana Solomon Sibiya mora oa Emmelina Ginindza...re ile ra bolela taba eo re tlileng ka eona.** (When we entered into that house of RDP, we found Solomon Sibiya, the son of Emmelina Ginindza...we explained the matter that brought us there). The sentence above, is a sub-topic to the topic sentence in paragraph one. The writer initiates a series of information structures with regard to the investigation. In paragraph two, the writer informs the readers about the beginning of the investigation, and this is a topical subject. For example: **O kae mme wa hao?** (Where is your

mother?). This topical subject in a form of a question arouses the readers' expectations, the readers expect the answer which at this point is not provided. The writer expects the readers to infer the non-verbal response that is given by Solomon Sibiya from the following sentence in paragraph two: **A supa kantle, a bontsha ho makala mme a rera ho tsamaya le rona.** (He pointed to the outside, showing astonishment and he decided to go with us). The readers may conclude that Solomon Sibiya was ashamed to tell where his mother was because he knew that he has been keeping her at the dirty place under very bad conditions. The new information structures that are given in paragraph three mark a series of events fro which the information about investigation is gathered. These information structures comment to the topical subject given in paragraph two. For instance: **Sibiya a tlamolla thapo e kwetseng monyako ka ntle moo ho ile ha phakisa ha tswa moya o tjhesang, o tletseng lephoka ka mantle le moroto wa kgale**. (Sibiya unfastened the rope which was used to close the door from the outside and there come a bad odour of faeces and old urine). **Dikobo tsa hae e le matairi a mabedi.** (She had two blankers that were very old). This information comments to the information that is formerly given. In paragraph four: **Hukung ya ntlo ho dutse khabothe ya kgale e beileng dipoleits tse se nang letho.** (At the corner of the house there was an old cupboard on which the empty plates were kept). The information structure that is given comments to the former structures which mark the parent abuse. In paragraph five; for example: **Emmelina ya dilemo di 78, ke mokudi ya tshwerweng ke asthma mme o ile a hema ka matla ha a utlwa moya ona o foreshe o kenang monyako.** (Emmelina who is 78 years, is a patient who has asthma, and the strongly inhaled the fresh air that blew from outside). This sub-topic supplies the information that comments to the former topical subject. The writer gives the information that relates and comments to the former structures, for example: **O ne a boheha a fokotse mme a lapile.** (She looked weak and hungry). Examining the distribution of information in this article the writer has been able to use the topic sentences, the sub-topics and topic subjects to maintain the understanding of the article and these information structures have been arranged sequencially to form coherence.

1.1.4   Topic continuity

The writer presents the events of the article in topic sentences. The events of the article are expanded further by the topic subjects which at some stages state the new

information, other information structures have been used as comments. In paragraph one, the writer presents the situation. The topic sentence is followed by topic subjects that carry new information. For instance: **...ntlong eo ya RDP re ile ra fumana Solomon Sibiya mora wa Emmelina.** (...at that house of RDP we found Solomon Sibiya...), this gives the new information, it helps in expanding the idea of the expedition to Ginindza's house, and the readers expect more information. In paragraph two, the topical subject: **...re ile ra bolela taba eo re tlileng ka yona.** (...We explained why we were there), this supplies additional information. The following topical subjects expand the information, and the facts about the investigation develop; paragraph two: **O kae mme wa hao?** (Where is your mother?) **A supa kantle a bontsha ho makala mme a boela a rera ho tsamaya le rona.** (He pointed on the outside showing amazement and he decided to go with us). As the article develops, the readers' expectation is raised. In paragraph three, the topical subject is presented as the new information that is supported by comment information which is characterised by sorrowful events. For instance: **Ha re fihla mokhukhung oo o se nang difesetere, Sibiya o ile a tlamolla thapo e kwetseng monyako ka ntle...** (When we arrived a the shack without windows Sibiya unfastened the rope that held the door shut...) The above topical subjects evoke the feeling of hatred. The readers anticipate that the son no longer loved his mother because she was locked in, isolated like a prisoner, the following sentence reveals that; paragraph four: **Emmelina o ne a dutse holim'a bethe – ditshepe tse nang le materase wa lepolanka...** (Emmelina was sitting on the bed that had improvised wooden mattress). **Dikobo tsa hae e le matairi a mabedi**. (Her two blankets were very old).

In general, the topical subjects in this article are arranged sequencially in relation to the message they convey, and they comment to the topic sentence. The investigation that is presented by the topic sentence is displayed through variety of topical subjects.

1.2.4   Given and new information

The topical sentence is presented as an event that provides new information. For example: the introduction **Emmelina Ginindza o qetile dilemo tse pedi tse fetileng a knaletswe ka mokhukhung o se nang...difesetere le monyako...** (Emmelina Ginindza spent past two years shut inside the shack that does not have windows and door...). This is followed by the new information which is additive new information to the

topic sentence in paragraph one: **Ke ka mora hora ya borobong hosing…ha re fihla 27981 Toyi-Toyi Street mane Tsakane Township.** (It was after nine O'clock in the morning when we arrived at 27981 Toyi-Toyi Street Tsakane Township). From the new information given, the readers expect the outcome of the expedition. They may ask, why did these people visit this place? The writer provides new information which is the answer in paragraph one, for example: **…ba ne ba tlile le nna moo hore re tlo tla etsa dipatlisiso.** (…they came with me there to make investigation). The writer gives the new information that develops the article, it comments to the new information that is given as the reason in the above example. More new and given information is provided in paragraphs two, three, four and five, where the writer explains how the investigation continued. For example: **…re ile ra fumana Solomon Sibiya, mora wa Emmelina Ginindza a dutse setulong.** (…we found Solomon Sibiya, the son of Emmelina Ginindza sitting on the chair). **…re ile ra bolela taba eo re tlileng ka yona, o kae mme wa hao?** (…we told him the matter that has brought us. Where is your mother?) The writer gives the topic sentence as an answer to the question **mme wa hao o kae?** (Where is your mother?) in paragraph three, and the new information is given as the article develops, for example: **Ha re fihla mokhukhung oo o se nang difesetere, Sibiya o ile a tlamolla thapo e kwetseng monyako kantle. …Emmelina o ne a dutse hodima bethe – ditshepe tse nang le materase wa lepolanka la lemati.** (When we arrived at that had no windows, Sibiya unfastened the rope that was used to keep the door closed …Emmelina was sitting on the structured steel rods bed with the improvised wooden door as a mattress). This given information highlights the findings of the investigation. In paragraph four: **Ho ne ho se emere…kahoo Emmelina a tshwanela ho ithusa moo fatshe.** (There was no sanitary bucket…therefore Emmelina had to use the floor as a latrine). This is a comment to the former statement. **Hukung ya ntlo ho ne ho dutse khabothe ya kgale e behileng dipoleiti tse se nang letho**. (At the corner of the house was an old cupboard with empty plates).

The information given suggests that Emmelina was not provided with food, this information comments to the given information in the above example. In general, the information structures in this article are presented as topical subjects, and these are given as new information in some instance, while the other information structures are sub-topics that comment on the given information.

1.3   TEXTUAL LEVEL

1.3.1   Cohesion

1.3.1.1   The use of conjunctives as cohesion markers

The writer uses the conjunctives to connect the related information structures in this article. In paragraph one, the conjunctive **mme** (and so) is used to link the two copulatives which are: **Ke ka hora ya borobong hoseng.** (It is nine o'clock in the morning), and **ho ne ho sentse ho tjhesa haholo** (it was already too hot). In paragraph one, the second paragraph is connected to the third sentence by **hore** (so that), for example: **...mooki wa Tsakane Old Age Home le Portia Xaba ba ne ba tlile le nna moo hore re tlo tla etsa dipatlisiso...** (...a nurse from Tsakane Old Age Home and Portia Xaba had come with me there so that we can make investigations). In paragraph six, the writer uses the conjunctive **hobane** (because) to connect **...o ile a nka mmae ho moena was hae ya dulang Nelspruit.** (...took his mother from his brother who lives at Nelspruit) and **...ba ne ba sa mo hlokomela** (they were not taking care of her). The second sentence gives the reason that explains why the mother was transferred. In paragraph nine, the writer uses the conjunctive **empa** (but) to link **Nka mo neha moalo o lokileng.** (I can give her good mattress), and **o tla o tshilafatsa** (she will make it dirty), the conjunctive **empa** (but) relates the event of the second sentence to the first one, it gives the reason why the mattress cannot be given. The writer uses the conjunctives **mme** (and so) and **hore** (so that) in several paragraphs of the article with the purpose of creating the relationship between sentences that provide the comment information to those that give the information, hence cohesion is maintained.

1.3.1.2   The use of demonstratives as cohesion markers

In paragraph two, the writer uses the demonstrative **eo** (that) to denote emphasis. For instance: **Ha re kena moo ntlong eo ya RDP.** (As we entered there at that RDP house). In paragraph three, the demonstrative **oo** (that) emphasizes the type of a house that the writer is talking about, it also modifies description of the shack which the writer refers to. In paragraph ten, the writer uses the demonstrative **ena** (this) to draw

the readers attention towards the particular window he or she is referring to. For example: **Ke rekile fesetere ena…** (I have bought this window). This demonstrative is used also to identify the shack from other buildings and houses. In paragraph eleven; the demonstrative **ona** (this) refers tote shack, for example: **O hlwekise mokhukhu ona wa hae.** (You must clean this shack of hers). The writer uses this directive speech act to evoke the feeling of annoyance. The writer uses the demonstrative **tsena** (these) in paragraph eleven to stress the long period which Emmelina spent shut in the shack. For instance: **Ha ho ya kileng a mo hlokomela ka dilemo tsena tse pedi…** (There is no one who took care of her for these two years…).

The writer uses **ona** (this) in paragraph 13, for example **…moetlo ona wa Seshangana o thibela hore nka hlobodisa mme matsale.** (…this tradition of Shangan which does nto allow me to dress up my mother in law). The demonstrative **ona** (this) is used to refer to the tradition, it relates the tradition to its effects on the in-laws and it evokes the feeling of annoyance and dissatisfaction. In paragraph fourteen, the writer uses the demonstrative **lena** (this) to express the feeling of satisfaction. For example: **Ba o fumane kgetlong lena.** (They have got you this time). The use of the demonstratives as cohesion markers has enabled the writer to link the syntactic structures within the paragraphs, thus maintaining cohesion in this article. These demonstratives have provided the communicative intentions of the writer, hence enabling the writer to highlight his or her feelings. Therefore, the writer has been able to maintain cohesion in this article.

1.3.2   Coherence

The writer   arranges the information structures in a manner that reflects the writer's communicative competence.

The sentences that bear the related ideas or events flow into one another. The comment informations occur following the new information. The title of the article provides new information thus: **Ke motshwaruwa was mora hae.** (She is the prisoner of her son). The new information is followed by two topical subjects of the introduction paragraph, for instance: **Emmelina Ginindza o qetile dilemo tse pedi…a kwaletswe ka mokhukhung o se nang tulo ya ho ithusa, difesetere, menyako…**   (Emmelina Ginindza spent two years…kept in the shack that had no closet, windows; doors…). This

evokes the feeling of pity. The following sentence from the introduction paragraph is the topical subject that comments on the former one: **Nako eo a tswang ka yona ke ha mora wa hae a mo isa…ho ya lata penshene…** (The time when she goes out is when her son takes her…to collect the pension…). This coherence of the topical subjects that comment to one another create a unit which supplies the reader with the information in relation to how Emmelina Ginindza is being held the prisoner in the shack. The writer provides the second topical subject as a comment information that highlights how the son abuses his mother, it expresses the shameful experiences of Emmelina Ginindza.

In paragraph one, the writer provides the topical subject as additive comment information, it explains the arrival of the group at the home where Emmelina is held a prisoner by her son. For example: **Ke ka hora ya borobong hosing mme ho ne ho se ntse ho tjhesa haholo ha re fihla 27981 Toyi-Toyi street moo Tsakane…** (It was after nine o'clock, it was already very hot when we arrived at 27981 street there at Tsakane…). The events are arranged in the order of their occurrence hence creating coherence that enables the readers to understand the content of the article. The writer responds to the readers' anticipated question in relation to why these people went to Emmelina's place. Thus: **Evelyn Mokoena, mooki wa Tsakane Old Age Home le Portia Xaba, mosebeletsi wa tsa kahisano ban e ba tlile le nna moo hore re tlo tla etsa dipatlisiso taba ya Ginindza.** (Evelyn Mokoena, a nurse from Tsakane Old Age Home and Portia Xaba came with me to investigate Ginindza's problem). It is by the logical arrangement of ideas in this article that the readers are able to understand. The information flows from the topic sentences to the topical subjects whereby the latter information structures comment to the former information structures as a result creating coherence.

The writer presents the events of the investigation on the matter concerning Ginindza in a series of painful experiences. For instance, in paragraph three: **Sibiya o ile a tlamolla thapo e kwetseng monyako ka ntle.** (Sibiya untied the rope that was used to shut the door from the outside). This information is presented as a cruel practice, and the comment information follows: **…ho ile ha phakisa ha tswa moya o tjhesang o tletseng lephoka la mantle…** (There immediately came hot, bad odour from the inside…). (This information causes the readers to conclude that the person who has been kept in this type of environment could not survive, therefore, it is not amazing that Ginindza had asthma. This depicts from the following sentence in paragraph five: **Ke**

mokudi ya tshwerweng ke asthma mme o ile a hema ka matla ha a utlwa moya o foreshe... (She is asthmatic and she breathed deeply as the fresh air blew in...). **Emmelina o ne a dutse hodima bethe – litshepe le materase wa lepolanka la lemati.** (Emmelina was sitting on the improvised wire bed-like structure which had wooden mattress). This information expresses painful experience. It is followed by: **Dikobo tsa hae e le matairi a mabedi.** (Her two blankets were very old). The information given above suggests that she was not well-cared for, and it comments to the former bad experiences. In paragraph three: **...Emmelina o ne a tshwanela ho ithusa moo fatshe.** (...Emmelina had to soil there on the floor). These sad experiences of Emmelina's imprisonment have been coiled coherently from the beginning through topic – comment structures that bear related events that have created coherence in this article.

2.0 THE PARAMETER 'WHAT'

2.1 THE CONTENT

The information structure of this article displays the writer's background knowledge of presenting events of the discourse. The writer introduces the article by describing the type of a dwelling place in which the person who is described was kept, and the length of period which the person who is described spent inside that dirty place. For example: **Emmelina Ginindza o qetile dilemo tse pedi tse fetileng a kwaletswe ka mokhukhung o se nang tulo ya ho ithusa, difesetere, menyako...** (Emmelina Ginindza spent last two years shut in the shack that had no latrine, windows, doors...). This information structure is presented as the situation and the problem which is experienced by the person who is described in the article. In paragraph one, the writer gives the solution to the problem in the following sentence: **Evelyn Mokoena, mooki wa Tsakane Old Age Home le Portia Xaba mosebeletsi was tsa kahisano ba ne ba tlile le nna moo hore re tlo tla etsa dipatlisiso taba ya Ginindza.** (Evelyn Mokoena, a nurse from Tsakane Old Age Home and Portia Xaba a social worker had come with me there to make investigation on Ginindza's problem). The investigation is undergone in order to solve the problem that is being presented. The information structures that follow one another from paragraphs two, three four and five elaborate the proceedings of the investigation and these events are presented in sequence, therefore creating a room for

readers' understanding. In paragraph eleven, the writer gives the result of the investigation, and it is presented in the form of commands. It is from these information structures that the readers may conclude that the pathetic situation of the abused mother has been eradicated, and these evoke the feeling of satisfaction. For example: **...o etse hore a fumane meriana.** (...you must make sure that she gets medicines). **O mo nehe dieta tseo a tla di rwala le dijo kgafetsa.** (You must give her shoes that she will wear and food often). **O hlwekise mokhukhu ona wa hae mme o kenye le fesetere.** (You must clean this shack of hers and fix the window). **Ha re ka mo fumana a ntse a dula tlasa maemo eana...ka lekgetlo le tlang, re tla o makalla lekgotleng.** (If we find her still living under these conditions...next time, we shall send you to court).

2.2 THE GENRE

This is an article. It has the topic. For example: **Ke motshwaruwa wa mora hae.** (She is a prisoner of her son). This article has the introduction by which the writer provides the readers with the experiences of a person who is described in the article. The middle is characterized by functional paragraphs that result from topic sentences and sub topic sentences. The lexical choices of the writer suggest the painful experiences of the person who is described in the article. In the introduction, for example: **...Ginindza o qetile dilemo tse pedi tse fetileng a kwaletswe ka mokhukhung o se nang tulo ya ho ithusa, difesetere menyako...** (...Ginindza has spent the last two years shut inside the shack that had no latrine, windows, doors...). The development of the article comprises the topic sentences that express the experiences of the person who is discussed in the article. The comment information structures are used to expand the events of the article. The writer uses the copulative phrase. **Ke mokudi.** (It is a patient) in paragraph five to express the feeling of despair. The first person pronominal **o** (he or she) is used most often in this article to mark the third person point of view.

2.3 THE REGISTER

The writer gives the content that is related to the topic of the article. He or she narrates the events that pertain to the imprisonment of Ginindza, and this reflects the writer's knowledge of bringing the readers closer to the real life situation of the prisoners. For example: **Emmelina Ginindza o qetile dilemo tse pedi tse fetileng a kwalatswe ka**

mokhukhung o se nang tulo ya ho ithusa, difesetere… (Emmelina Ginindza has spent the last two years shut inside the shack that had no latrine and windows…). It is a common practice for the prisoners to be kept in the rooms that have no latrines and windows. In paragraph three, the writer supplies information to expand on Ginindza's imprisonment. For example: **…Sibiya o ile a tlamolla thapo e kwetseng monyako ka ntle…** (…Sibiya untied the rope that had closed the door from outside…) The prison doors are commonly locked and unlocked from the outside in order to bar free movement of prisoners. Further comment – information is supplied in the following example: **Emmelina o ne a dutse hodima bethe – ditshepe tse nang le materase wa lepolanka la lemati.** (Emmelina sitting on the steel – structure like bed with improvised wooden mattress). This example is additive information that confirms Emmelina's imprisonment because it is not comfortable for one to sleep on the bed that has no mattress. The following examples evoke the feeling of sympathy: **…ke mokudi ya tswerweng ke asthma.** (…She is asthmatic). **O ne a boheha a fokotse mme a lapile.** (She looked skinny and hungry). The examples given above highlight the difficult time in Emmelina's life, she was really like a prisoner. The writer uses the declarative information structure as an indication that Sibiya had the intention of imprisoning his mother. Paragraph thirteen, for example: **Ke ile ka leka ho mo thusa empa monna wa ka o ile a re ke mo tlohele.** (I tried to help her but my husband said I must not help). Another example in paragraph fourteen: **Elizabeth o tshepisa hore o tla etsa joalokaha re bolela empa Sibiya yena o ne a boheha a sa ikemisetsa ho etsa letho.** (Elizabeth promised to do as advised but Sibiya himself showed no concern that he would do anything). The writer displays his or her knowledge of genre, he or she structures the information in such a manner that the events of the article are logic to be understood by the readers. That is, the writer uses the register that is relevant to the topic and as a result the communicative purpose of the article is fulfilled.

3.0 THE PARAMETER 'TO WHOM'

The lexical choices and the register indicate that the writer assumes he or she shares the background knowledge with the readers. For example: **Ke motshwaruwa wa mora hae.** (She is a prisoner of her son). In the cultural context, the children are not expected to ill-treat their parents more especially their mothers who are regarded to be sympathetic and

caring, children ought to value their mothers. It is from the title of this article that the writer wishes to draw the readers' attention, to remind the readers to recall the Sesotho proverb which says **mma ngwana o tshwara thipa ka bohaleng.** (The mother holds the blade of the knife on the side which is very dangerous), this means that mother is always there to protect her children even under difficult conditions, so, culturally the readers wonder why the mother is being ill-treated by her son because even when parents reach the old age the children are expected to take care of them. The writer presents the information structures of this article to display unexpected behaviour of a child who violates the norm by abusing his mother. The writer expects the readers to understand the contents of the article.

3.1   THE PARAMETER 'FOR WHAT PURPOSE'

The main purpose of this article is to express the social events and experiences of the writer. The writer employs the first person in plural form to show his or her direct involvement with the companions. For example, in paragraph one **...ha re fihla.** (When we arrived), in paragraph two: **...ha re kena.** (When we entered). These two examples show that the group was directly involved. In paragraph three: **Ha re fihla mokhukhung...** (When we arrived at the shack...), the writer assumes he or she shares the same background knowledge with the readers, he or she expects them to understand what he or she is referring to in using a word **mokhukhung** (at the shack). The purpose of the writer is to share the painful experiences of the person who is discussed in the article with the readers. For example, paragraph five: **Ke mokudi wa asthma.**
(She is asthmatic). **Ha ho moriana.** (There is no medicine). In paragraph seven: **Ho ne ho bonahala hore...Emmelina o ne a sa fumane tlhokomelo e ntle.** (It was noticed that...Emmelina was not properly cared for). The writer also wishes the readers to be aware of the effects of some cultural norms. In paragraph thirteen, for example: **Hape ho na le moetlo ona wa Seshangaan o thibela hore nka hlobodisa mme matsale. Emmelina oa hana ha ke mo hlatswa...** (There is this cultural norm in Shangaan it does not allow me to undress my mother in law. Emmelina does not want me to wash her...). The writer informs the readers about the behaviour of Sibiya towards his mother with regard to her pension. In paragraph six: **Portia Xaba o ile a botsa Sibiya na penshene ya Emmelina e etsang.** (Portia Xaba asked Sibiya what they do with Emmelina's pension). **Nna le ba lelapa la ka re phela ka yona.** (Me and my family use it). This is a

typical behaviour of the children towards their old age parents nowadays. They do not take care of their parents with the pension that belongs to their parents. This is a shameful experience, and the writer has satisfied the functional purpose of this article in expressing the events and experiences that are shared with the readers.

3.2   THE PARAMETER 'WHY'

The information structure of this article shows that the writer informs the readers who share the same background knowledge with him or her. The speech acts that are used by the writer prove that the writer wishes the readers to refrain from some of bad social practices.

For instance in paragraph three: **Ha re fihla mokhukhung oo o se nang difesetere, Sibiya o ile a tlamolla thapo e kwetseng monyako ka ntle…Emmelina o ne a dutse hodima bethe…Dikobo tsa hae e le matairi a mabedi.** (When we arrived at the shack which does not have windows, Sibiya untied the rope that had closed the door from outside…Emmelina was sitting on the bed…Her two blankets were very old). The writer assumes that the readers know that it is a bad practice to keep anyone inside the house that is locked from the outside to make it difficult for him or her to enjoy social rights. The writer intends to expand the thesis statement by introducing the article with the following utterance: **…Emmelina Gininza o qetile dilemo tse pedi tse fetileng a kwaletswe ka mokhukhung…** (…Emmelina Ginindza spent the last two years shut in the shack…).

This statement suggests that the writer wants the readers to be interested in enquiring why Emmelina was kept indoors for so long, hence the readers will share the painful experiences of Emmelina with the writer. The writer uses the non-verbal expressions with the intention that the readers may infer his or her motive. For example in paragraph two: **A supa ka ntle.** (He pointed to the outside). The readers may make inference in relation to why Sibiya does not give a verbal response to the question that is asked. The inference might be that he is scared because he knows that a place where he is keeping his mother is filthy. Another example in paragraph five: **Sibiya o ile a tsitsinya hlooho.** (Sibiya shook his head). It is clear that the purpose of the writer in this article is to display the events and experiences so that the readers may sympathize.

3.3   THE PARAMETER 'WHERE, WHO, WHEN'

The article which is analysed is extracted from the community focus magazine. The magazine is published for the community to share the experiences. The article is written during the time when the society experiences problems in different areas. It is the time when the youth no more value their descendants, more especially their parents. It is written during the time when life has become difficult because young people are unemployed, therefore they resort to unbecoming behaviour of depriving their parents of their rights.

ARTICLE 5

ANALYSIS

DITHOLWANA TSA HO SEBETSA KA THATA
(FRUITS OF WORKING HARD)

1.0   THE PARAMETER 'WRITES'

1.1   SYNTACTIC ANALYSIS

1.1.1   The use of lexical categories

1.1.1.1   The use of Adjectives

The writer uses the adjectives in the information structures of this article. These adjectives are used for the purpose of emphasis and they occur in most paragraphs of this article. For example in paragraph one: **...O sheba dimela tse nyane...** (...He takes care of the small plants...). In paragraph two: **...di rekwa haholo mabenkeleng a maholo...** (... they are bought in big shops...). In paragraph four: **O ile a qala ho sebedisa polasi e nyane...** (He began to work a small farm...). In paragraph seven: **...O sebetsa dihora tse ngata...** (...he works many hours...).

1.1.1.2   The use of relatives

The relative qualificative is used repeatedly in most paragraphs of this article, and these relatives are used to mark the emphasis of the events in this article. For example in paragraph one: **...dikgomo tse senyang, ...tse fulang...** (...the cattle that destroy...that graze...).   In paragraph two: **...Ditholwana tse mmalwa, ...tse monate tse melang mobung.** (...several fruits...that are nice that grow from the soil). In paragraph three: **...a**

tshware basebetsi ba fetang 150... (...he should get hold of workers that exceed 150). In paragraph ten: ...ke rakgwebo ya bohlale... (...he is a trader that is wise ....) The writer uses variation, the relative qualificatives used, vary in form. At other instances the copulative type of relative qualificatives are used. For instance, in paragraph three: ...motshwari wa polasi eo e leng setulo... (...the caretaker of a farm who was a chairperson...).In paragraph fourteen: ....Monna enwa eo e neng e le mosebetsi... (this man who was a worker...) The writer is using these relatives in order to highlight the importance of the events in this article so as to create a vivid image of hard work done by the man who is described in the article, and this evokes the feeling of encouragement.

1.1.1.3   The use of possessives

Most of the information structures in this article contain the possessive qualificatives, and the use of these possessives is to highlight the events and to harbour the readers' interest and involvement in the events that are displayed in this article. Several paragraphs reflect those. For instance, paragraph one: Polasi ya Anton Madlala... (The farm of Anton Madlala...). ...ka mora boipelaetso ba basebetsi... (...After the protest of workers...). Paragraph three: ... rapolasi wa Midlands... (...the farmer of Midlands...). In paragraph four: ...ho bana babo ... (...from his brothers...). In paragraph five: ...a rekisa policy ya hae ... (...he sold his policy...). In paragraph six: ...Mosebetsi wa pulamadiboho ... (...the work of the leader). In paragraph fourteen: ....makgapetla a yona... (....its leaves....).

1.1.1.4   The use of demonstratives

The writer uses the demonstratives of various noun classes to mark emphasis. The writer employs the demonstratives because he or she feels the readers share the some cultural background knowledge with him or her whereby the demonstratives contribute to the communicative process of both readers and listeners in every days' speech. The use of these demonstratives is observed from the following paragraphs: Paragraph two, for example: Strawberries tsena... (These strawberries ...). Paragraph three: ...ntate enwa... (...this father...). Paragraph four: ... mosebetsing oo... (...that work place...). ...mohiri eo... (...that employer...) ...lebitso leo... (...that name...). Paragraph fourteen: ...karolo eo... (...that section...).

1.1.1.5   The use of tenses

1.1.1.5.1   Present tense

The writer displays the events of the article in the present tense. The present tense is used in most sentences of the article to mark the events at the present. For example: In paragraph one: **Polasi ya Anton Madlala e boholo ba 0.75 hectares...** (The farm of Anto Madlala is as big as 0.75 hectares...). **O bonahala a le motlotlo...** (He seems to be happy...). In paragraph two: **o bua jwalo...** (He speaks like that ...). In paragraph six: **Ba lokela ho tseba...** (They ought to know...). **Re batla...** (we want ...). **Temo ke ntho ya bohlokwa...** (Farming is an important thing...). In paragraph twelve: **...polasi ena le yona e hlahisa phaello...** (... this farm also yields the profit...). In paragraph thirteen: **...o kgolwa hore...** (...he believes that...). In paragraph fourteen: **...ho bonahala monna enwa...** (It shows that this man...). In paragraph fifteen: **Rapolasi enwa ya bohlale o na le dikeletso tsa bohlokoa...** (This wise farmer has important advices...).

1.1.1.5.2   The use of past tense

The writer employs the past tense to present the events of this article. The use of the past tense denotes that the events in the article refer to the past. Most sentences in this article is in the past tense. For example, in the thesis statement: **... o ile a qobellwa ke maemo a bophelo...** (...he was forced by conditions of life...). In paragraph three: **...o ile a lahlehelwa ke mosebetsi...** (...he got a job...). **....o ile a phahamisetswa...** (...he was promoted...). **Ke ne ke sa tsebe...** (I did not know...) **... ke ile ka ithuta haholo...** (...I learnt much...). In paragraph four: **.... O ile a etsa qeto...** (...He concluded...). **O ile a qala...** (He began...) **...Schoeman o ile a reka.** (Schoeman bought...). In paragraph six: **Ba ile ba kenya pompo...** (They installed the pump...). In paragraph seven: **Empa ke ile ka fumana mathata...** (But I met problems...). In general, the writer has presented the events of the article in both the present and past tenses, this is the indication that the article is characterized by the events that are in the present and past tense.

1.1.1.6   The use of pronominals

Most communicative structures of this article contain the third person subject pronominal **o** (he). **O** (He) in the singular from to signifies that the events and experiences in the article relate to the third person.   The following examples demonstrate this occurrence.   In paragraph one: **O sheba dimela ...** (He takes care of the plants). **O bonahala...** (He seems...). In paragraph two: **... O ile a lahlehelwa...** (... he lost ...). In paragraph four: **...a le mosebetsing ...** (... while he was at work...). **O ilea qala ....** (He began).   In paragraph five: **...a e fumana...** (...he got it...). **O bile o itlamme...** (He has prepared himself ...). This pronominal has occurred most frequently to mark that the article pertain to the experiences of the third person singular. The subject pronominal **ke** (I) in the direct speech is used to emphasiz the direct involvement of the man who is described in the article, he participated in the events of his former job as well as the present one where he is self-employed.

1.2   SENTENTIAL LEVEL

1.2.1   Syntactic Analysis

The introduction is characterized by the thesis statement that provides the background information about the man who is described in the article: **Jwale ke mothomotsho wa pele...wa ho ba ratemo wa strawberry:** (Now he is a first black person...to be the strawberry farmer). The writer explains the reason why the man who is described came to be the strawberry farmer in the following sentence from the introduction: **Anton Madlala...O ile a qobellwa ke maemo a bophelo hore a ilo etsa temo.** (Anton Madlala...Was forced by social problems that he went to do farming). The topic of the article highlights why the man who is described in the article became successful; the reason being that the man worked hard to get to this top most position. The topic is presented as: **Ditholwana tsa ho sebetsa ka thata.** (The fruits of working hard), this is an encouragement to the readers that a road to success results from hard work.   The setting is marked by the present and past tenses that express the events and experiences of both the present and past time. For instance: **...e ne e le foromane femeng...** (...he was a foreman in a factory...). This statement expresses the past experience. From the introduction: **Jwale ke mothomotsho wa pele wa Kwazulu-Natal wa ho ba ratemo...**

(Now he is the first black-person of Kwazulu-Natal to be a farmer...) this is expressed in the present, it is the present experience. The writer supplies the information by explaining the events that led to the rise to fame of the man who is described in the article, and this is the readers' expectation, in paragraph three: **Ka 1985 Madlala o ile a lahlehelwa ke mosebetsi...ka mora boipelaetso...kh'ampaning eo a neng a sebetsa ho yona.** (In 1985 Madlala lost his job ... after the protest ....at the company where he was working). The writer develops the thesis by providing the comment to the topic sentence that explains how the man who is described in the article became the top most figure in strawberry farming, in paragraph three for example: **...o ile a fumana mosebetsi ho rapolasi wa Midlands...jwaloka motsamaisi wa polasi e lemang strawberry...** (...he got a job from the Midlands farmer as the manager of the strawberry farm...). This sentence suggests that it is this responsibility that he was given that helped him to be the best farmer of strawberries, and this is supported by the following: comment from paragraph three: **...Ke ile ka ithuta haholo kamoo nka kgonang...** (...I learnt as much as I could do...). The writer provides the topical subject that informs the readers how the man who is described in the article reached his success in strawberry farming, for example, in paragraph three: **Kamora dilemo tse 10 a le mosebetsing...** (After 10 years of employment...), the 10 years experience in his work provides the underlying information from which the readers may infer the success of this man. The following example supplies the information that explains the events to success, in paragraph four: **O ile a etsa qeto ea ho kena temong ka boyena hobane a ne a e-na le tsebo e batsi ya temo...** (He made his own choice because he had a wider knowledge in farming...). The writer expands the topic of the article by providing a series of hardships that the man who is described in the article experienced, thus, highlighting to the readers that experience is the best teacher. For example, in paragraph four: **O ile a qala ho sebedisa polasi e nyane...ka tjhelete eo a ileng a e kadima ho bana babo...** (He began by using a small farm...with the money he borrowed from his brothers). **Ka thuso le keletso...Maureen Schoeman o ile a reka dimela...tse 20,000 tsa strawberry,** (With the help and advice....Maureen Schoeman bought 20,000 plants of strawberry), this suggests stepping up of the man who is described in the article to the better production of strawberries. The climax of the success of this man is observed in the following examples from paragraph five: **Madlala o ile a rekisa policy ya hae ya inshorense...** (Madlala sold his insurance policy...), **...a fumana kadimo ya R20,000 ho tswa ho...KFC bakeng sa ho tshehetsa letsholo leo la hae la temo ka tjhelete** (he got a loan from...KFC for the purpose of uplifting his project commercially). **O bile o itlamme ho Agrilek tshebeletso ya dikeletso ho balemi...Ba ile ba Kenya**

pompo ya motlakase bakeng…sa ho nosetsa. (He has joined the Agrilek farmers' advisory project…They installed the electrical pump for…watering). In paragraph seven: **Ntle ho thuso le tataiso eo a e fumaneng, katleho ya kapele ya Madlala…e tlile haholo ka baka la ho rata mosebetsi ona, ho inehela le ho itswarela ka matsoho a hae.** (Apart from the aid and guidance he received, the immediate success of Madlala has resulted from…the love he has towards this work, devotion and using his hands).

The writer gives new information that focuses the problems in marketing. The following example highlights this in paragraph seven: **Tjhai ya ka ya pele e ne e le ntle haholo. Empa ke ile ka fumana mathata a ho rekisa…Holima tlhodisano e kgolo…e tswang ho borapolasi ba seng ba tsejwa.** (My first produce was very good. But I met problems in marketing…due to tough competition…from the farmers who are already famous). The ending is characterized by the communicative structures that display the results of successful work in production of strawberries. In paragraph eleven: **…phaello ya temo ya strawberry e hlile e ntle haholo ka lebaka la ho hloka ba hlodisanang le yena.** (…the profit from strawberry farming is good because the competition is not tight). In paragraph twelve: **Katleho ya hae e kgolo e ile ya qetella e entse hore a mengwe ke baahisane ba hae bao esaleng ba lema strawberry ka dilemo tse 13…ba sa atlehe jwalo ka yena e le hore a ba phetele hore o entse jwang.** (His great success resulted in attracting his neighbours that had been growing strawberries for 13 years without success they invited him to explain the secret of his success**). Madlala jwale o na le diabo tse etsang 50% polasing ena…polasi ena le yona e hlahisa phaello mme e se e tsejwa hohle Kwazulu-Natal Midlands** (Now Madlala has 50% shares on this farm … this farm yields profit and it is well known all over Kwazulu-Natal Midlands). In the last part of the ending, the writer supplies the readers with advices that lead to successful yield in strawberry farming. In paragraph fourteen for instance: **Ho hlakile hore temo ya strawberry e tsamaiswa ka tsebo e kgolo.** (It is clear that strawberry farming needs more knowledge). **Ke ntho ya bohlokwa hore o dule o etsa diteko tsa mobu le makgapetla a yona mmoho le ho sebedisa dikhemikhale ho thibela dikokonyana le mafu a dimela.** (It is important to keep on testing soil and the leaves and also to use insecticides to prevent plant diseases). In paragraph fifteen: **Ho ba lehala empa o se na tsebo ha ho na molemo.** (Hastiness without knowledge does not pay). The information given in the above examples suggests that the writer thinks he shares the same background knowledge with the readers who understand the function of directive speech acts. The writer of this article shows the discourse competence, he or she arranges the information into paragraphs that

have provided the flow of information from one paragraph to the other. This flow of information has enabled the readers to understand the contents of the article.

1.2.2   Topic Sentence

In paragraph one, the writer gives the topic sentence as a proposition. **Polasi ya Anton Madlala e boholo ba 0.75 hectares e kampetswe hantl ho thibela dikgomo tse senyang hohle tse fulang thoteng e haufinyane le moo.** (Anton Madlala's farm which measures 0.75 hectares is well fenced to keep out cattle that destroy and graze on the neighbouring veld). The topic sentence is followed by a comment information that explains the reason why the farm is fenced and protected, thus: **O sheba dimela tse nyenyane tse tala...** (He takes care of small green plants...) This comment information suggests that fencing is done in order to protect the green plants. The comment information is further expanded by the additive comment information structures that explain the reason why the farm is being protected. For instance, in paragraph one: **O bonahala a le motlotlo jwalo ka ha a phahamisa ditholwana tse mmalwa tse kgubedu...tse melang mobung.** (He seems happy when holding up several red fruits ...that grow from the soil). In paragraph two: **strawberries tsena jwale di rekwa haholo...** (These strawberries now sell in large numbers...) The sentence given above implies that green plants of strawberries yields more profit for the farmer hence the reason why they are protected. The topic sentence in paragraph three. **Ka 1985 Madlala...eo a neng a sebetsa ho yona.** (In 1985 Madlala lost his job at the factory where he worked), this topic sentence explains the situation of work relations of the man who is described in the article. This is followed by the comment information that explains how the man who is described tried to get rid of his problem. For example: **Ka hobane a ne a qakehile, ntate enwa...o ile a fumana mosebetsi ho rapolasi...** (Because he was desperate...this father ....went a job from the farmer...). This comment information is followed by additive comments information structures that help to elaborate on the solution of unemployment problem which is stated by the topic sentence in paragraph three. In paragraph four, the topic sentence: **Ka 1996 Madlala o ile a etsa qeto ya ho kena temong ka boyena...** (In 1996 Madlala decided by himself to get into farming...)gives the information on the decision taken by the man who is described in the article.

It is expanded by the comment from the following example in paragraph four: **O ile a qala sebedisa polasi e nyane...ka tjhelete eo a ileng a e kadima...** (He started to work on the small ...with the loan he got...). The following example comments to the topic sentence in paragraph four above: **Ka thuso le keletso e neng e etswa ho...Maureen Schoeman, o ile a reka dimela tse ding hape...** (With the help and advice he got from...Maureen schoeman he bought other plants again ...).

In paragraph six, the topic sentence **Ka nako e fetang selemo jwale polasi eo Madlala a e sebedisang e nkilwe jwalo ka mosebetsi wa pulamadiboho...** (It is about over a year now that Madlala's farm is considered to be leading...) supplies the information about the success of the man. The writer uses the speech acts to present the comment information that act as suggestions and encouragement to the readers. The following examples display these: **Re batla hore bathobatsho ba latele mohlala wa Madlala.** (We want black people to follow Madlala's example). **Ba lokela ho tseba hore ba ka nna ba iqalla mapolasi a bona a ba kenyetsang tjhelete.** (They ought to know that they can start their own commercial farms). **E mong le e mong ya batlang katleho, o lokela ho jala peo ya yona ka ho sebetsa ka thata.** (Everyone who wishes for success must sow its seeds through hard work).

1.2.3   Topic continuity

The thesis statement occurs initially in the introduction of the article. For example: **...ke mothomotsho wa pele wa Kwazulu-Natal wa ho ba ratemo wa strawberry** (...it is the first black person in Kwazulu-Natal to become the strawberry farmer). The display of the information structures that constitute this article is not sequential with regard to the events they convey in some paragraphs. Most of the topic sentences are presented as new information and sub-topics occur as comments that supply new information. For example, in paragraph one: **Polasi ya Anton Madlala e boholo ba 0.75 hectares e kampetswe hantle to thibela dikgomo tse senyang hohle tse fulang thoteng e haufi le moo.** (Anton Madlala's farm measures 0.75 hectares it is well fenced to keep out the cattle that destroy all over that graze on the veld nearby). The sub-topic that follows, comments to the topic sentence and provides new information. For example: **O sheba dimela tse nyane tse tala masimong...** (He takes care of small green plants in the fields...). **O bonahala a le motlotlo jwaloka ha a phahamisa ditholwana tse mmalwa tse kgubedu...tse**

melang mobung. (He looks happy as he carries up several red plants...that grow from the soil). These sub-topics comment to the topic sentence given in paragraph one they expand the essence of the topic sentence by providing the answer to the anticipated question "why the farm is fenced". The shortcoming in relation to the sequence of events is observed in paragraph three, whereby the writer creates a suspense on the part of the readers who are expecting continuation on the explanation of strawberry farming, the writer gives a new idea which does not seem to be relevant to what is being discussed in the preceding topic sentence. For example; in paragraph three: **Ka 1985 Madlala o ile a lahleheloa ke mosebetsi...**(In1985 Madlala lost his job...). As the article continues, the writer supplies the new information which comments to the topic sentence by explaining the reason why the man who is described in the article worked in that farm where strawberries were grown. For example: **Ka hobane a ne a qakehile, ntate enwa...o ile a fumana mosebetsi ho rapolasi...e lemang strawberry.** (Because he was desperate, this father...got a job from the farmer...where strawberries are grown). The presentation of the first part of the article up to paragraph two expresses the events, while the rest of the paragraphs explain the bad and joyful experiences of the man who is described in the article. Some of the bad experiences: **...o ile a lahlehelwa ke mosebetsi...** (...he lost his job...). **Ke ne ke sa tsebe letho ka temo ha ke ne keqala.** (I did not know anything about farming when I started), these examples are from paragraph three. In paragraph four: **...ho sa utlwane mabapi le moputso ho ile ha etsa hore a kgaohane le mohiri eo wa hae.** (...the misunderstanding resulting from salary caused him to leave his employer). A few examples of joyful experiences occur in the following paragraphs; paragraph twelve: **Madlala jwale o na le diabo tse etsang 50% polasing ena haesale a etsa selekane sena, polasi ena le yona e hlahisa phaello...** (Now Madlala has 50% shares in this farm since he join this partnership, this farm also yields profit). In paragraph sixteen: **Ha a ntse a nahana ka bokamoso ba hae bo hlileng bo bonahalang bo le botle...** (When thinking about his bright future....). On the whole, the writer has been able to sustain relevance in the majority of the information structures presented in making up this article.

1.2.4 Given and new information

The writer initiates the article with the topic sentence that gives the new information in paragraph one. For instance: **Polasi ya Anton Madlala e boholo ba 0.75 hectares e kampetswe hantle ho thibela dikgomo tse senyang hohle tse fulang thoteng e**

haufinyane le moo. (Anton Madlala has a farm that measures 0.75 hectares in size, it is well fenced to keep out the cattle that destroy everywhere and graze on the neighbouring veld). The given new information is followed by the comment information that is given to expand the idea of the former given information. For example, paragraph one: **O sheba di mela tse nyenyane tse tala masimong a hae a matala.** (He takes care of young green plants in his green fields). The idea of farming is given in the topic sentence, and this idea is elaborated further by the new information that still relates to farming. In paragraph two, the writer gives new information. It is a given new information that comments to the former given new information. For example: **strawberries tsena jwale di rekwa haholo mabenkeleng a maholo...** (These strawberries sell largely in big shops ....). The given new information develops the idea of the former information, that of the farmer getting benefits from this produce. In paragraph three, the topic sentence supplies the new information which is not related to the strawberry farming that explains how the man who is described in the article lost his job. For example: **Ka 1985 Madlala o ile a lahlehelwa ke mosebetsi...** (in 1985 Madlala lost his job...) The given new information is developed by the related new comment information which elaborates on the given information, that of losing a job. For example: **...O ile a fumana mosebetsi ho rapolasi wa Midlands...** (...he got a job from a farmer of Midlands ...). The example that follows is the new information that comments to the former given information about the man getting a job. **... O ile a phahamisetswa ho ba motswari wa polasi eo ...** (...he was promoted to the position of managing that farm...).

In paragraph four, the topic sentence gives the information that expresses the new idea. For instance: **Ka mora dilemo tse leshome a le mosebetsing oo wa hae, ho sa utlwane mabapi le moputso ho ile ha etsa hore a kgaohane le mohiri eo wa hae.** (After ten years of service in his job, the misunderstanding due to salary caused him to part with his employer. The writer gives the new information which comments on the former information, that of quitting the job, the given new information suppliers the readers with the information about the intention of the man who is described in the article with regard to self-employment. For instance: in paragraph four: **...Madlala o ile a etsa qeto ya ho kena temong ka boyena...** (...Madlala decided to be self-employed in farming...). Towards the end of this article, the writer uses the directive speech acts to display given new information, one information comments to the other in succession. For example, in paragraph six: **Re batla hore bathobatsho ba latele mohlala was Madlala... Ba tlohele ho ba basebetsi feelal ba polasing.** (We want the black people to follow the example of

Madlala... They must not work as ordinary farm workers). **Ba lokela ho tseba hore ba ka nna ba iqalla mapolasi a bona a ba kenyetsang tjhelete.** (They must know that they can start their own farms that will generate income). In paragraph seven: **E mong le e mong ya batlang katleho, o lokela ho jala peo ya yona ka ho sebetsa ka thata.** (Each one who wishes for success, has to sow its seed by working hard). In paragraph eight: **Motho o fumana lebitso le letle la lebaka la ho sebetsa ka thata...** (A person gains good name because of hard work...).

1.3   TEXTUAL LEVEL

1.3.1   Cohesion

1.3.1.1   The use of substitution as cohesion marker

Though this device has been used by the writer, it is sparsely distributed. In paragraph three, for instance, the writer uses the noun **ntate** (father) to refer to the man who is described in the article... It highlights the turning points of this man's life, thus: **...ntate enwa wa bana ba bane, o ile a fumana mosebetsi ho rapolasi...** (This father of four children, got a job from a farmer...) ...The writer uses the noun **Rapolasi** (farm owner) that refers to the man who is described in the article. The writer uses this noun to emphasize the devotion of this man in farming and it evokes the feeling of admiration about the success of this man who is described in the article. For example in paragraph thirteen: **Rapolasi enwa ya keneng ka setotswana kwebong...** (This farm owner who has devotedly got into trade...). The writer uses the pronoun **yena** (he) to refer to the man who is described in the article in paragraph six: **Mosebetsimmoho le yena...** (his co-worker...)

1.3.1.2   The use of conjunctives as cohesion markers

The writer employs several conjunctives to sustain cohesion in this article and the purpose of using these conjunctives is to create the relationship between clauses and other lexical items that are use for communication purposes. The conjunctive **le** (and) is used to connect in some cases, the qualificatives and adverbials. For instance, in paragraph two: **...a maholo le debakeng...** (...The big ones and at the place...), while in other cases **le**

(and) is used to connect the infinitives and in other instances **le** (and) connects the substantives. For example in paragraph seven: **...ho inehela le ho itswarela...**(... To be determined and to be able to work for oneself...). **Ntle ho thuso le tataiso...** (Apart from help and advice...). The conjunctive **hore** (that) is used to connect two predicatives for the purpose of retaining the essence of the event. For example, in paragraph three: **...se neng se batla hore a tsware.** (...that which demanded that he must work...) This conjunctive marks the relationship between clauses, the second clause is dependent on the first one. The conjunctive **leha ho le jwalo** (however) in paragraph three connects two indicative clauses. For example: **Ke ne ke sa tsebe letho ka temo ha ke ne ke qala leha ho le jwalo ke ile ka ithuta haholo...** (I did not know anything about farming when I started however I learnt much...), this conjunctive helps to extend the idea of the first sentence to that of the second sentence. The conjunctive **hobane** (because) is used to join sentences, and the sentences that occur after this conjunctive supply the reason for the events that take place in the former sentences. For example, in paragraph four: **...o ile a etsa qeto ya ho kena temong .... Hobane a ne a e na le tsebo e batsi...** (...he decided to join farming...Because he had a wider knowledge...). In paragraph six: **Temo ke ntho ya bohlokwa hobane sechaba sohle se tshepetse mobung hore se phele.** (Farming is an important thing because all the nation put their trust in the soil for the living). The writer uses the conjunctive **mme** (and so) is used to join clauses that bear the same idea, where the second clause intends the idea that is expressed by the former clause. For example, in paragraph three: **...ke ile ka ithuta haholo kamoo nka kgonang ka nako e kgutswane mme ke ile ka phakisa ka e thabela haholo.** (...I learnt very quickly as possible as I could within a short time and so I immediately because very glad). In paragraph seven: **Ha a laolwe ke nako mme ka nako tse ding o sebetsa dihora tse ngata.** (He is not controlled by time and so sometimes he works for many hours). The writer uses the conjunctive **empa** (but) to join sentences in which the second sentences subordinate the former ones implying negation. For example, in paragraph four: **...a ne a e-na le tsebo e batsi ya temo empa a se na moo a ka fumanang tjhelete teng...** (... he having a wider knowledge in farming but having nowhere he could get money...). In paragraph eight: **Motho o fumana lebitso le letle ka lebaka la ho sebetsa ka thata empa ho boloka lebitso leo le letle ho bile ho thata...** (One acquires a dood name through working hard, but to keep that good name is even hard...).

1.3.1.3   The use of demonstratives as cohesion markers

The demonstratives have not been used to the greater extend, but wherever they occur, the writer draws the readers' attention to the events that pertain to the man who is described in the article. For example; the demonstrative **enwa** (this) occurs where the writer emphasizes the achievements of the man who is described in the article, and this demonstrative evokes the feeling of admiration. For example; in paragraph three: **ntate enwa...o ile a fumana mosebetsi...** (this father...got a job...). In paragraph thirteen: **Rapolasi enwa... e se e le motho e mong ya hlahileng ka mahetla.** (This farm owner...Is one of the people who are rich). In paragraph fifteen: **Rapolasi enwa ya bohlale o na le dikeletso tsa bohlokwa...** (This farm owner that is clever has important advices ...). The demonstrative **oo** (that), refers to the important work which this man has been doing throughout these many years, and it is from that work where he gained experience. Hence the experience he had helps the readers to infer why this man has been successful in his own farming which he started later. The adherent use of different writing device in this article have displayed the writer's discourse competence since different words and sentences that have been used within paragraphs have linked meaningfully to meet the writer's communicative purpose.

1.3.2 Coherence

The writer provides new information in the topic sentence in paragraph one: **Polasi ya Anton Madlala e boholo ba 0.75 hectares e kampetswe hantle ho thibela dikgomo tse senyang hohle tse fulang thoteng e haufinyane...O sheba dimela tse nyane tse tala masimong a hae a matala ka qenehelo.** (Anton Madlala's farm measuring 0.75 hectares is well fenced to keep out cattle that destroy and graze all over on the nearby veld...He takes care of small green plants in his green fields). This topic sentence comprises two topical subjects which are: **Polasi ya Anton Madlala e boholo ba 0.75 hectares e kampetswe hantle ho thibela dikgomo tse senyang hohle tse fulang thoteng e haufinyane...** (Anton Madlala's farm measuring 0.75 hectares is well fenced to keep out the cattle that destroy and graze on the nearby veld...) and **O sheba dimela tse nyane tse tala masimong a hae a matala ka qenehelo.** (He takes care of small green plants in his green fields). The second topical subject comments to the first one, it comments to the former by explaining why the man who is described in the article is save guarding the farm,

the reason being that he has grown green plants. The comment information is followed by the new information from the topic sentence in paragraph two, thus: **Strawberries tsena jwale di rekwa haholo mabenkeleng a maholo le dibakeng tse pele tse rekisang ditholwana le meroho.** (These strawberries now sell fast in big shops and modern places where fruits and vegetables are sold). This topic sentence comments to the same idea of plants that are grown in paragraph one, it extends the idea by providing the information about marketing of the green plants.

While the readers are expecting more comment information on the outcome of marketing the strawberries, the writer dislocates the information. He or she gives the new different information about the past experiences of the man who is described in the article, this information interferes with the coherence of distributing the information logically. For example, in paragraph three: **Ka 1985 Madlala o ile a lahlehelwa ke mosebetsi...** (In 1985 Madlala lost his job...). This information seems to be prematurely given. It does not conform to the previous idea and it is contrary to the readers' expectation. In paragraph four, the topic sentence **...o ile a etsa qeto ya ho kena temong ka boyena...** (... he decided to be the self-employed farmer...) marks the beginning of farming by the man who is described in the article, thus explaining the type of farming he chose. The following example explain how the man started: **...O ile a reka dimela di se kae tsa strawberry...Ka thuso le keletso e neng e etswa ho...Maureen Schoeman, o ile a reka dimela tse ding hape.** (....he bought a few plants of strawberry.... With the help and advice from...Maureen Schoeman, he bought some more plants...). The writer provides additive information that expand on various activities that were done by the man who is described in the article in order to reach success in his trade. For example, in paragraph five: **Madlala o ile a rekisa policy ya hae ya inshorense mme a fumana kalimo ya R20,000 ho tswa ho Kwazulu-Natal Finance and Investment Corporation bakeng sa ho tshehetsa letsholo leo la hae la temo...** (Madlala sold his insurance policy and so he borrowed R20,000 from Kwazulu-Natal Finance and Investment Corporation for carrying out his farming project...). In paragraph six: **O bile o itlamme ho Agrilek-tshebeletso ya dikeletso ho balemi...** (He even became a member of Agrilek which is the advisory service to farmers...). In paragraphs six and seven, the writer gives the comment information on the outcome of the activities that promoted Madlala's success. For example: **Ba ile ba kenya pompo ya motlakase bakeng sa ya petrol...Bakang sa ho nosetsa...** (They installed the electrical pump to replace the petrol pump...for watering...). In paragraph seven:**...katleho ya kapele ya Madlala jwalo ka molemi wa strawberry e

tlile haholo ka baka la ho rata mosebetsi ona, ho inehela le ho itshwarela ka matsoho a hae ha a etsa dintho. (….the immediate success for Madlala as the strawberry farmer has resulted greatly from his love, determination and using his hands effectively when doing things). All these information structures provided above comment to the information given in paragraph one, and this relationship helps to maintain coherence. The writer supplies new information in the last paragraphs of this article, the given information highlights the achievements of the man who is described in the article as an outstanding strawberry farmer. For example, in paragraph eleven: **O bolela hape hore phaello ya temo ya strawberry e hlile e ntle haholo ka lebaka la ho hloka ba hlodisanang le yena.** He again says the profit from strawberry farming is increasing because of less competition). In paragraph fourteen: **Katleho ya Madlala e bonahala ho feta hobane le karolo eo ya Mafakatini moo polasi ya hae e leng teng, ha e a lokela temo ya strawberry.** (Madlala's success becomes more prominent because in the area of Mafakatini, where his farm is, it is not conducive to strawberry farming). The communicative purpose of the writer in this article is to supply the readers with the events and experiences of the man who is described in the article. The majority of the communicative structures have been arranged logically to maintain coherence, and this has been the writer's ability to use topic sentences and comment information sentences. But there have been a few shortcoming whereby the thematic information was disconnected, as a result coherence was not well maintained.

2.0 THE PARAMETER 'WHAT'

2.1 THE CONTENT

The writer arranges the content of this article in schematic pattern that is suggested by Tribble (1996) which is as followes situation – Problem – Solution/Response – Evalaution/Result, though at some instances the events and experiences are not arranged systempatically. The writer presents the problem in paragraph three: **Madlala o ile a lahlehelwa ke mosebetsi…** (Madlala lost his job…). The solution to the problem is given in the following examples from paragraph three: **…o ile a fumana mosebetsi ho rapolasi…Gareth Oliver…motsamaisi wa polasi e lemang strawberry.** (…he got a job from …Gareth Oliver…the manager of o farm where strawberry is grown). **Ke ne ke sa tsebe letho ka temo leha ho le jwalo ke ile ka ithuta haholo…** (I did not know anything

about farming however I learnt much…), this information suggests that the writer wishes the readers to infer that in order to retain a job, the man had to know how to do it.

The writer describes the result of the solution to the problem of unemployment in the following, paragraph four: **Madlala o ile a etsa qeto ya ho kena temong ka boyena.** (Madlala decided to be self employed as a farmer). This information suggests that working in a farm influenced the man who is described in the article to be self employed because he had acquired skills in strawberry farming. The results are expanded in some paragraphs as experiences of the man who is described in the article user self-employment. For example, paragraph five: **Ka thuso le keletso e neng e etswa ho motho eo a neng a sa mo tsebe, Maureen Schoeman, o ile a reka dimela tse ding hape tse 20,000 tsa strawberry.** (Through the help and advice he got from a person he did not know, Maureen Schoeman, he bought other 20,000 strawberry plants). **…A fumana kadimo ya R20,000 ho tswa ho Kwazulu-Natal Finance and Investment Corporation…bakeng sa ho tshehetsa letshoho la hae la temo ka tjhelete.** (…he borrowed R20,000 from Kwazulu-Natal Finance and Investment Corporation…for financing his commercial farming project). The writer presents these experiences in relation to the general background knowledge of the readers who know that starting a project needs money and aid from other people who admire one's efforts. In the following example, the writer assumes he or she shares the same cultural background with the readers who know that, for any success one has to work hard; paragraph seven: **Ntle ho thuso le tataiso eo a e fumaneng, katleho ya kapele ya Madlala jwalo ka molemi wa strawberry e tlile haholo ka ba la…ho inehela le ho itshwarela ka matsoho a hae…** (Apart from getting help and advice, the immediate success of Madlala as the strawberry farmer has been greatly influenced by his determination and use of his hands…). **Jwale ka mothomotsho wa pele wa Kwazulu-Natall wa ho ba ratemo wa strawberry.** (Now he is the first black person to become the strawberry farmer in Kwazulu-Natal). This information is presented in the introduction paragraph, it would be more appropriate at the end of the article to express the writer's feeling about the man who is described in the article. This discrepancy in arranging events and experiences has been pointed out at the beginning of this paragraph. But in general, the writer has been able to use his or her knowledge of schematic pattern in presenting the content of this article and most of the information structures comprise directive and expressive speech acts.

2.2   THE GENRE

This article has the topic **Ditholwana tsa ho sebetsa ka thata.** (The fruits of hard working). It has an introduction whose contents give the reason why the man who is described in the article got engaged in farming, thus: **Anton Madlala eo e neng e le foromane femeng, o ile a qobellwa ke maemo a bophelo hore a ilo etsa temo...** (Anton Madlala who was a foreman in a factory, was forced by conditions of life to become a farmer...). The middle of the article is characterized by paragraphs that contain the topic sentences and topic comment sentences that express the events and experiences of the man who is described in the article. For example, paragraph one: **Polasi ya Anton Madlala e boholo ba 0.75 hectares e kampetswe hantle ho thibela dikgomo tse senyang...** (Anton Madlala's farm that measures 0.75 hectares is well fenced to keep out the cattle that destroy...). This topic sentence is followed by the comment, information: **O sheba dimela tse nyenyane tse tala masimong a hae a matala...** (He takes care of small green plants in his green fields...), this comment helps to develop the idea of keeping out the cattle from the focus **strawberries tsena jwale di rekwa haholo....** (These strawberries sell fast...), this information comments to the

For example; in paragraph fourteen: **Ho hlakile hore temo ya strawberry e tsamaiswa ka tsebo e kgolo.** (It is very dear that strawberry farming is managed through much knowledge). **Ke ntho ya bohlokwa hore o dule o etsa diteko tsa mobu...** (It is important to keep on doing soil tests...). In paragraph fifteen: **O na le dikeletso ho borapolasi ba ntseng ba hola. "Ho ba lehala empa o se na tsebo ha ho na molemo..."** (He gives advices to the young farmers. ("To be hasty yet one does not have the knowledge, has no reward...").

2.3   THE REGISTER

The title of the article **Ditholwana tsa ho sebetsa ka thata.** (The fruits of working hard), functions as encouragement. The writer assumes he or she shares the same background knowledge with the readers, whereby the readers know that declarative speech acts may encourage the community to be positive in doing things. The writer assumes he or she shares the same social background knowledge with the readers who know that promotion

in various jobs is influenced by hard work. By the following informative statement, the writer wants the readers to infer why the man who is described in the article was promoted, in paragraph three: **Ka pele ka mora moo o ile a phahamisetswa ho ba motshwari wa polasi eo...** (Soon thereafter he was promoted to manage that farm), this may be inferred from the topic of the article. In paragraph four: **Ka mora dilemo tse leshome a le mosebetsing oo...** (After ten years in that job....) this suggests that the man who is described in the article had been a patient, tolerant hard worker. The writer here assumes he or she shares the same social background knowledge with the reader who know that long term workers retain their employment through hard work and tolerance, and the example therefore comments to the title of the article. **O ile a reka dimela di se kae tsa strawberry...ka thuso le keletso e neng e etswa ho...Maureen Schoeman, o ile a reka dimela tse ding hape tse 20,000 tsa strawberry.** (He bought some few strawberries plants... With the help and advice from...Maureen Schoeman, he again bought other 20,000 strawberry plants). The register here is that the writer assumes he or she shares the same cultural background knowledge with the readers who know the Sesotho idiom that says: **Moketa ho tsoswa o itekang.** (The lean cow which has fallen is able to be lifted up if it puts effort), this means, one's own devotion in doing things influences other people to give a helping hand. The rhetorical information structures, some of which are in the direct speech function as encouragement that educate the readers. For example, in paragraph seven: **Ha a laolwe ke nako mme ka nako tse ding o sebetsa dihora tse ngata...** (He is less concerned about time he sometimes work for many hours...). In paragraph eight: **"E mong le e mong ya batlang katleho o lokela ho jala peo ya yona ka ho sebetsa ka thata".** (Each one who wishes for success has to sow its seeds by working hard). In paragraph fifteen: **"Ho ba lehala empa o se na tsebo ha ho molemo".** ("To be hasty yet having no knowledge does not reward".)

3.0   THE PARAMETER 'TO WHOM'

The information structure in this article indicates that the writer assumes he or she shares the same cultural background knowledge with the readers who know that to show admiration when someone has done something good, the demonstratives are used as a sign of bringing the readers closer in order to share the experiences of the man who is described in the article. For instance, in paragraph thirteen: **Rapolasi enwa ya keneng ka setotswana kgwebong...** (This farm owner who has devotedly engaged in trade...). In paragraph fourteen: **...monna enwa...** (...this man...). But sometimes the demonstratives may be used in another context to denote different register. For example, in paragraph three: **...ntate enwa wa bana ba bane...** (...this father of four children...) evokes the feeling of sympathy. The readers who share the same background knowledge with the writer understand that having more children when one has lost a job is a pain. The writer assumes he or she shares the same social background with the readers who know that one needs to work hard in order to be successful. For example, the title of the article **Ditholwana tsa ho sebetsa ka thata.** (The fruits of working hard). The content and register in this article show that the writer is communicating with the people that he or she knows.

3.1   THE PARAMETER 'FOR WHAT PURPOSE'

The writer employs the directive, expressive and commissive speech acts to distribute the information in this discourse, and the purpose of the writer is to present the events and experiences of the man who is described in the article. The writer also expresses his or her feelings about the man who is described in the article. For instance, in paragraph six: **Re batla hore bathobatsho ba latele mohlala wa Madlala...** (We want black people to copy Madlala...). **Ba lokela ho tseba hore ba ka nna ba iqalla mapolasi a bona a ba kenyetsang tjhelete...** (They ought to know that they can start their own farms that will generate income). The two examples express a suggestion. In paragraph fifteen: **Rapolasi enwa ya bohlale o na le dikeletso tsa bohlokwa...** (This farm owner that is clever has wise advices...). The writer congradulates the man who is described in the

article. In paragraph sixteen: **Madlala o bile o ikemiseditse ho ba moeletsi ho e mong le e mong ya batlang...** (Madlala is prepared to advise every one who needs...). The writer expresses the commitment of the man who is described in the article. The functional purpose of the suggestions and commitments is to encourage the readers to emulate such people like this man who shows concern about the people he lives with.

3.2   THE PARAMETER 'WHY' AND 'WHEN'

The writer addresses the readers who share the same background knowledge with him or her. The writer uses the idiomatic type of register at some instances because he or she assumes the readers will understand the purpose of using such structures. For instance, in paragraph eight: **"E mong le e mong ya batlang katleho, o lokela ho jala peo ya yona ka ho sebetsa ka thata...".** (Each one who needs success, must sow its seeds through working hard...). The writer encourages the readers to love to work in order that they may succeed. In paragraph fifteen: **"Ho ba lehala empa o se na tsebo ha ho na molemo".** (To be hasty in doing things that you do not have the knowledge on is of no use). This goes with the Sesotho proverb **Lesisitheho le ja kgomo lepotla-potla le ja podi.** (Going slowly results in eating a cow, going hastily results in eating a goat), this means that jumping into quick decisions give no reward, while slow thoughtful decisions benefit the decision maker. So, one has to be careful when planning for a long term project. This article is written at the present time during which the society faces and experiences bad painful moments of losing jobs when trying to air their views with regard to their employment, and therefore each one who is affected must look for something that can make him or her earn a living.

ARTICLE 6

ANALYSIS

DUBE O AHILE MOTSE WA HAE KA DITAPOLE

(DUBE HAS BUILT HIS HOME WITH POTATOES)

1. THE PARAMETER 'WRITES'

1.1 SYNTACTIC ANALYSIS

1.1.1 The use of lexical categories

1.1.1.1 The use of Pronominals

The writer uses the third person subject pronominal **o** (he) in the singular form to indicate that the events and experiences in this article refer to the third person. This pronominal **o** (he) appears in various paragraphs of this article. For instance, in paragraph two: **...O ile a ikemisetsa...** (...he was determined...). In paragraph three: **...O fumane le nako...** (....he has also got time....). Paragraph five: **O elediswa batho...** (He makes people aware.....).

The writer uses the first person subject pronominal **Ke** (I) in the singular form to denote the voice of the first person. This pronominal occurs mostly in the direct speech, for the purpose of emphasis and direct involvement of the person who is described in the article. For example, in paragraph two: **'Ke ile ka tshwanela ho rekisa ditapole...** (I had to sell potatoes...). In paragraph five: **'...ke se na bophelo, ha ho tjhelete eo ke e fumanang'.** ('...I not feeling well, there is no money that I get...').

1.1.1.2   The use of tenses

The writer employs the past and present tenses to communicate the past and present events and experiences of the man who is described in this article. For example, past tense in paragraph two: **O ile a eketsa hore...** (He added that ...). In paragraph three: **O ne a sebetsa selakgeng sa ntatae.** (He worked at his father's butchery...). In paragraph four: **Victoria Mthethwa eo e leng mosebetsi ya sebeletsang Dube...O ile a dumela...)** Victoria Mthethwa who works for Dube.... She agreed). In paragraph five, the present tense is observed in the following examples: **...Dube o nehela ba hlokang mesebetsi keletso...** (...Dube gives an advice to those who are unemployed...). Another example from paragraph five: **O elediswa batho...** (He makes the people aware ...). In paragraph six: **...Ha a bua ka kgwebo ya hae...(...**When he talks about his business...). The perfect tense has been sparsely used in this article. A few examples of perfect tense occurs in the following examples, in paragraph two: **...o se a ahile...** (...He has built...). In paragraph four:**...Dube o se a qadile...** (...Dube has started...). In general this article is characterized by the events and experiences that are presented in the present and also in the past tense.

1.2   SENTENTIAL LEVEL

1.2.1   Syntactic Analysis

The topic sentence: **Ho rekisa ditapole tulong e le nngwe ka dilemo tse 28, hangata e le ka phaello e nyane, ho entse hore Nkosinathi Dube a kgone ho aha ntlo ya hae e diphaposi tse hlano...le ho ruta bana ba hae ba supileng.** (To sell potatoes at one place for 28 years, most often at low profits, has enabled Nkosinathi Dube to build his five roomed house and also to educate his seven children). Comprises the topical subjects: **Ho rekisa ditapole tulong e le nngwe nako ya dilemo tse 28.** (To sell potatoes at one place for 28 years) and **...Ho entse hore Nkosinathi Dube a kgone ho aha ntlo ya hae e diphaposi tse hlano...le ho ruta bana ba hae...** (...has enabled Nkosinathi Dube to build a five roomed house ...and to educate his children...). This topical subject is a comment information that explains the outcome of the business of this man. The topic sentence; **Ntlo ya Dube ya ditoro...e neng e bitsa R50,000 ha e sa le teng...** (Dube's dream house that is worth R50,000 does not exist...) expresses sorrowful experience of

the man who is described in the article, it also comments to the second part of the topic sentence in paragraph one. The comment information is given in paragraph two, for example: **Rakgwebo enwa ya nang le mamello o ile a ikemisetsa ho tsoseletsa bophelo ba hae le ba lelapa la hae.** (This business man who is patient was determined to revive his life and that of his family).

The following topical subject comments to the topic sentence above, it highlights the concern of the man who is described in the article about the education of his children. For instance, in paragraph two: **Dube o hatella hore thuto ya bana ba hae ke ntho ya bohlokwa ho yena jwalo kaha yena a sa fumana monyetla wa ho kena sekolo. 'Ke ile ka tshwanela ho rekisa ditapole hore ke iphedise...'** (Dube stresses that his children's education is important to him even though he did not get the opportunity to attend school. 'I had to sell potatoes to earn a living...'), and the writer supplies the background information about the experiences of the man who is described in the article before he got into the present business of potato sales as a topical subject in paragraph two, for instance: **Dube o ne a sebetsa selakgeng sa ntatae pele a nyala.** (Dube worked in his father's butchery before he got married). The writer presents this information for the readers to infer that working at his father's butchery prevented the man to have a chance of attending school, not that poverty had been the cause; but this information is independent, it does not comment to the former information. The writer exposes the culture that is practised by parents who sometimes do not educate their children because their concerns are that the children must perform family duties, going to school is not that important.

The information structure in paragraph four gives the information about creation of jobs to some of the members of the community with whom the man lives. For instance, in paragraph four: **Leha kgwebo ya hae esoka e ba le katleho e kgolo, Dube o se a qadile ho etsa menyetla ya kgiro tulong ya habo...** (Even though his business has not yet flourished, Dube has begun to create employment opportunities for his community...). The writer gives the comment information to the topic sentence in paragraph four: **Victoria Mthethwa eo e leng mosebetsi ya sebeletsang Dube, o ile a dumela hore 'hoja e ne e se ka yena, nka be ke se na tjhelete ya ho iphedisa'.** (Victoria Mthethwa who is the employee of Dube, confirmed that, 'if it were not because of him. I would not be having the money for the living...'), this comment highlights the importance of this man in his community, and it evokes the feeling of admiration.

The following topical subject comments to the information given in the topic sentence in paragraph four above: **...Dube o nehela ba hlokang mesebetsi keletso ena ya bohlokwa, 'phemamang ho etsa bonokwane bakeng sa ho iphedisa. Ho na le menyetla e mengata mona lefatsheng...** (...Dube gives this important advice to those who are not employed, 'Avoid to commit crime. There are different opportunities of living in this world'). The above comment suggests that the man who is described in this article really wishes for the welfare of his follow men. The distribution of the information structures in this article has enabled the writer to communicate with the readers through topic sentences and topical subjects that comment to each other in order to enable the readers to understand the content.

1.2.2 The topic sentence

The writer presents the content of the article by using the topic sentences that convey new information and the additive information structures are used as comments. The following topic sentence presents an event: **Ho rekisa ditapole tulong e lenngwe...ho entse hore Nkosinathi Dube a kgone ho aha ntla ya hae...esita le ho ruta bana ba hae...** (Selling potatoes at one place...enabled NKosinathi Dube to build his house...and also to educate his children...). The topic sentence is followed by the comment statement that presents sad experience of the man who is described in the article from paragraph one: **Ka mora dilemo tse robedi tsa ho sebetsa ka thata a aha motse wa hae, e ile ya ba lefeela ha motse oo o tjheswa ka nako ya meferefere ya 1992.** (After eight years of working hard to build his home, his home became ruins when it was set on fire due to the 1992 disturbances). The writer explains the impact of the destruction of the man's home in the following sub-topic that comments to the information in paragraph one above, for instance: **Ntho ena ha e ka ya qeta tshepo ya Dube.** (This thing did not cause Dube to lose hope). This statement also answers the anticipated question from the readers. "How did Dube face the challenge?" As the article develops, the topic sentence in paragraph one is expanded by the comment information from paragraph two, for example: **...jwale o se a ahile motse o nang le diphaposi tse pedi...** (...now he has built a two roomed house...). This relates to the comment information in paragraph one with regard to how the man overcame his problem.

The topic sentence in paragraph four suggests the success of the man who is described in the article in his business. For example: **Leha kgwebo ya hae e esoka eba le katleho e kgolo. Dube o se a qadile ho isa menyetla ya kgiro tulong ya habo moo mesebetsi e leng mmalwa.**)Though his business has not yet got to the maximum success. Dube has begun to create job opportunities within his area where jobs are limited). The following comment is presented to highlight the importance of Dube's business in paragraph four: **Victoria Mthethwa, eo e leng mosebetsi ya sebeletsang Dube o ile a dumela hore 'hoja' e ne e se ka yena, nka be ke se na tjhelete ya ho iphedisa?** (Victoria Mthethwa who is the employee of Dube confirms that 'if it were not because of him, I would not be having money for a living'). In paragraph five, the topic comment information is given and it expresses the concern of the man who is described in the article about the people who are unemployed, for example: **...Dube o nehela ba hlokang mesebetsi keletso ena ya bohlokwa, ...kgwebo e batla boinehelo bo boholo...** (...Dube gives this important advice to those who are unemployed...a business needs great determination...). The events and experiences in this article are presented as topic and sub topic sentences, and several of the sub topics comment to the topic sentences making the article readable.

1.2.3   Topic continuity

The writer presents the joyful and sad events and experiences. The writer initiates the discourse with the infinitive clause that gives the information about the self employment and achievement resulting from the small business. For example, in paragraph one: **Ho rekisa ditapole ...ho entse hore Nkosinathi Dube a kgone ho a ha ntlo ya hae...** (Selling potatoes...has enabled Nkosinathi Dube to build his five roomed house and also to educate his children...). The article is developed through the use of comment statement that states the events that pertain to the house that has been built, for example, paragraph one: **...Dilemo tse robedi tsa ho sebetsa ka thata a aha motse wa hae, e ile ya ba lefeela ha motse oo o tjheswa...** (...Working hard for eight years to build his home, it was a disaster when that home was burnt...), and this is a sad event and experience.

The article continues as the writer provides the topical subject as the new information in paragraph two, for instance: **...o ile a ikemisetsa ho tsoseletsa bophelo ba hae le ba lelalpa la hae. Jwale o se a ahile motse o nang le diphaposi tse pedi...** (...He was determined to rebuild his home and his family. Now he has built a two roomed house...).

This statement reflects the strong character who does not lose courage even under difficulties. The writer presents the topical subjects that expresses greatfulness of the man who is described in the article towards the Almighty God who has helped him get through joyful and sad moments. For instance, in paragraph three: **O hlile o kgolwa hore Modimo o mo thusitse dinthong tsohle tseo a di fumaneng bophelong…Mosali wa ka le bana ba ne ba le ka tlung ya ka ha e tjheswa empa ba pholoha.** (He really believes that God has helped him in everything that he has achieved in life… 'My wife and the children were inside my house when it was set on fire but they were save'). In the last part of this article, the information continues through the writer's ability to use topical subjects that comment one to the other in succession, and these comments develop the idea which has been expressed in the above example.

1.2.4 Given and new information

In paragraph one, the writer introduces the article by giving the information about business of the man who is described in the article. Thus: **Ho rekisa ditapole tulong e le nngwe ka dilemo tse 28, hangata e le ka phaello e nyane…** (Selling potatoes at one place for 28 years often with little profit…). The new information that comments to the given information is given in the same paragraph one as follows: **…ho entse hore Nkosinathi Dube a kgone ho aha ntlo ya hae e diphaposi tse hlano…Le ho ruta bana ba hae ba supileng.** (…has enabled Nkosinathi Dube to build a five roomed house…And also to educate his seven children). This comment information explains the reason why the man who is described in the article sells potatoes, that is, the man wanted to build the house, this agrees with the title of the article. **Dube o aha motse oa hae ka ditapole.** (Dube builds his house with potatoes). The other reason given is that of educating his seven children. The new information is given in paragraph one: **Ntlo ya Dube ya ditoro…E ile ya ba lefeela ha motse oo o tjheswa ka nako ya meferefere ya 1992.** (Dube's dream house…was destroyed to ruins when it was set on fire during the disturbances of 1992).

This new information comments to the former information which had been given earlier, that the man built the house through potato sales, but the house built under such small source of income is being set on fire. This evokes the feeling of sympathy. The writer gives the information about the past experience of the man who is described in the article, though the given information does not relate to the former information given. For instance,

in paragraph three: **Dube o ne a sebetsa selakgeng sa ntatae pele a nyala** (Dube worked in his father's butchery before he got married). The writer develops the article by giving the information about the man who is described in the article. For example, in paragraph three: **...o fumana le nako ya ho sebetsa masimong a mmoba...Mesebetsi ena ya hae...hape ke moruti...** (...he gets time to work in his fields of sugar cane... Among his various jobs.... He is also a priest...), this information that explains the experiences of the man who is described in relation to his business of potato sales that has been provided formerly in this article. The new information is provided in paragraph four: **Leha kgwebo ya hae e esoka eba le katleho e kgolo, Dube o se a qadile ho etsa menyetla ya kgiro tulong ya habo moo mesebetsi e leng mmalwa.** (Though his business has not yet flourished, Dube has begun opportunities for employment in his area where jobs are scarce). This new information suggests that the writer assumes he or she shares the same cultural background with the readers who know the Sesotho proverb that **Bana ba monna ba arolelana hlohwana ya tsie.** (Brothers share a head of a locust), and this shows humanitarianism. The given information at the end of the article expresses that the man who is described in the article has a hope for future success. In paragraph six, for example: **Leha ho le jwalo Dube o ntse a na le tshepo e kgolo ka bokamoso, o re kgwebo ya hae e tla ba kgolo haholoholo ha a ka fumana koloi...** (Nevertheless Dube still has much hope for the future, he says his business is going to grow more especially if he can get a vehicle...). The writer has used the given and new information successfully to maintain the communicative purpose of this article since most new information is observed as comments to the given information in most paragraphs.

1.2   TEXTUAL LEVEL

1.3.1   Cohesion

1.3.1.1   The use of demonstratives as cohesion markers

In paragraph one, the demonstrative **oo** (that) is used to call the readers' attention nearer the object of discussion. **Oo** (that) appears in paragraph one. For instance: **...motse oo o tjheswa.** (...that home being set on fire). In Paragraph two, the writer uses the demonstrative **enwa** (this) to specify the man who is described in the article, for example: **Rakgwebo enwa...** (this businessman...). The writer has not used the demonstratives

much in this article, but a few that have been used reflect emphasis, and as a result the communicative purpose of the writer has been served.

1.3.1.2   The use of substitution as cohesion marker

The writer has not used much substitution in this article, but there are few instances where this device has been used. In paragraph two: **Rakgwebo** (businessman) this noun has been used to substitute the subject of the thesis, that is, Dube. This substitution brings the relationship between the first paragraph and the second paragraph so that the cohesion must be maintained.

1.3.1.3   The use of conjunctives as cohesion markers

Several sentences in this article are interrelated due to the use of conjunctives. The writer uses the conjunctive **empa** (but) to join two clauses to relate the given information tot he comment information. For example, in paragraph two: **...o ne a batla ho etsa dithuto tsa bongaka empa re ne re ke ke ra kgona ho lefa.** (...she wanted to do medicine but we would not afford to pay). The writer uses the conjunctive **mme** (and so) to connect the two sentences that are related.   The second sentence comments to the idea that is expressed in the former sentence. For example; in paragraph three: **...o reka ditapole wholesale e haufi...mme a di rekisa ka phaello ya R2 mokotla.** (...he buys potatoes at the nearby wholesale...and so sells them at the profit of R2 per bag). The conjunctive **hore** (that) is used to connect two sentences where the second sentence subordianates the first sentence. For instance, in paragraph three: **O hlile o kgolwa hore Modimo o mo thusitse...** (He really believes that God has helped him...). The conjunctive **leha** (though) is used to connect two sentences that are related, and the second clause that appears after this conjunctive is dependent to the former one. For example, in paragraph four: **Leha kgwebo ya hae e esoka eba le katleho e kgolo, Dube o se a qadile ho etsa menyetla ya kgiro...** (Though his business has not yet flourished, Dube ha begun to create employment opportunities...). In most instances the conjunctives are used to connect the comment information to the given information, thus bringing the relationship between the communicative structures of this article, and as a result cohesion is being maintained.

1.3.2 Coherence

The writer has arranged the information structures in this article in such a manner that one idea is related to the other, hence maintaining coherence. The writer presents the new information in the topic sentence in paragraph one, for example: **Ho rekisa ditapole tulong e le nngwe ka dilemo tse 28, hangata e le ka phaello e nyane, ho entse hore Nkosinathi Dube a kgone ho aha ntlo ya hae e diphaposi tse hlano...le ho ruta bana ba bae ba supileng.** (Selling potatoes at one place for 28 years, most often with little profit, has enabled Nkosinathi Dube to build his five roomed house...and to educate his seven children). The topic sentence above comprises three topical subjects in the infinitive which are: **Ho rekisa ditapole...** (To sell potatoes...) **ho aha ntlo...** (to build a house...) and **...ho ruta bana ...** (...to educate...the children...). The last two topical sentences in the above topic sentence are related, they both convey the idea about the results of potato sales.

The topic sentence: **Ntlo ya Dube ya ditoro...e neng e bitsa R50,000.00 ha e sa le teng mane Dlangezwa...** (Dube's dream house...that worth R50,000.00 no more exists there at Dlangezwa...) is a comment information to the topic sentence at the beginning of this article, it relates to the same house that the writer described in the first paragraph, though this time the house is not built but it is destroyed. The topic sentences in the above paragraphs form coherence since the idea in one topic sentence is expanded by the second one. The information structures of this article contain the events that highlight the determination of the man who is described in the article. For instance, in paragraph two: **Rakgwebo enwa ya nang le mamello o ile a ikemisetsa ho tsoseletsa bophelo ba hae le lelapa la hae.** (This business man who has patience was determined to revive both his life and family). This information is provided so that the readers may conclude that this man did not lose courage despite his problem of losing his valuable house.

The following example in paragraph two comments to the above information: **Jwale o se ahile motse o nang le diphaposi tse pedi...** (Now he has already built a two roomed house...). Another example that proves the man's courage from paragraph two: **Dube o itse ntho ya bohlokwa ho yena ke ho ruta bana ba hae...** (Dube said that an important thing to him is to educate his children...). The information given in the above examples adheres to the semantic content of the topic sentence in paragraph one. This means that

coherence is still maintained. Towards the end of the article, the writer expresses the feeling of the man who is described towards the unemployment of other members of the community. He feels it is necessary for him to motivate the unemployed, and this is observed in the following examples. In paragraphs five and six: **...Seo o tshwanetseng ho se etsa feela ke ho kgetha dintho tsa bohlokwa tseo o ka di fumanang'.** (...What you have to do is to choose those important things that can be available). **Seo o se hlokang ke maikemisetso le ho nahana hantle.** (What you need is willingness and to think positively).

2.0 THE PARAMETER 'WHAT'

2.1 THE CONTENT

The information structures of this article indicate that the writer uses his or her background knowledge of writing. The events and experiences are presented as factual information that entail expressive and directive speech acts. For instance, in paragraph four: **Dube o se a qadile ho etsa menyetla ya kgiro tulong ya habo moo mesebetsi e leng mmalwa.** (Dube has begun to create job opportunities in his area where jobs are scarce). Another example, paragraph four: **...hoja e ne e se ka yena nka be ke se na tjhelete ya ho iphedisa** (...if it were not because of him I would not be having the money for a living) and **Hoja o ne a sa nneha tshehetso nka be ke sa qeta lithuto tsa materiki.** (If he did not give me support I would have not finished the matriculation course). The writer assumes he or she shares the same background knowledge with the readers who know that job creation is important, and one who employs deserves to be congratulated. The writer uses the directive statement as a way of encouraging self employment to the jobless youth. For example; in paragraph five: **Phemang ho etsa bonokwane bakeng sa ho iphedisa. Ho na le menyetla e mengata mona lefatsheng...** (Avoid committing crime for the purpose of earning a living. There are various ways here on earth...).

The writer has arranged the events according to the pattern that is suggested by Tribble (1996), Schemata. In paragraph one, the writer describes the situation, for example: **Ho rekisa ditapole tulong e le nngwe ka dilemo tse 28, hangata e le ka phaello e nyane ho entse hore Nkosinathi Dube a kgone ho aha ntlo ya hae e diphaposi tse hlano...le ho ruta bana ba hae...** (Selling potatoes at one place for 28 years, often with little profit

enabled Nkosinathi Dube to build his five roomed house….and to educate his children…). The writer presents a problem: **Ntlo ya Dube ya ditoro…ha e sa le teng…e ile ya ba lefeela ha motse oo o tjheswa…** (Dube's dream house does not exist anymore…it was a complete destruction when that home was set on fire…). In paragraph three, the writer gives a response to the problem. For example: **O hlile o kgolwa hore Modimo o mo thusitse dinthong tsohle...Dube o supa lehodimong a bososela a re: 'Mosadi wa ka le bana ba ne ba le ka tlung…ha e tjheswa empa ba pholoha.** (He really believes that God has helped him in everything...Dube points to the heavens with a smile saying: 'My wife and the children were inside the house…when it was set on fire). The writer assumes he or she shares the same cultural background with the readers who believe that God protects his people in every way. The results of the problem is provided in paragraph two: **Rakgwebo enwa…o ile a ikemisetsa ho tsoseletsa bophelo ba hae le ba lelapa la hae. Jwale o se a ahile motse o nang le diphaposi tse pedi…** (This business man...is determined to revive his life and family. Now he has already built a two roomed house…). The writer has been successful to present the content in this article sententially.

2.2 GENRE

The article has the topic: **Dube o ahile motse wa hae ka ditapole.** (Dube has built his home with potatoes). The communicative purpose of this article is to express the experiences of the man who is described in the article. The lexical choice used, indicate that the man who is described in the article experienced both sad and happy moments.

The article has the introduction that highlights how the man who is described in the article earns the living, and this is marked by the infinitive clause: **Ho rekisa ditapole tulong e le nngwe ka dilemo tse 28…** (To sell potatoes at one place for 28 years…). The middle comprises the topic sentences and topic comment structures that are constructed into paragraphs to present the information on the events and experiences of the man who is described. For instance, in paragraph one: **Nlto ya Dube… e ile ya ba lefeela ha motse oo o tjheswa ka nako ya meferefere ea 1992…** (Dube's house...was totally destroyed when it was burnt down during the disturbances of 1992…). This topic sentence is expanded further by the topic comment information in paragraph two: **Jwale o se a ahile motse o nana le diphaposi tse pedi…** (Now he has built a two roomed house…). In paragraphs three and four, the writer expresses the early experiences of the man who is

described in the article. For example, paragraph three: **...o ile a qala ka R5 eo a neng a e nehilwe ke nkhonwae...** (...he started with R5 that he was given by his grandmother...). The function of this information is to encourage the readers not to despair when they are to start businesses because that little amount will be a huge thing in future. The ending is characterized by the intentions and appeal of the man who is described in the article. For example, paragraph five: **O se a qadile ho etsa menyetla ya kgiro tulong ya habo moo mesebetsi e leng mmalwa.** (He has begun to create jobs opportunities in his area where jobs are scarce), this is what the man intends to do for his community. In paragraph six: **Seo o se hlokang ke maikemisetso le ho nahana hantle. Batho bohle ba ka hlahisa mehopolo e molemo ka mekgwa e lokileng ya ho iphedisa'.** (What is needed is determination and wise thinking. All people can come up with constructive ways of earning a living). This is an appeal to those who are not employed that they must do something to help themselves.

2.3 REGISTER

The topic sentence in paragraph one relates to the title of the article. For example: **Ho rekisa ditapole...ka dilemo tse 28, ...ho entse hore Nkosinathi Dube a kgone ho aha ntlo ya hae e diphaposi di hlano...** (Selling potatoes...for 28 years....has enabled Nkosinathi Dube to build his five roomed house...). This information relates to the title of the article, it gives the information in relation to how the man who is described managed to have a house. The register that is used by the writer in the following examples indicate that the man believes in God Almighty: **O hlile o kgolwa hore Modimo o mo thusitse dinthong tsohle tseo a di fumaneng bophelong...** (He really believes that God has helped him in everything that he has achieved in life...). And, **Dube a supa lehodimong mme a bososele a re: Mosadi wa ka le bana ba ne ba le ka tlung ya ka ha e tjheswa, empa ba pholoha.** (Dube pointed to the heavens and he smiled and said: 'My wife and the children were in my house when it was set on fire but they survived...). The action of pointing to the heavens signifies that he knows that God is above everything, and the smile signifies joy and satisfaction about God. The writer assumes he or she shares the same cultural background knowledge with the readers who know that God protects lifes of the people at all times. The writer uses the register that shows brotherhood or sisterhood in paragraph four, for example: **Leha kgwebo ya he e esoka eba le katleho e kgolo. Dube o se a qadile ho etsa menyetla ya kgiro tulong ea habo...** (Though his business

has not yet flourished, Dube has begun to create job opportunities in his area...). The man who is described feels obliged to help his or her fellow men who are needy despite his own problems.

The writer uses his or her knowledge to present facts about real life situation that is known by readers. For example, in paragraph four: **hoja e ne e se ka yena, nka be ke se na tjhelete ya ho iphedisa.** (If it were not because of him, I would not be having money for survival). It is a known fact that when someone has done a good thing he deserves to be thanked, and the above example illustrate this. The writer has use the appropriate register to present his or her purpose.

3.0 THE PARAMETER 'TO WHOM'

The writer expects the readers to infer from the topic sentence in paragraph one that patience pays. For example: **Ho rekisa ditapole tulong e le nngwe ka dilemo tsa 28 hangata e le ka phaello e nyane, ho entse hore Nkosinathi Dube a kgone ho aha ntlo ya hae...esitana le ho ruta bana ba hae...** (Selling potatoes at one place for 28 years often with little profit, enabled Nkosinathi Dube to build his house...and also to educate his children...). The writer assumes he or she shares the same background knowledge with the readers who know that it is seldom that poor families are able to educate their children up to tertiary level since they often do not have money. For instance, in paragraph four: **'o ne a batla ho etsa dithuto tsa bongata empa re ne re ke ke ra kgona ho lefa'.** (She wanted to do medicine but we could not afford to pay). The writer assumes that he or she shares the same background knowledge with the readers who understand that for a business to grow, one of the necessities is a vehicle, he or she expects the readers to conclude that the man who is described in the article has been gaining little profits for those 28 years because he had no means of transporting his goods in large quantities. For example, in paragraph six: **Dube o ntse a na le tshepo e kgolo ka bokamoso, o re kgwebo ya hae e tla ba kgolo haholoholo ha a ka fumana koloi...** (Dube still has much hope about his future, he says his business will grow if he can get a motor vehicle...). The register and the lexical choices that are used in this article reflect that the writer presupposes that the readers know.

3.1 PARAMETER 'FOR WHAT PURPOSE'

The communicative structures in this article indicated that the purpose of the writer is to express the events and experiences of the man who is described in the article in order that the readers may sympathize.

For instance, paragraph one: **Ntlo ya Dube ya ditoro e neng e bitsa R50,000.00 ha e sa le teng...** (Dube's dream house that worth R50,000.00 does not exist anymore). This evokes the feeling of sympathy. In paragraph four: **O ile a qala ka R5.00 eo a neng a e nehilwe ke nkgonwae...** (He started with R5.00 that he was given by his grandmother...), this evokes the feeling of sympathy, and it is a proof that his business was really very small. In paragraph two: **Rakgwebo enwa...o ile a ikemisetsa ho tsosoletsa bophelo ba hae le ba lelapa la hae...o itse ntho ya bohlokwa...ke ho ruta bana ba hae...** (This businessman...was determined to revive his life and his family...he said the important thing...was to educate his children...). This evokes the feeling of sympathy because the readers know that the man who is described in the article struggled to revive his family out of small business. In paragraph three: **Hape Dube ya khothetseng o fumana nako ya ho sebetsa masimong a hae a mmoba...moo a fumanang tjhelete ya ho thusa ba lelapa la hae...hape ke moruti...** (And also Dube who is determined creates time to work at his sugar cane fields...where he gets money to help his family...he is also a priest...). From this information, the writer wants the readers to infer that the man who is described in the article had to overwork himself in order to be able to maintain his family. This evokes the feeling of sympathy. The writer has used the register that is relevant to the experiences of the man who is described in the article, and the writer's assumption that the readers understand the content of the article is therefore acceptable since he or she considers the readers to share the same background knowledge in most instances.

3.2 THE PARAMETER 'WHY', 'WHEN'

The writer uses the information that shows that he or she wants the readers to share the experiences of the man who is described in the article and therefore he or she uses the register that is appropriate to be understood by the readers   whom he or she assumes share the same background knowledge. The writer presupposes that it is because of illiteracy that the man was compelled to be self employed in that low profit making job.

The man believes that waiting for employment yet he is not educated would be useless. This depicts from the following example in paragraph two: **'Ke ile ka tshwanela ho rekisa ditapole hore ke iphedise mme hobane ken e ke sa ruteha ho ne ho se bonolo ho fumana mosebetsi o motle'.** (I had to sell potatoes to earn a living and so because I was not educated, it was not easy to get a good job). The setting of this article occurs at the time when the society experiences the effects of the twentieth century culture where the poor are unable to further their education due to financial problems. For example in paragraph two: **O ile a eketsa ka hore moradi wa hae o ne a batla ho etsa bongata empa re ne re ke ke ra kgona ho lefa...** (He added that his daughter wanted to do medicine but we would not afford to pay...).

CHAPTER 5

CONCLUSION

The articles that have been analyzed from Sesotho Bona magazines reflect a common text structure; each text contain linguistic elements that are used appropriately, thus the writer. Conveys the content of the text effectively. For instance, subject and object pronominals have been used. Conjunctions have also been used in order to maintain the flow of one idea to the other, sustaining cohesion and coherence. Using the infinitives is one of the common devices in the analyses of the articles, and the central point of view might be to present actions vividly for readers to visualize. The adverbials are used, and their significance is to create understanding of events. For instance; in article four: **Ke ka mora hora ya borobong...** (It is after the hour of nine...) **page 40 of Ke motswaruwa wa mora hae.** (She is a prisoner of his son). **Ha re kena...** (When we entered...) In article three, the temporal adverbials are observed, for example **Mehleng e fetileng...** (During the past...) and, **Nakong ya Arbor Week...** (During the Arbor week...).

The information structuring by the writers in these articles reflects maturity of composing genre because most of the articles have topic sentences that are surbordinated by topic subjects, thus resulting in coherence. The composition of this nature gives the flow of information that enables the readers' understanding. One of the factors that retain coherence is the writers' point of view in narrating the events in these articles is that they have no shifts, the pronominals referring to nouns of the same class are used, thus keeping consistency throughout the texts. The given new information is displayed in the manner that enables the latter information to adhere to the former one, and this is observed in most paragraphs of the articles which have been analyzed, as a result, topic continuity is restored.

The content of the articles is directed to the community which in most cases is affected by the events that are expressed. The register in almost all articles suggested encouragement and awareness of social matters that occur around. For example: in article one: **Moshanyana wa polasing ya tsweletsweng botitjhere** (A farm boy who has become successful in teaching), this suggests encouragement. Another example in article

six page **Dube o ahile motse wa hae ka ditapole...ho rekisa ditapole...hangata e le ka phaello e nyane, ho entse hore Nkosinathi Dube a kgone ho aha ntlo...** (Dube has built his house with potatoes...To sell potatoes...often with little profits, enabled Nkosinathi Dube to build his house...), this suggests encouragement to the readers. The communicative purpose of writers in these articles have been fulfilled because the contents of the articles discuss social issues that are realities of life. The writers anticipate they are sharing the social and cultural backgrounds with the readers. One may conclude that, in general the writers have met their intensions.

Teaching of writing – Implications fro outcomes – based Curricullum 2005.

OBE is pupil centred, it demands that, at the end of the secondary education learners must be able to create the text that will interact with readers. It is at this educational level that learners will have acquired the writing skills through close guidance and monitoring of teachers the writing skills will have been practiced from lower grades up to grade nine as the curriculum 2005 indicates. The outcomes based language teaching emphasizes the transmission and shaping of socio – cultural ideas, therefore the learners will be able to use and choose relevant register in different contexts and awareness of language usage will be attained. For example, learners will choose appropriate language for gender and for ethnic groups. In the process of learning writing in schools, OBE requires learners to compose the texts whose contents focus on the use of stylistic words, such as figures of speech and other devices that enrich the genre, for the purpose of having certain effects, emotionally, socially or otherwise. This means that the elements of text structure will be emphasized by Curriculum 2005.

This kind of exposure implies that writing will help in the emergence of creativity of high level that will develop and promote communicative competence among writers because they will have had adequate practice in schools. OBE will eradicate the traditional study of language whereby teaching was teacher – centred and the parts of speech were studied in isolation, without being used within the discourse hence different types of genres will be composed.

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O lapeng mmoho le ba lelapa la hae ba motlotlo ka yena. Ba emeng moleng o ka morao ke bara ba hae ba bararo, Motseki, Makoanyane le Makoa mmoho le kgaitsedi ya bona Tsoane. Pososelo ya mosadi wa hae Mmamotseki Khoarai e paka thabo ya lelapa lena.

Pale le ditshwantsho ka DP THULO

Tsela e tswang polasing ya Bankies haufi le Kroosntad e lebang sekolong se Phahameng sa Tsoseletso se mane Mangaung e ne e se bonolo empa Khoarai, moshanyana wa polasing o ile a e tsamaya jwalo ho fihlela eba Mong Khoarai, mosuwehloho wa sekolo.

KHOARAI Khoarai ngwana wa bone lapeng la ba robong, eo batswadi ba hae ba neng ba sebetsa polasing e nngwe mane Kroonstad o ne a qale ho kena sekolo sa primari sa Bankies mme a boela a ya ntshetsa pele dithuto tsa hae ho sa Pan Dam moo a ileng a tswa teng a pasitse Sehlopha sa 6. Khoarai o ne a sa hlokomela hore ka le leng e tla ba moetapele wa se se seng sa dikolo tse phahameng tse pele mme seo a neng a batla hos e fihlela feela ke ho phethisa toro ya hae: ho pasa lengolo la materiki a tle a kgone ho fumana mosebetsi wa ho thusa ba lelapa la
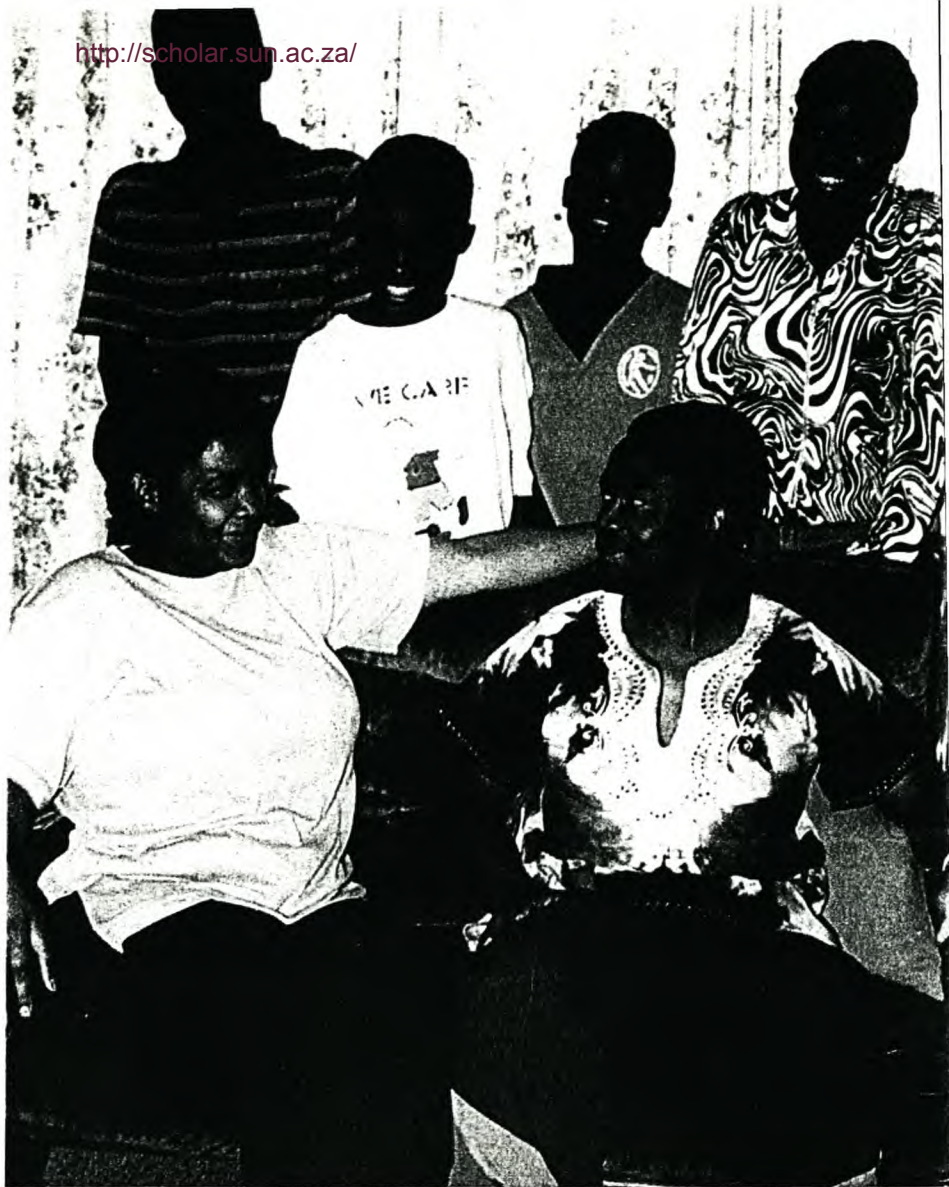
Moshanyana wa polasing ya tsweletsweng botitjhere

habo ka boiphediso.

Ka mora ho fumana lengolo la Junior Certificate ka First Class, motjha enwa o ne a tseba hantle hore o lokela ho tlohela ho sekolo ha nakwana hore a ilo sebetsa ho bokelletsa tjhelete ya ho tla

ntshetsapele dithuto tsa hae. Ho kopana ha hae le mohlahlobi wa dikolo a ne a sa lebella ho ne ho fetole bophelo ba hae bohle mme pele ho fela nako e telele Khoarai ya se e le titjhere e mafolofolo, e

nang le boinehelo eo hape e leng moetapele wa dikolo tsa Free State.

Khoarai yaeba mosuwehloho wa sekolong se bitswang Tsoseletso High School seo diphaposi tsa sona tsa borutela di neng di ahilwe ka masenke. Mong Khoarai o ile a hemela hodimo, a sisinya hloho mme a re: 'Ho ne ho le thata haholo ha ke ne ke qala mme mekhukhu ena e ne e tjhesa haholo ehlabula mme e bata haholo mariha e leng se neng se etsa hore barutwana ba rona ba bangata ba dule ba atise ho kula.

"Ke ne ke kgothatswa ke tshehetso ya batswadi le matitjhere. Ke na le tshepo e tiileng ya hore hoja e se ka tshehetso ya bona, re ka be re se na moaho o motle jwalo ka ona wa sekolo sa rona." Lebonyo la hae e bontsha lerato le sekolong sena sa bona

Mosuwehloho, matitjhere le barutwana ka phaposing ya kgale ya sekolo e neng e ▲ ahilwe ka masenke.
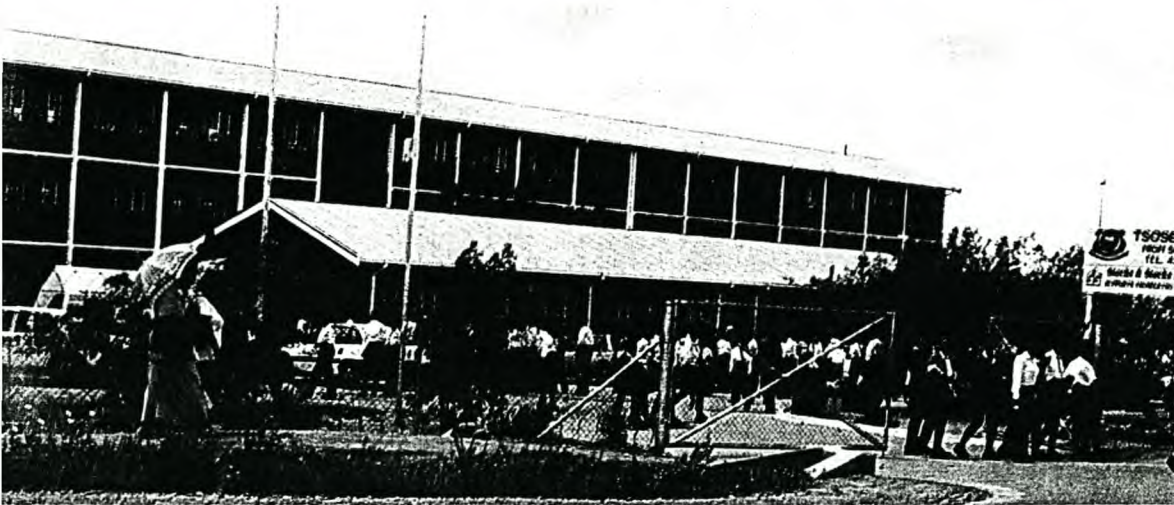
◀ Ke nako ya phomolo mane Tsoseletso, Mangaung.

Mong Khoarai le matitjhere a mang, ba moahong o motjha wa sekolo. ▼

seo lepetjo la bona le reng - Discipline, Commitment and Excellence (Boitshwaro, Boinehelo le Bokgabane) - ha se lona feela leo e leng sesosa sa katleho ya sekolo sa rona empa e thusitse le ho tjhentjha boitshwaro ba barutwana ba rona, matitjhere le batswadi. Re motlotlo haholo ka Tsoseletso mme le katleho ya rona e supa seo.

Ka 1993 e ne e e le dipersente tse 57 tsa barutwana ba meteriki ba neng ba pasitse, ka 1994 ha pasa dipersente tse 86 mme ka 1997 ha pasa dipersente tse 88. Ho boetse hape ho na le barutwana ba mmalwa ba seng ba fumana tshehetso ya tjhelete bakeng sa ho lefella dithuto tsa bona tseo ba di ntshetsang pele dinaheng tse ding tse kang Amerika, Germany, Nertherlands le Norway.

Ho tloha haesale sekolo sena se thehwa ho se ho bile le baetepele ba bangata ba seng ba se etetse ba kenyeleditseng le

Mong Khoarai leha a qakehile, o ile a ipha nako ya ho nka ditshwantsho.

Nelson Mandela, eo e neng e le Letona la tsa Thuto mane Free State, Letona Jay Naidoo ya ileng a nehela sekolong sena ka ho se kenyetsa Internet mmoho le Letona la tsa Thuto Sibusiso Bhengu. Seteishene sa Lesedi FM le sona se kile sa hasa le leng la mananeo a sona hona sekolong sena.

"Ha re so ka re tlohela ho sebetsa ka thata ho ipeha maemong a matle mme re ke ke ra ho tlohetse hona," ho boletse Mong Khoarai ka sebete. "Barutwana ba tseba hore mona ha ba fumane thuto feela empa ba boetse hape ba

hlophisetswa le ho tobana le mathata a bophelo. Ha ba se ba phethile dithuto tsa bona tsa materiki re ba bolella hore: "Ho fihlella jwale, le se le kgonne ho ntlafatsa neo ya lona tlasa tataiso ya rona mme ke nako ya lona jwale hore le tswe ho ya sebedisa tsebo eo le e fumaneng Sekolong se Phahameng sa Tsoseletso mme le etse hona ka ho ba le boitshwaro bo boholo. Tswelang pele ka boinehelo ba lona, kamehla le sebelletse ho ba hlwahlwa ho sohle sohle seo le se etsang!" ■

Tshotleho ke karolo ya bophelo ba diketekete tsa bana ba Afrika Borwa ba phelang dihukung tsa mebila ya ditoropong bao ka nako e nngwe ba lokelang ho ya batla dijo meqomong ya dithole. Bophelo ba bona bo tletse masisapelo mme ha ba na tshepo hohang ya bokamoso bo botle haeba ho se se ka etswang bakeng sa ho rarolla mathata ana a bona. LINDA MANYONI o ile a etela bana ba mebileng ya Thekong ka kgopolo ya ho buisana le bona esitana le ho ba nka ditshwantsho.

Bana ba Mebileng

Ba Iphedisa

HO se tsebe moo o tla fumana dijo teng le moo o tla robala teng ha le dikela...ke a mang a mathata a etsang hore bophelo ba bana ba mebileng ebe bo tshabehang haholo. Matsatsing a kajeno ha o tsamaya ditoropong tse kgolo tsa Afrika Borwa, ke ntho e tlwaelehileng ho bona bana ba fatang ka meqomong ya dithole ba batla dijo. Bongata ba bona ba dutse ba emisa batho ba fetang ka tsela esitana le bakganni ba makoloi ba ba kopa tjhelete. Setjhaba - haholoholo bakganni ba re ke dinokwane kapa batho feela ba ba senyetsang nako mme ba ba leleka ha bohloko jwalo ka ha ekare ke dintja.

Ba utlwana haholo ekare ke batho ba 'leloko' mme ba dutse ba tsamaya ka dihlopha athe ba a sireletsana ha ho hlokahala. Ba arolelana dijonyana tse nyenyane tseo ba nang le tsona. Diaparo tsa bona di ditshila di bile di a nkga athe hangata ba dutse ba kgwaetse dibotlolwana tsa sekgorametsi ka mahafing. Ba bang ba bona ba dutse ba tahilwe ke sona hobane ba re ba batla ho itebatsa tlala. Dikamano tsa setswalle se pakeng tsa bashanyana bana se matla haholo mme ke sona se ba thabisang hobane ke seo ba sa kang ba se fumana malapeng a habo bona esitana le ho ba leloko la bona nakong eo ba sa ntseng ba dula mahae. Leha ho le jwalo kamano ena ya bona e tshosa batho ba bangata. Bashanyana bana ba nka mapolesa e le dira tsa bona. Sandile Memela ya dilemo di robong ke setho sa Imidlwembe Gang ya mane Point Road Thekong o boletse hore mapolesa a hlola a ba isitse seteisheneng sa ona moo ba fihlang ba ba susumelletse hore ba hlatswe dikoloi tsa bona. "Ke hloile mapolesa haholo hobane a dula a re otla."

"Ho na le batho ba bang hape ba ratang ho re otla mme ka nako e nngwe ba re hlorise ka thobalano," ho tlatselesitse Thulani Khanyile wa Empangeni mane KwaZulu Natal. "Leha ho le jwalo re se re thuswa ke faqafaqa (sekgorametsi) bakeng

S'khumbuzo Mhlongo o re maqeba a sefahlehong sa hae o bile le ona ka mora ho otlwa ke mapolesa. ▶
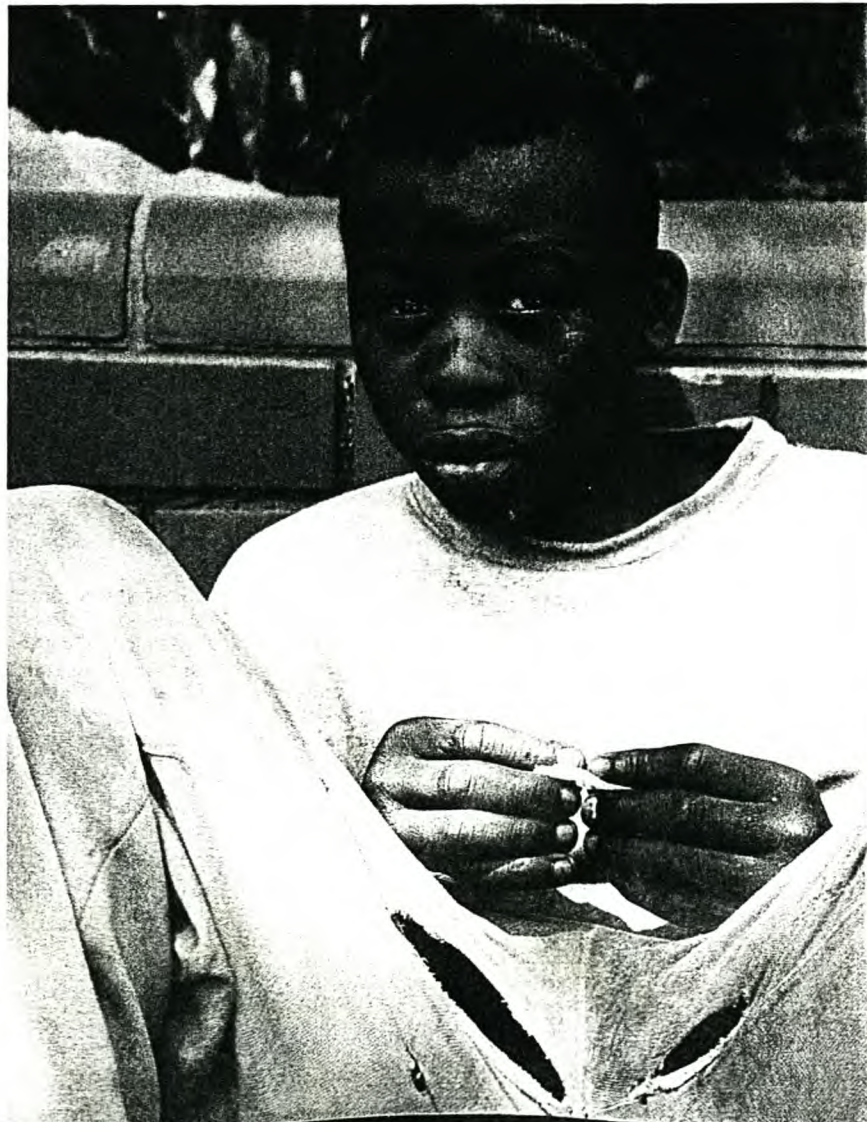
ntho e tlwaelehileng hore bana ba mebileng ba iketse dihlopha tse kang sena sa ntoshi Young Killers (ka hodimo ho le letshehadi) le Wanted Row gang (ka hodimo le letona).

Ka Masene

ho kgona ho mamella maemo
a," ho bolela Innocent Shezi wa
etermaritzburg ya dilemo di 17 eo
eng moetapele wa mokgatlo o
swang Santoshi Young Killer. "Re
ba sekgorametsi sena ho itebatsa
a ha re sa kgona ho bokelletsa
ete e lekaneng bakeng sa dijo."
"Ha se re kgorise empa re ikutlwa
le monate ha re qeta ho se tsuba,"
boletse Clive Wilkes wa
ntworth ya dilemo di 15. Thulani
khathini o boetse hape o
bisahala ka hore ke Snoopy. O
emo di 10 mme o re o ne a tlohe
o mane Bhambayi dilemong tse
e tse fetileng ka mora hore monna
nyetseng mmae a mo hlorise
olo ka ho mo otla. "Ntate enwa o
a hlola a nkotlile ka mehla mmè a
a ekare ha a bone letho le phoso
yena a mo thuse ka nako e
we. Tshotleho eo ke yona e neng
ketse hore ke qetelle ke dula
ukung tsa mebila ya Thekong.
ete ke hore bophelo ba mona
bileng bo boima haholo. Dingata
olo ditsietsi tseo ke seng ke ileng
tswa tlasa tsona mme hoja ebe
tswa nka ka ya dula Outreach Centre
nka ka ya dula Outreach Centre
nako e nngwe nka be se ke
vele," ho hlalosa yena.
Batho ba bang mmoho le
oolesa ba re nka jwalo ka
okwane mme ba re otle ka nako e
we kapa ba re tshose ka hore ba

tla re bolaya. Ke rata ho etsa
boipiletso baneng ba bang ba
nahanang ho tla dula mebileng hore
ba buisane le batswadi ba bona kapa
basebeletsi ba setjhaba bakeng sa
tharollo ya mathata. Bophelo ba
mona bo thata mme hape bo kotsi."
Bashanyana ba bang ba
banyenyane ba sebediswa jwalo ka
makgoba a thobalano ke ba bang ba
baholo ho bona. Bosiu ha re robale
hobane re tshaba hore ba tla etsa
thobalano le rona," ho hlalosa Xolani
Khambule ya dilemo di robedi.
Bashanyana bana ba boetse hape
ba kotsing ya ho kenwa ke mafu a
nelehetsanang ka thobalano a
kenyeleditseng le AIDS. Hona le
dikarolo tse ding tsa Afrika Borwa
tseo mekgatlo ena ya dinokwane e
leng kotsi haholo. Ka nako e nngwe
ba hlorisa setjhaba mme ba bolaye
le batho ba se nang molato.
Ntwa ya dihlopha tsa mofuta ona
mane Cape Flats e ile ya
phatlalatswa hohle dikoranteng le ho
TV. Dinokwane tsena tse neng di
kenyeleditse le tsa dihlopha tse

bitswang Americans, Young Boys le
Notorious Mongrel Gang ba ne ba
qabantswe ke dithethefatsi. Joan van
Niekerk eo e leng director wa
Childline mane Kwazulu Natal o
boletse hore mmuso, setjhaba
esitana le ba tshebetso tsa setjhaba
ba lokela ho sebedisana mmoho ho
hlahisa leano le tla thusa ho thibela
bana ho ya dula mebileng e le hore
ho tle ho lekwe ho fediswa dihlopha
tsena tsa dinokwane.
"Re lokela ho thusa bana bana
hore ba kgone ho phela bophelo bo
tlwaelehileng hape jwalo ka pele. Ke
nnete hore ho na le bana ba bangata
ba holelang mebileng mme ke
mosebetsi o thata haholo ho fetola
bophelo ba bona. Ho bonahala ekare
selemong sa 2005 ho tla be ho se ho
ena le bana ba bangata haholo ba
holelang mebileng hobane batswadi
ba bangata ba sa leng batjha ba tla
be ba bolailwe ke lefu la AIDS. ■

*Bana ba mebileng le ba ▶
banyenyane bao e leng
ditho tsa dihlopha tsa
dinokwane ba atisa ho
utlwiswa bohloko ke ba
bang nakong eo ba
lekang ho iphedisa.*
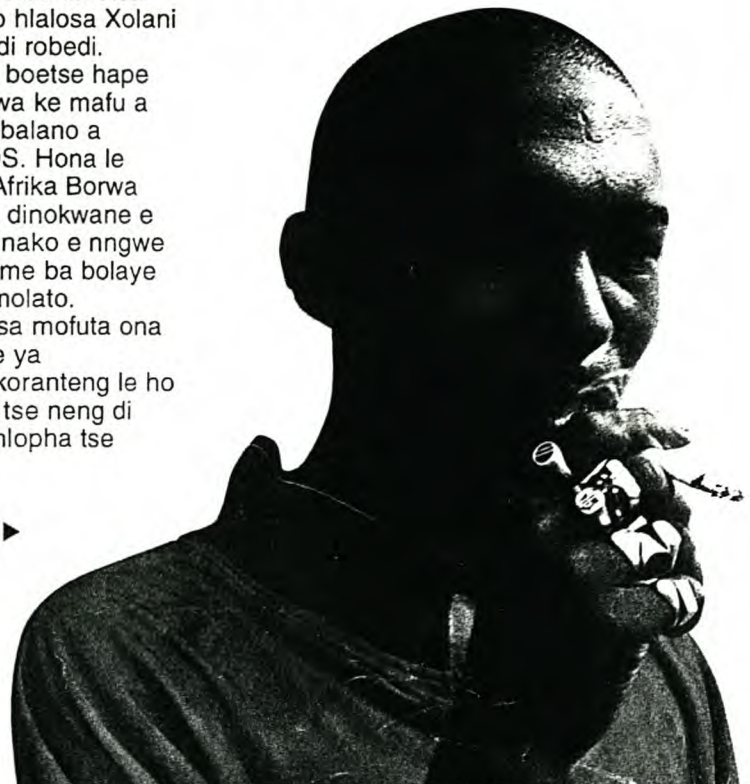
Sebaka se setle haholo seo bahahlaudi ba emang leng ho reka.
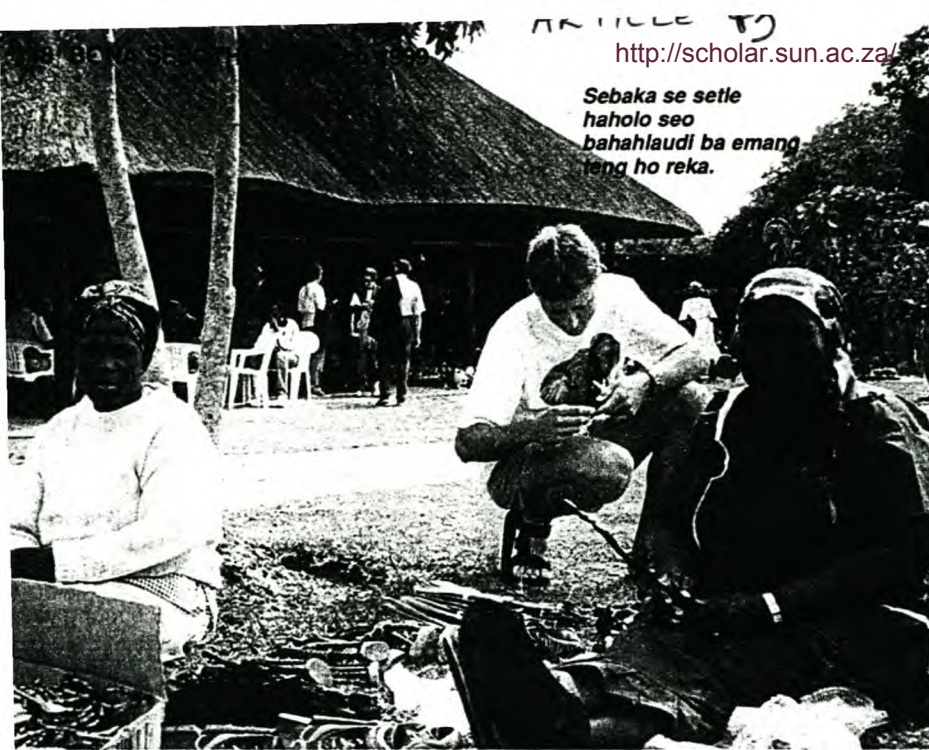
Ha se ntho e makatsang hore ka dinako tse ding batho ba mahaeng ba be le pelaelo kgahlano le mekgatlo e laolang dirapa tsa diphoofolo tse hlaha mona Afrika Borwa. Ho bonahala eka ba kgolwa hore lebaka la ho theha dirapa tsena ke ho ba amoha lefatshe la bona - eseng ho baballa diphoofolo tse hlaha.

Mehleng e fetileng, molao o ne a etsa hore dintho di be mpe ho feta ka ho ho laela hore batho ba mona ba tsomang ka hara dirapa tsena kapa haufi le tsona ba kwallwe.

Ka lebaka la sefahleho se sebe sena seo batho ba bonang dirapa tsena ka sona, KwaZulu-Natal Nature Conservation Service e qetile ka ho ntlafatsa maemo ana ditjhabeng tse phelang haufi le dirapa tsena tsa diphoofolo.

Tshebeletso ena e ahile mabenkele a ho rekisa dintho tsa matsoho le dirapa tsa meroho moo batho ba mona ba ka rekisetsang bahahlaudi dietswa tsa bona. Maureen Mndaweni, wa KZN

Thuso Ho Batho Ba Mahaeng

KwaZulu Nature Conservation Service e fumane hore tsela e ntle ya ho thibela batho ho tsoma diphoofolo tse hlaha le ho senya bophelo ba dimela ke ho ba neha mekgwa e meng ya ho iphedisa.

pale le ditshwantsho ka LINDA MANYONI

Mosadi ya etsang dietswa tsa matsoho mane Siyabonga Crafts Centre.

Nature Conservation Service o ile a re tshebeletso ena e maikemisetsong a ho ruta batho ba mona mokgwa wa ho baballa tlhaho le ho fumana mekgwa ya ho etsa tjhelete.

"Ho etsa mohlala, re rutile boramethokgo mokgwa wa ho jala ditlamatlama ho na le ho sebedisa difate tse ka qetellang di se di sa fumanehe hohang. Boramethokgo jwale ba ka sebedisa difate tseo ba itjalletseng tsona feela bakeng sa meriana."

Nakong ya Arbor Week e sa tswa feta, tshebeletso ena e ile ya hlophisa leeto la ho palama ho potoloha le KZN la matsatsi a mararo ho hlahisa e meng ya mesebetsi e entsweng ya ho ntlafatsa boleng ba bophelo ba batho ba mahaeng.

Lungile Biyela wa Dukuduku ke e mong wa basadi ba ka bang 50 ba mahaeng

◀ *Siyabonga Gwala wa Dukuduku le tshukudu eo a e entseng.*

Moreki ya kgotsofetseng. ▲

a kileng ba fumana molemo wa ho ekisa dietswa tsa matsoho mane iyabonga Crafts Centre, se seng sa itsha tse jwalo mane karolong e ka

leboya ya KZN.

Jwalo ka mme wa bana ba bahlano, o rekisetsa bahahlaudi ditshwantsho tsa patsi (sculptures) le dietswa tse ding tsa matsoho.

"Ke nna ya ikarabellang ho fepa lelapa la ka. Ka tjhelete eo ke e fumannang setsheng sane, ke kgona ho phedisa monna wa ka, ya ileng a lahlehelwa ke mosebetsi dilemong tse nne tse fetileng, mmoho le bana."

Ha ka lehlakoreng le leng. Lefapha la KZN le qadile mosebetsi wa ho rekisa dihlahiswa tsa lebatowa lena le ho kgothaletsa batho ba futsanehileng ho kena ka setotswana bohahlauding le kgwebong.

"Re batla ho thusa batho ho ikanela ditsha tsa bona tsa kgwebo moo ba ka rekisang dietswa tsa bona ho bahahlaudi, ho boletse Ronnie Naidoo, motshwari wa lefapha lena wa dikgokahano ho tsa dithekiso. ■

Emmelina Ginindza o qetile dilemo tse pedi tse fetileng a kwaletswe ka mokhukhung o se nang tulo ya ho ithusa, difesetere, menyako le o nang le dijo le metsi a manyane. Nako eo a tswang ka yona ke ha mora wa hae a mo isa ho hall ya local council ho ya lata penshene ya ho phedisa lelapa la hae la batho ba bane.

Pale le ditshwantsho ka BONGANI
HLATSHWAYO

Ntlwana e haufi le mokhukhu wa hae empa leqhekwana le Emmelina ha le a dumellwa ho e sebedisa. ▲

▲ Emmelina
◄ Ginindza le tjhankana eo a e bitsang lehae.

Lemati le notlelwa ka ntle ho thibela hore Emmelina a seke a tswa a le mong. ▲

KE ka mora hora ya borobong hoseng mme ho ne ho se ntse ho tjhesa haholo ha re fihla ha 27981 Toyi-Toyi Street mane Tsakane Township ho la East Rand. Evelyn Mokoena, mooki wa Tsakane Old Age Home le Portia Xaba, mosebeletsi wa tsa kahisano ba ne ba tlile le nna moo hore re tlo tla etsa dipatlisiso taba ya Ginindza.

Ha re kena moo ntlong eo ya RDP re ile ra fumana Solomon Sibiya, mora wa Emmelina Ginindza dutse setulong. Ka mora ho itsebisa bona ha kgutshwane re ile ra bolela taba eo re tlileng ka yona. O kae m wa hao? A supa ka ntle, a bontsha makala mme a boela a rera ho tsam le rona.

Ha re fihla mokhukhung oo o se nang difesetere, sibiya o ile a tlamo thapo e kwetseng monyako ka ntle. moo ho ile ha phakisa ha tswa moy tjhesang, o tletseng lephoka la man le moroto wa kgale. Emmelina o ne dutse hodima bethe - ditshepe tse le materase wa lepolanka la lemati. Dikobo tsa hae e le matairi a mabe

Re ile ra kena ka moo ka lekgon le leholo. Ho ne ho se emere ya m kapa ona moroto kahoo Emmelina tshwanela ho ithusa moo fatshe. Hukung ya ntlo ho dutse khabothe kgale e behileng dipoleiti tse se na letho.

Ke ile ka fetoha ka sheba Emm ya dilemo di 78. Ke mokudi wa ya tshwerweng ke asthma mme o ile hema ka matla ha a utlwa moya or foreshe o kenang monyako. O ne boheha a fokotse mme a lapile. Na o ile wa fumana lesheleshele hose ho botsa rona. Tjhe, ho araba Sibi a le je. Moriana? O kae moriana w wa letshwea(asthma)? Sibiya o ile tsitsinya hloho. "Ha ho moriana." (re o qetetse ho ya ngakeng ka Pudungwana 1998 mme ha a fum penshene ya hae ho tla bitsa R50 ngakeng hape.

Portia Xaba o ile a botsa Sibiya na penshene ya Emmelina e etsa "Nna le ba lelapa la ka re phela k yona. Haesale ke lahlehelwa ke mosebetsi dilemong tse robong fetileng," ho araba Sibiya.

O ile a eketsa ka hore o ile a r mmae ho moena wa hae ya d Nelspruit hobane ba sa mo hlokomele. "Mmé o ne a dula

◀ *Bethe eo e entsweng ka dipatsi le monyako wa kgale le dikojwana tse pedi tsa kgale.*
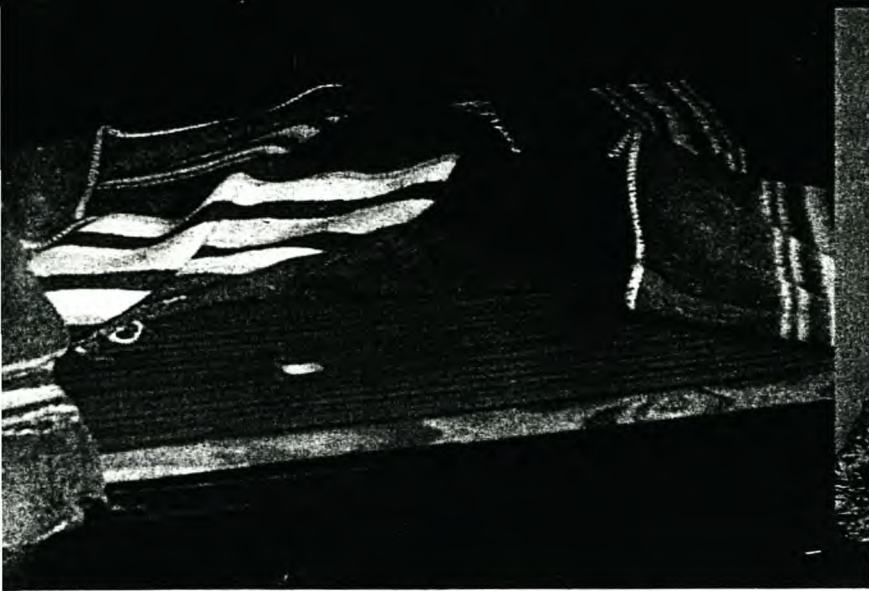
Portia Xaba, mosebeletsi wa tsa kahisano, ▲ *o re bontsha e nngwe ya diphaposi tse ntle tsa Tsakane Old Age Home moo Emmelina a neng a ka kgona ho dula teng haeba mora wa hae a ka mo lokolla.*

KE MOTSHWARUWA

WA MORA HAE:

"re hloka penshene ya hae..."

Solomon Sibiya, mora wa Emmelina. O re ▲ *seo a se etsang ke ka lebaka la ho rata mmae.*

ng ho se motho ya mo
omelang." Ho ne ho bonahala hore
ona Emmelina o ne a sa fumane
omelo e ntle. Xaba o ile a
omedisa Sibiya ka taba ya hore a
ehwa molato ka ho hlorisa motho e
olo le ka ho utswa tjhelete ya
so.
biya o ile a re o rata ho bona mmé
ae a dula tulong e lokileng empa a
keke a kgona ho etsa jwalo.
ba ke tshwanela ho ahlolwa, ho
. Nka mpa ka utswa tjhelete ya
wa ka bakeng sa ho ya utswa ka
ong - tjhelete ya hae ya penshene
edisa nna le ba lelapa la ka.
a a bona re mo shebile o ile a qala
opela mohau. "Nka mo neha moalo
ileng empa o tla o tshilafatsa mme
o thuse letho. Haeba le mo isa
eng la maqheku. o tla nne a etse
e tshwanang le hona moo. Ba
o la heso le bana ba ka ba tletleba
lo ka boitshwaro ba hae.
onang, ke rekile fesetere ena
ng sa mokhukhu ona wa hae hore
a fumane moya." Lepolanka la
ere eo le boheha le le letenya
ng sa lebota leo le fokolang la

mokhukhu empa re ile ra utlwisisa
mantswe a Sibiya.
"Ke tshepisa hore ke tla leka ho
lokisa maemo a hae. Portia Xaba o ile a
eketsa ka hore, "O tshwanetse ho nkela
mmé wa hao funeral policy mme o etse
hore a fumane meriana. O mo nehe
dieta tseo a tla di rwala le dijo kgafetsa.
O hlwekise mokhukhu ona wa hae mme
o kenye le fesetere. Ha re ka mo
fumana a ntse a dula tlasa maemo ana
ha re fihla mona ka lekgetlo le tlang, re
tla o makalla lekgotleng."
Sibiya o ile a re o tla buisana le ba
leloko ka taba eo. Mosadi wa hae
Elizabeth, o ile a araba ka pele a re, "Ha
ho thuse letho hore a re o tla buisana le
ba lelapa. Ha ho ya kileng a mo
hlokomela ka dilemo tsena tse pedi tse
fetileng.
"Ke ile ka leka ho mo thusa empa
monna wa ka o ile a re ke tlohele. Hape
ho na le moetlo ona wa Seshangaan o
thibela hore nka hlobodisa mmé
matsale. Emmelina o a hana ha ke mo
hlatswa. Ka dinako tse ding o tshwana
le motho ya lahlehetsweng ke kelello
mme a hlobole diaparo tsa hae kaofela.
Ha ke kgone ho phehisana le yena

hobane ho tla thwe ke a mo hlorisa."
Elizabeth o tshepisa hore o tla etsa
jwalokaha re bolela empa Sibiya yena o
ne a boheha a sa ikemisetsa ho etsa
letho. Re ne re se re furalla re tsamaya
ha re utlwa lentswe le buang ka morao
ho rona. Emmelina o ne a tswile ka
mokhukhung. O ile a supa Sibiya mme
a re,"Ba o fumane lekgetlong lena," ho
boletse yena ka Setsonga. "Mo nkeng
le tsamaye e yena!"
Hobane Sibiya a ne a nanana hore
ha re utlwise se puo eo, o ile a re botella
hore mmae o kgathatsehile ka hore re
tla tsamaya e yena kgathe ke mora wa
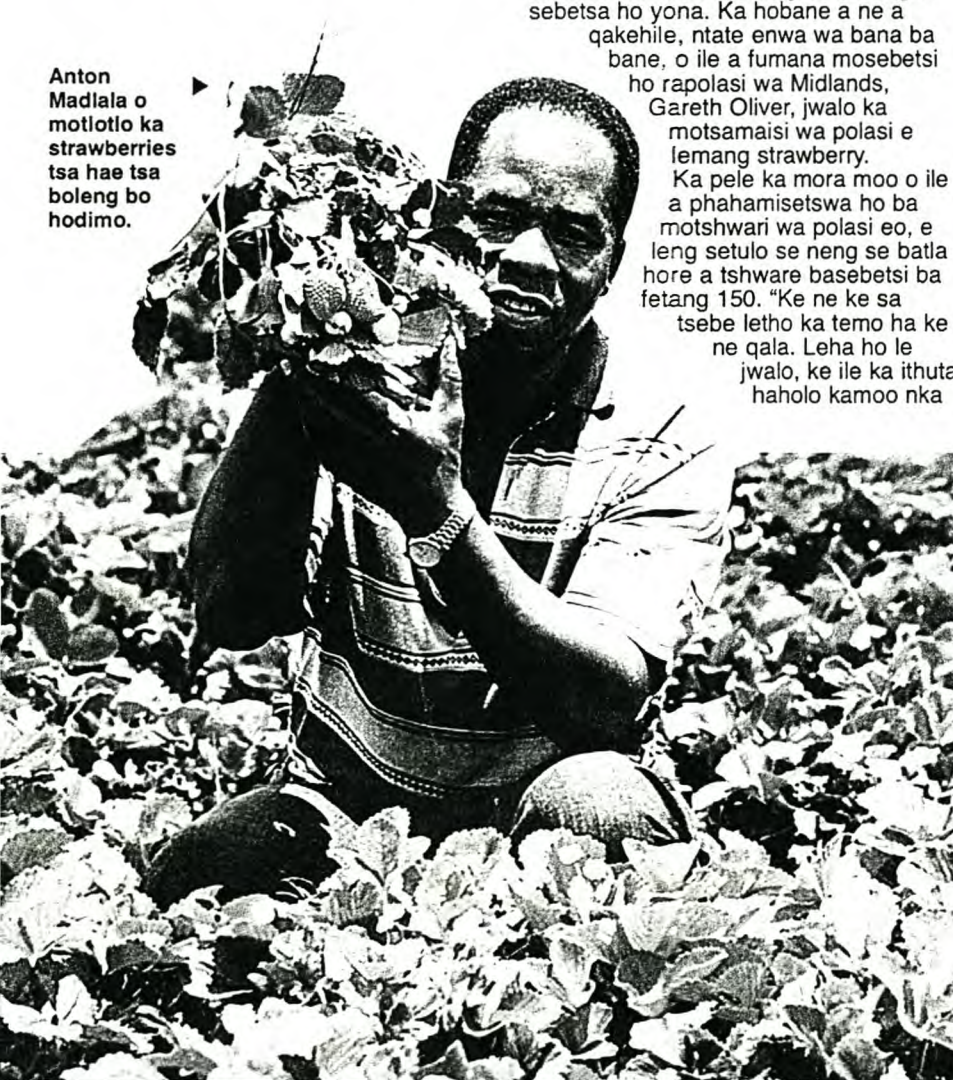hae a mo ratang haholo.■

DITHOLWANA TSA HO SEBETSA KA THATA
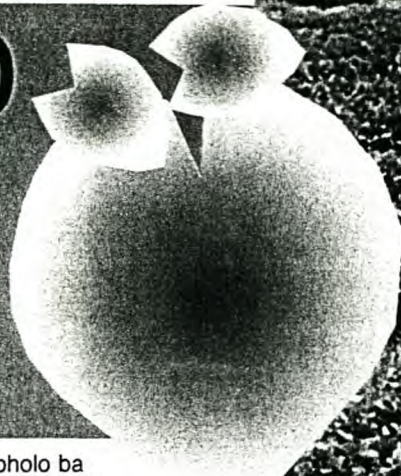
Anton Madlala eo e neng e le foromane femeng, o ile a qobellwa ke maemo a bophelo hore a ilo etsa temo. Jwale ke mothomotsho wa pele wa KwaZulu-Natal wa ho ba ratemo wa strawberry.

ka AJITH BRIDGRAJ
ditshwantsho ka RAJESH JANTILAL

Anton Madlala o motlotlo ka strawberries tsa hae tsa boleng bo hodimo.

Polasi ya Anton Madlala e boholo ba 0,75 hectares e kampetswe hantle ho thibela dikgomo tse senyang hohle tse fulang thoteng e haufinyane le moo. O sheba dimela tse nyane tse tala masimong a hae a matala ka qenehelo. O bonahala a le motlotlo jwalo ka ha a phahamisa ditholwana tse mmalwa tse kgubedu tse monate tse melang mobung.

"Strawberries tsena jwale di rekwa haholo mabenkeleng a maholo le dibakeng tse pele tse rekisang ditholwana le meroho," o bua jwalo a le motlotlo.

Ka 1985 Madlala o ile a lahlehelwa ke mosebetsi femeng ka mora boipelaetso ba basebetsi khampaning eo a neng a sebetsa ho yona. Ka hobane a ne a qakehile, ntate enwa wa bana ba bane, o ile a fumana mosebetsi ho rapolasi wa Midlands, Gareth Oliver, jwalo ka motsamaisi wa polasi e lemang strawberry.

Ka pele ka mora moo o ile a phahamisetswa ho ba motshwari wa polasi eo, e leng setulo se neng se batla hore a tshware basebetsi ba fetang 150. "Ke ne ke sa tsebe letho ka temo ha ke ne qala. Leha ho le jwalo, ke ile ka ithuta haholo kamoo nka kgonang ka nako e kgutshwane mme ke ile ka phakisa ka e thabela haholo," Madlala o hopola jwalo.

Ka mora dilemo tse leshome a le mosebetsing oo wa hae, ho sa utlwane mabapi le moputso ho ile ha etsa hore a kgaohane le mohiri eo wa hae.

Ka 1996 Madlala o ile a etsa qeto ya ho kena temong ka boyena hobane a ne a ena le tsebo e batsi ya temo empa a se na moo a ka fumanang tjhelete teng kapa mesebetsi e meng e lokelang. O ile a qala ho sebedisa polasi e nyane eo e neng e le ya ngwanabo mme ka tjhelete eo a ileng a e kadimo ho bana babo (Leonard le Henry), o ile a reka dimela di se kae tsa strawberry sebakeng se rekisang dimela sa moo habo. Ka thuso le keletso e neng e etswa ho motho eo a neng a sa mo tsebe, Maureen Schoeman, o ile a reka dimela tse ding hape tse 20 000 tsa strawberry.

Matsapa a Madlala a ho ba pulamadiboho temong ya strawberry a ile a qala ka mafolofolo a maholo. Ntle ho thuso eo a ileng a e fumana ho bana babo, Madlala o ile a rekisa policy ya hae ya inshorense mme a fumana kadimo ya R20 000 ho tswa ho KwaZulu Finance and Investment Corporation (KFC) bakeng sa ho tshehetsa letsholo leo la hae la temo ka tjhelete.

O bile o itlamme ho Agrilek,

◀ **Anton Madlala o eme hara masimo a hae a matle a strawberry.**

Madlala.

O bolela hape hore phaelo ya temo ya strawbwrry e "hlile ntle haholo" ka lebaka la ho hloka ba hlodisanang le yena. "Ha jwale, ke bile ke kenya le rasberries," ho hlahisa Madlala.

Katleho ya hae e kgolo e ile ya qetella e entse hore a mengwe ke baahisani ba hae bao esaleng ba lema strawberry ka dilemo tse 13 tse fetileng - ba sa atlehe jwalo ka yena - e le hore a ba phetele hore o entse jwang. Madlala jwale o na le diabo tse etsang 50% polasing ena haesale a etsa selekane sena, polasi ena le yona e hlahisa phaello mme e se e tsejwa hohle KwaZulu-Natal Midlands.

Rapolasi enwa ya keneng ka setotswana kgwebong o kgolwa hore ka mora "tjhai ya hae e ntle" ya selemo se fetileng, e se e le motho e mong ya hlahileng ka mahetla. "Ke se ke le motho e mong eo ba bang ba ka hlodisanang le yena esita le borapolasi ba tsejwang ba strawberry lebatoweng lena," o bua jwalo.

Katleho ya Madlala e bonahala ho feta hobane le karolo eo ya Mafakatini, moo polasi hae e leng teng, ha e a lokela temo ya strawberry. "Hona jwale ke ntse ke kenya mini-tunnels bakeng sa ho sireletsa dimela tsa ka kgahlano le serame," o hlalosa jwalo.

Ha Madlala a ntse a hlalosa halelele ka mathata a temo ya strawberry, ho bonahala hantle hore monna enwa eo e neng e le mosebetsi wa polasing o se a iketseditse lebitso jwalo ka monga polasi ya hlomphehang. Ho hlakile hore temo ya strawberry e tsamaiswa ka tsebo e kgolo. Ke ntho ya bohlokwa hore o dule o etsa diteko tsa mobu le makgapetla a yona mmoho le ho sebedisa dikhemikhale ho thibela dikokonyana le mafu a dimela.

Rapolasi enwa ya bohlale o na le dikeletso tsa bohlokwa hape bakeng sa boratemo ba ntseng ba hola. "Ho ba lehala empa o se na tsebo ha ho na molemo," o hlokomedisa jwalo. Ke kahoo a reng borapolasi ba ntseng ba ithuta ba lokela ho qala ka ho fumana tsebo le keletso e ntle, haholoholo ho ba seng ba tseba, pele ba ka qala temo - leha ho hloka tjhelete ho etsa jwalo.

Ha a hopola hore o qadile jwang, Madlala o bile o ikemiseditse ho ba moeletsi ho e mong le e mong ya batlang bokgoni ba hae le tsebo.

Ha a ntse a nahana ka bokamoso ba hae hlileng bo bonahalang bo le botle ho feta strawberry tseo a di lemang, o bolela hore o batla polasi e kgolwanyane ho feta. Leha a se a hlahisitse menyetla e 25 ya mesebetsi ka katleho ya hae. Madlala o kgolwa hore mobu o mohlolwanyane o tla etsa hore a hire batho ba bangata ho feta.

"Ho tla etsa hore ke kgone ho tsepamisa maikutlo a ka dimeleng tse nyane ha strawberry se sa kotulwe," o qetella jwalo. ∎

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hebeletso ya dikeletso ho balemi ka ara Eskom makeng sa tshehetso eo ba ?ng ba mo neha yona. "Ba ile ba kenya ?mpo ya motlakase bakeng sa ya ?trol eo ke neng ke e sebedisa bakeng ? ho nosetsa," ho bososela Madlala.

Ke nako e fetang selemo jwale polasi ? Madlala a e sebedisang e nkilwe alo ka mosebetsi wa pulamadiboho ke jrilek. "Re batla hore bathobatsho ba ?ele mohlala wa Madlala mme ba ?hele ho ba basebetsi feela ba ?lasing. Ba lokela ho tseba hore ba ka ? ka nna ba iqalla mapolasi a bona a ? kenyetsang tjhelete," ho bolela ?lanhla Dlamini wa Agrilek.

?osebetsimmoho le yena, Julius Zondi, ?tswela pele ka ho re: "Temo ke ntho ya ?hlokwa hobane setjhaba sohle se ?nepetse mobung hore se phele. Ke ?hoo re kgothaletsang boramapolai ba ?tthobatsho hore ba tlohele temo ya ho ? kenya tjhelete."

Ntle ho thuso le tataiso eo a e ?naneng, katleho ya ka pele ya Madlala ?alo ka molemi wa strawberry e tlile ?tholo ka baka la ho rata mosebetsi ?a, ho inehela le ho itshwarela ka ?atsoho a hae ha a etsa dintho. Ha a ?lwe ke nako mme ka nako tse ding o ?betsa dihora tse ngata. ho ?nyeleditse le ka Sontaha.

"E mong le e mong ya batlang katleho, o lokela ho jala peo ya yona ka ho sebetsa ka thata," ho bolela Madlala.

"Tjhai ya ka ya pele e ne e le ntle haholo. Empa ke ile ka fumana mathata a ho rekisa tjhai eo ya ka hodima tlhodisano e kgolo hakana e tswang ba boramapolai ba seng tsejwa. Leha ho le jwalo, ke ile ka kgona ho atleha hobane strawberries tsa ka e ne e le tsa boleng bo hodimo," ho bolela Madlala.

Bonneteng, Madlala o kgolwa hore boleng ke bona bo kgotsofatsang bareki. "Motho o fumana lebitso le letle ka lebaka la ho sebetsa ka thata empa ho boloka lebitso leo le letle ho bile ho thata ho feta," o eletsa jwalo.

Ka mora hore kotulo ya hae ya pele e be ntle, Madlala o ile a tloha sebakeng seo sa ngwanabo ho ya ho sena sa hae sa boholo ba 0,75 hectares seo a se bitsang ALHEBROS mme o e rehile jwalo hobane e kopantse diletere tsa pele tsa mabitso a bara ba Madlala. "Ntle ho bona e ka be ke se mona moo ke leng teng kajeno." o hatella jwalo.

O bontsha hape hore ke rakgwebo ya bohlale ha a hlalosa hore hobaneng a ile a kgetha temo ya strawberry. "Mang le mang a ka nna a latela temo ya poone kapa ya ditapole. Ho bolelang hore tlhodisano ya ho rekisa dihlahiswa tse jwalo le yona e eba boima," ho bolela

Ho rekisa ditapole tulong e le nngwe ka dilemo tse 28, hangata e le ka phaello e nyane. ho entse hore Nkosinathi Dube a kgone ho aha ntlo ya hae e diphaposi tse hlano esitana le ho ruta bana ba hae ba supileng.

Ntlo ya Dube ya ditoro le e neng e bitsa R50 000 ha e sa le teng mane Dlangezwa tulong ya mahaeng Zululand. Dilemo tse robedi tsa ho sebetsa ka thata a aha motse wa hae. e ile ya ba lefeela ha motse oo o tjheswa ka nako ya meferefere ya 1992. Ntho ena ha e ka ya qeta tshepo ya Dube.

Rakgwebo enwa ya nang le mamello o ile a ikemisetsa ho tsoseletsa bophelo ba hae le ba lelapa la hae. Jwale o se a ahile motse o nang le diphaposi tse pedi eo kajeno e bitsang R20 000. Dube o itse ntho ya bohlokwa ho yena ke ho ruta bana ba hae. Ba babedi ho bona ba se ba qetile dithuto tsa materiki.

O ile a eketsa ka hore moradi wa hae "o ne a batla ho etsa dithuto tsa bongaka empa re ne re keke ra kgona ho lefa." mora wa hae a le mong ya ileng a qeta dithuto tsa materiki o mo thusa ho rekisa ditapole.

Dube o hatella hore thuto ya bana ba hae ke ntho ya bohlokwa ho yena jwalo kaha yena a sa fumana monyetla wa ho kena sekolo. "Ke ile ka tshwanela ho rekisa ditapole hore ke iphedise mme hobane ke ne ke sa ruteha ho ne ho se bonolo hore nka fumana mosebetsi o

Dube, morena wa ditapole o re bontsha Cyprian Khuzwayo hore o rekisa dintho tsa boleng. ▼

motle."

Dube o ne a sebetsa selakgeng sa ntatae pele a nyala. Kgwebong ya hae e ntjha o reka ditapole wholesale e haufi le moo mme a di rekise ka phaello ya R2 mokotla. Bonyane o rekisa mekotla e 50-60 ka letsatsi."

Hape Dube ya kgothetseng o fumana le nako ya ho sebetsa masimong a hae a mmoba le moo a fumanang tjhelete ya ho thusa ba lelapa la hae. Mesebetsing ena ya hae e mengata hape ke moruti wa Zionist Church ditulong tsa Ntseleni le Ngoye.

O hlile o kgolwa hore Modimo o mo thusitse dinthong tsohle tseo a di fumaneng bophelong leha a sa etse mosebetsi o motle. Dube o supa lehodimong mme a bososele a re: "Mosadi wa ka le bana ba ne ba le ka tlung ya ka ha e tjheswa empa ba pholoha."

O ile a qala ka R5 eo a neng a e nehilwe ke nkgonwae mme Dube o re le

Mora wa Dube, Muzokhanyayo le mosebetsi wa moo Victoria Mthethwa, ba itukisetsa ho rekisa.

Dube O Ahile Motse Wa Hae Ka Ditapole!

Tulo e mmileng o nang le makoloi a mangata renkeng ya dibese Empangeni mane KwaZulu-Natal ke tulo eo o kekeng wa phethahatsa ditoro tsa hao ho yona empa moruti Nkosinathi Dube ya dilemo di 49 o ile a etsa jwalo.

Pale ka AJITH BRIDGRAJ
ditshwantsho ka RAJESH JANTILAL
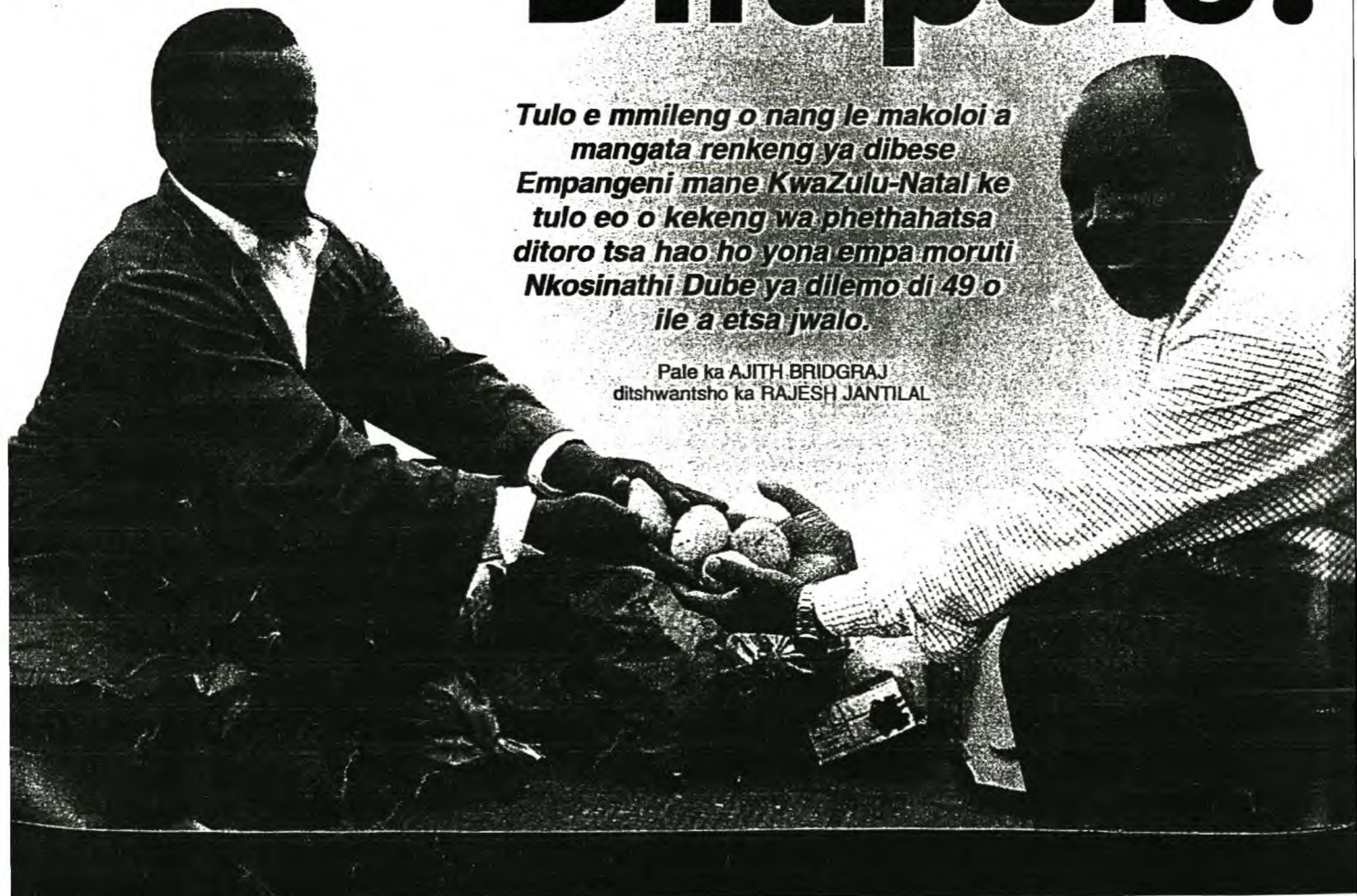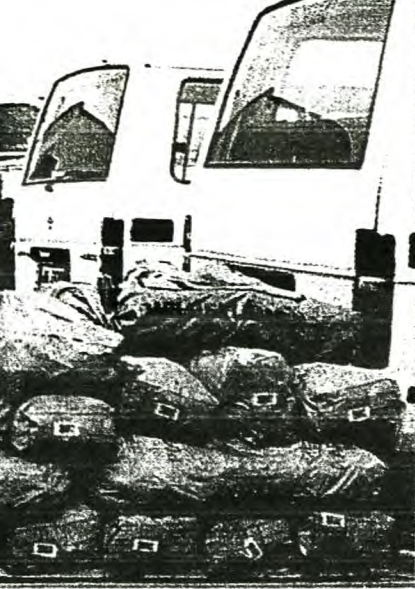
◄ Dube o tseleng e yang 'ofising' ya hae.

tsa tjhelete hantle, ho ngola manane a theko, ho rekisa dietswa tsa boleng bo hodimo le ho ntlafatsa tlhokomelo ya bareki ke tse ding tsa dintho tsa bohlokwa bakeng sa tswelopele."

Leha kgwebo ya hae e esoka eba le katleho e kgolo, Dube o se a qadile ho etsa menyetla ya kgiro tulong ya habo moo mesebetsi e leng mmalwa. Victoria Mthethwa, eo e leng mosebetsi ya sebeletsang Dube, o ile a dumela hore "hoja e ne e se ka yena, nka be ke se na tjhelete ya ho iphedisa."

Muzokhanyayo, eo e leng mora wa Dube o rorisa katleho ya ntatae, boinehelo le tshehetso ya hae. O itse:

"Hoja o ne a sa nneha tshehetso nka be ke sa qeta dithuto ta materiki." Dube o tiisa o re: "Ha a tshwanela hore a tshepele mothong e mong bakeng sa tswelopele ya hae bophelong."

Ka mora dilemo tse 28 kgwebong, Dube o nehela ba hlokang mesebetsi keletso ena ya bohlokwa, haholoholo batjha. "Phemang ho etsa bonokwane bakeng sa ho iphedisa. Ho na le menyetla e mengata mona lefatsheng. Seo o tshwanetseng ho se etsa feela ke ho kgetha dintho tsa bohlokwa tseo o ka di fumanang."

O elediswa batho ka hore kgwebo e batla boinehelo bo boholo. Ha a bua ka kgwebo ya hae e se nang marulelo o ile a re: "Haeba pula e na kapa ke se na bophelo, ha ho tjhelete eo ke e fumanang bakeng sa ba lelapa la ka."

Leha ho le jwalo Dube o ntse a na le tshepo e kgolo ka bokamoso, o re kgwebo ya hae e tla ba kgolo haholoholo ha a ka fumana koloi. Ha a bua ka kgwebo ya hae ka hara tlhodisano e na e kgolo hara borakgwebo ba bang ba bangata tulong eo. Dube ke letshwao la tshepo bakeng sa batho ba bangata ba sa sebetseng naheng ena.

"Ke ntho e kelellong," ho boletse yena. "Seo o se hlokang ke maikemisetso le ho nahana hantle. Batho bohle ba ka hlahisa mehopolo e molemo ka mekgwa e lokileng ya ho iphedisa." ∎

ka tjhelete e nyane jwalo ka R20 motho a ka qala kgwebo e nyane. Empa o tiisa taba ya hore o tshwanetse ho ba le bokgoni bo botle ba ho etsa kgwebo." Dube o ile a kenela dithuto tse pedi tsa kgwebo tse neng di entswe ke Centre For Business in Empangeni mme o re: "Ho tshwara direkoto tsa kgwebo le