

**A GENRE-BASED PEDAGOGICAL APPROACH TO
TEACHING WRITING WITH REFERENCE TO
ISIZULU TEXTS**

BY

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DECLARATION

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

ABSTRACT

This assignment examines isiZulu texts within the framework of text-linguistic theories by various scholars and researchers, which illustrate linguistic elements that can be incorporated into the teaching methodology of writing. Appropriately applied, these elements can develop learners' analytical skills as advanced in Curriculum 2005 in the languages learning area.

A text-linguistic analysis of isiZulu newspaper texts on current affairs from different editions of **Ilanga** newspaper has been performed. This analysis reveals that text construction reflects generic factors such as the economic and social status of the community, its culture, which influence the communicative purpose. An attempt is made to investigate in detail the parameters of the ethnography of writing as advanced by Grabe and Kaplan (1996). These parameters are: who, what, to whom, for what purpose, why, when and how. It is argued that once the learner has mastered the parameters for text construction and analysis, he/she will be better equipped to achieve the learning outcomes specified for writing of Curriculum 2005.

OPSOMMING

Hierdie studie ondersoek tekste in isiZulu binne die raamwerk van die tekslinguistiese teorieë van verskillende navorsers wat illustreer hoe tekslinguistiese elemente en eienskappe ingesluit kan word in die onderrigmetodologie van skryfvaardigheid. Indien hierdie onderrigmetodologie doeltreffend toegepas word, kan die bemeestering van hierdie elemente leerders se analitiese vaardighede ontwikkel, soos wat bepaal word in die leerarea vir tale van Kurrikulum 2005.

'n Tekslinguistiese analise van koerantartikels oor huidige gebeurtenisse vanuit verskillende uitgawes van die **Ilanga** koerant is uitgevoer in hierdie studie. Hierdie analises het aangetoon dat tekskonstruksie van isiZulu bepaalde generiese faktore reflekteer, soos die ekonomiese en sosiale status van 'n gemeenskap, wat weer die skrywer se kommunikatiewe doelstelling beïnvloed. Die studie poog om 'n in-diepte analise te maak van die parameters van die etnografie van skryf soos voorgestaan deur Grabe en Kaplan ten opsigte van die isiZulu tekste. Hierdie parameters word soos volg gestel: **Wie skryf wat, aan wie, vir watter doel, hoekom, wanneer en hoe**. Dit word geargumenteer dat as leerders van isiZulu eers die parameters vir tekskonstruksie bemeester het, sal hy/sy beter in staat wees om die leeruitkomst vir skryfvaardigheid te bereik, soos gespesifiseer in Kurrikulum 2005.

OKUCASHUNIWE

Le-thesisi iqukethe izinhlobonhlobo zama-thiyori aqhamuka nongqondongqondo bezifundiswa, nabacwaningi abehlukene abasebenzisa izinhla zenkulumo ezingafakwa emaswini okufundisa ukubhala. Uma engase asetshenziswe ngokuyikho lama-thiyori mhlawumbe lingakhuphuka izinga labafundi lokuhlahlela imibhalo njengokulangazelelwa ngumnyango wezilimi kuKharikhulamu 2005.

Kuyole-thesisi kunohlahlelo lwemibhalo yesi Zulu olwenziweyo. Lemibhalo ibika ngezigameko zemihla namalanga eziqhamuka ezinhleni ezahlukene zephephandaba iLanga. Loluhlahlelo luveza ukuthi isakhiwo sombhalo noma itekisi (text) elithize, siqukethe inhlalompilo yabantu, ezomnotho, amasiko, kanye nenjongo yalowombhalo. Ngokusho kuka-Grabe and Kaplan (1996), umbhalo kufanele uchaze phela ukuthi : Ngubani obhalela bani, ini, ngasizathu sini, kwenzenjani, nini, kanjani?

Uma umfundi engase akwazi ukuphendula okusambuzo ngenxa ngenkathi ebumba noma ehlaziya umbhalo, kuyobe izimfuno zika-Kharikhulamu 2005 sezembulekile kuye.

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CHAPTER 1

INTRODUCTION

1.1 PURPOSE AND AIM OF STUDY

The terms–genre, genre–analysis and genre–based pedagogy–form the basis of the investigation of this thesis. The term ‘genre’ has received different interpretations from different scholars and researchers throughout the three traditions i.e. English for specific purposes (ESP), the North American New Rhetoric studies and the Australian systemic functional linguistics. It is these Australian language researchers that have emphasized the importance of the communicative structure and social purpose of the text as will be evidenced in the analysis of isiZulu texts from Ilanga newspaper in KwaZulu–Natal.

An analysis of these isiZulu texts will demonstrate that text analysis has become one of the most essential areas of exploration in applied language studies these days. Among the different perspectives advanced by linguists, we note in particular the Sociological perspective of text analysis (which explores the social roles and cultural constraints in texts), the Psychological perspective of text analysis (which concerns writers’ intentions in texts) and the linguistic perspective – which is the concern of this thesis. Bhatia (1993:7) views the linguistic analysis of texts as an attempt to discover the linguistic features such as subject – specific conventions, certain grammatical choices, functional language description, and rhetorical considerations in texts. In the forthcoming analysis of Isizulu texts, these features deserve an investigation. This investigation will be based upon Grabe and Kaplan’s (1996) ethnography of writing. The ethnography of writing refers to the observation and description of a naturally occurring language, for example, between the teacher and the learners, or between mother and child. Therefore, it incorporates to the language structure of written texts a wide range of influencing considerations such as the writer’s intent, the recognition of the producer and the recipient of text, the process of writing, the place, time, and manner of text construction,

as well as the communicative purpose for writing. All these considerations, as far as how they influence text construction, will be discussed in depth in this thesis.

Ways and means are in the pipeline to incorporate newly developed approaches of text linguistics into the language curriculum in schools in South Africa. An analysis of the isiZulu texts will provide guidelines as to how these theoretical assumptions can be applied.

1.2 THEORETICAL ASSUMPTIONS

In this study, Halliday's systemic functional linguistics will be employed as a broad framework for analysing isiZulu texts. According to Cope and Kalantzis (1993:137), Halliday's functional grammar is an adaptable and flexible resource, focused on meaning rather than syntax, and oriented to the text and its social purposes rather than to the sentence. Halliday's functional grammar has proved to be an effective framework for language learning through text analysis. Unlike traditional approaches of grammar which are concerned with language forms and syntactic meaning in isolation 'a functional approach to language investigates what language does, how people use it in various ways to achieve various purposes, and how these various communicative purposes are interpreted in line with the content or theme of the text' (Grabe and Kaplan (1996:49).

It stands to reason that a reader who has insights into functional grammar will be enabled to deduce what the text is all about, by connecting the text to his/her background knowledge and thus identify the communicative purpose.

1.2.1 Approaches to text or genre analysis

Current approaches to the analysis of texts will be employed in the analysis of six IsiZulu texts from the newspaper *Ilanga*. Grabe and Kaplan's (1996) proposals on the ethnography of writing and Halliday's systemic functional grammar will be used. The parameters of the ethnography of writing focus on the roles of the writer and the reader in

text construction, the social purposes and discourse structure. Functional grammar deals mainly with the purposes of language forms. Bhatia (1993:13) argues that genre analysis requires inputs from disciplines like sociology, psychology and linguistics. In sociology and genre analysis, emphasis is on how genre relates to the manner in which the text reflects the society in which it is produced, its socio-political context and its cross-cultural factors. Psychology and genre analysis deal mainly with the cognitive structuring of texts as well as the ideological implications attached to them. In linguistics and genre analysis, emphasis is on the analysis of grammar and the linguistic discourse of the particular text.

1.2.2 The role of text analysis in language learning and teaching

The importance of text analysis in instruction in the language classroom lies in it motivating learners to read language texts with understanding. Learners are enabled to read critically and provide answers to the critical questions raised in texts. Therefore, text analysis provides learners with an engaging learning experience.

Swales (1991:8) finds the purpose of using genres in language learning as being of social relevance which also incorporates ways of expressing meaning in our culture. Using texts in language pedagogy provides learners with the most important skills in language learning i.e. reading and writing as reflected in learning outcomes 3, 4 and 5 of curriculum 2005. These learning outcomes are: reading with enjoyment, and responding critically to the aesthetic, cultural and emotional values in texts, as well as being able to write different kinds of factual and imaginative texts for a wide range of purposes. The learner is able to use language to think and reason, and access, process and use information for learning. These specific outcomes are reflected in the analysis of the six isiZulu newspaper articles in Chapter 4.

1.3 ORGANIZATION OF STUDY

Chapter 2 of this study focuses on the foundations of the genre-theory and the genre-approach. The term 'genre' is discussed in three traditions, i.e. English for Specific Purposes, North American New Rhetoric and the Australian systemic functional theory. It is this Halliday's systemic functional theory that will be applied in the analysis of six isiZulu newspaper articles in chapter 4. This theory emphasizes the 'relationship between language and its functions in social settings'. In an approach to genre analysis, much of Bhatia's (1993) work will be employed as he incorporates insights from sociology, psychology and linguistics in this style of genre – analysis. His form of grammatical analysis will also be employed in the analysis of newspaper articles. It is insightful to consider the various scholars' debates concerning formal structures of genres and their "fixed" boundaries. Such debates lead into further research towards an appropriate methodology in explicit classroom instruction.

Chapter 3 will deal mainly with the genre-approach to teaching writing. Theories of the writing process are provided by the Flower and Hayes model and the Bereiter and Scardamalia model of the writing process. To situate the genre approach to teaching writing, Cope and Kalantzis (1993) discuss the approaches relating to traditional grammar, Chomsky's formal grammar and Halliday's functional grammar. It is in this chapter where Grabe and Kaplan's (1996) ethnography of writing will be discussed in further detail and will be applied in the analysis of isiZulu newspaper texts.

In chapter 4, the theoretical elements discussed in chapters 2 and 3 will be employed in an analysis of isiZulu texts. All the texts are extracted from an isiZulu newspaper – iLanga and are on current affairs. Grabe and Kaplan's (1996) ethnography of writing is applied with the 'writers' parameter taking a lion's share.

Chapter 5 constitutes the conclusion to this study, and will explore the relevance of the theoretical aspects discussed in the preceding chapters, to the Languages Learning area of the newly implemented curriculum 2005 in South Africa.

CHAPTER 2

FOUNDATIONS OF GENRE THEORY AND THE GENRE APPROACH

2.1 INTRODUCTION

This chapter introduces the term-genre. The definition of the term is given by ESP scholars, Martin, Christie and Rothery (1987) and Swales (1993). Genre is first looked at in three traditions i.e. English for Specific Purposes (ESP), the North American New Rhetoric studies and the Australian systemic functional linguistics. Preliminaries of genre analysis as well as an approach to genre analysis are given. Swales (1993) considers the concept of discourse community and the terms – centripetal and centrifugal. When treating issues in the learning and teaching of genre, certain stages in the development of a narrative are identified. Freedman and Medway (1992) indicate the significance of the genre-based approach to the teaching of writing while Cope and Kalantzis (1993) dwell on the powers of literacy with their emphasis in an explicit pedagogy for inclusion and access.

2.2 DEFINITION OF GENRE

English for Specific Purposes (ESP) scholars find genres as oral and written texts defined by their formal properties as well as by their communicative purposes within social context. Martin and his systematic colleagues define genres as staged, goal-orientated social processes, structural forms that writers use in certain contexts to achieve various purposes. (Martin, Christie and Rothery (1987)). ‘A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognised by the expert members ... but typically need further validation.’ (Swales 1993:58). Grabe and Kaplan (1996) view genres as discourse types that have identifiable formal properties, identifiable purposes, and a

complete structure (i.e. a beginning, a middle and an end). Examples of possible genres include research articles, local news reports, editorials, jokes, recipes, business reports, sermons, application forms, etc.

2.3 GENRE IN THREE TRADITIONS

These traditions are English for Specific Purposes (ESP), New Rhetoric and Australian genre theories.

ESP scholars regard genres as possessing formal properties and a communicative purpose in a social context. They may be oral or written text types. In analyzing these texts, it is their form, structure and grammatical features that are scrutinized. New Rhetoric scholars emphasize the social purpose or actions that genres perform within situational contexts. To them linguistic methods for analyzing texts are less important than ethnographic ones. Australian genre theories are mainly based on the works of Michael Halliday who founded the University of Sydney's Linguistic Department in 1975. Halliday mentions three key features like field (the activity going on), tenor (the relationships between participants) and mode (the channel of communication) as elements that determine forms of language or register. Australian genre scholars deal mainly with the primary and secondary school genres and workplace texts. Their concern is 'with the relationship between language and its function in social settings.'

ESP researchers, through genre-based pedagogy, wanted to improve the standards of genres among non-native speaker students in English for Academic Purposes (EAP) and English for Professional Communication (EPC) classrooms. Their emphasis was on the teaching of genre structures and grammatical features. New Rhetoric researchers, on the other hand, were concerned with the social functions and the contexts in which these genres were used. Their attention was on university students and other professionals. Unlike ESP and New Rhetoric scholars, the Australian systemic functional linguists focused on primary and secondary school as well as adult education contexts. One of the goals of genre-based pedagogy is to help those students from limited educational and

non-English speaking backgrounds, by empowering them with linguistic resources for social success. This social success is in reading and writing of academic and workplace texts.

Both the ESP and New Rhetoric researchers have presented their descriptions of genres as discourse models but no classroom teaching methods. Hyon (1996) states that ESP scholars have issued publications for discourse analysis such as English for Specific Purposes.

The Australian systemic functional researchers have devised the Teaching and Learning cycle as a means for genre instruction in the classroom. The cycle is divided into three phases-modeling, joint negotiation of text, and independent construction of text. The modelling phase is teacher-led because the teacher presents the text type, its functions, the schematic structure and the accompanying lexico-grammatical features. In the joint negotiation phase the teacher and the class work hand in hand. In the end of deliberations, the teacher will sum up student's contributions into a genre-type. The last stage-independent construction of text is for students to implement knowledge gained in the previous two phases

Hyon (1996) states that although genre-based pedagogy has been implemented in ESP and New Rhetoric circles, it has had a greater impact on the Australian systemic functional contexts. For example, their genre-based pedagogy has influenced the entire state educational system and is, therefore, supported by the government. It enjoys educator support since they include genres into their lesson plans and genre researchers hold positions of influence in schools. In-service training courses in genre-based pedagogy have been arranged and much has been achieved on the field of adult education e.g. curriculum certification process.

2.4 PRELIMINARIES OF GENRE ANALYSIS

Bhatia (1993) states that since the early seventies, discourse analysis has been developed into a wide range of approaches. In linguistics, it is termed : text-linguistics, text analysis, conversational analysis, rhetoric analysis, functional analysis and clause-relational analysis. Those interested in literature refer to it as literacy or linguistic stylistics. To those whose field of study is sociology, it is known as ethnography of communication. In linguistics, it can be observed through certain parameters e.g. theoretical orientation, general-specific scale, application and surface-deep analysis.

According to Bhatia on the theoretical scale, there is grammatical formalism on this side and communication or language use in socio-cultural contexts on the other. Discourse analysis of everyday conversations and written texts, falls under general and the analysis of research article introductions, legislative provisions, etc, falls under the specific direction. Application is applied discourse analysis e.g. the teaching of ESP. Application depends on the function of the text. Surface-deep analysis is a movement from surface-level description to where discourse analysis is conducted according to the functional use of a language within socio-cultural context. It is noticed that applied discourse analysis has developed through four levels of linguistic description.

According to Bhatia, researchers and linguists concur that there are varieties of language use. They declare that 'language varies as its function varies, it differs in different situations.' A conversation between a doctor and a patient will be different from a church-sermon. This is register. Registers have been defined essentially in terms of lexico-grammatical and more recently, in semantic and semiotic terms (Bhatia, 1993).

2.4.1 Approach to genre analysis

Linguistics and genre analysis

According to Bhatia the study of register or stylistic analysis has been a linguistic description of texts. Linguistic analysis on textualization is regarded as a paradigm shift from general to specific. Certain specific features of language are associated with certain types of writing i.e. genres.

Sociology and genre analysis

The sociological concern is directed specifically to how a particular genre communicates social reality. The text must be within the sociological and cultural context. Any linguistic behaviour of the speech community, academic or professional, must be taken into consideration. Linguistic features must serve sociological needs.

Psychology and genre analysis

In the psycholinguistic type of orientation, much consideration is paid to the tactical aspects of genre construction. Attention is directed at the writer's tactical choices or strategies which make writing effective. Such strategies may not be non-discriminative or discriminative. They are non-discriminative if they do not change the essential communicative purpose of the genre and discriminative if they introduce new, or additional considerations in the communicative purpose. A newspaper reporter may employ non-discriminative strategies like typical linguistic strategies in his/her presentation of day-to-day events. Discriminative strategies are survey articles, review articles, etc, which are considered as sub-genres of research articles.

Analyzing unfamiliar genres

Bhatia states that it would seem necessary to consider the following steps in order to analyze any genre :

- (a) Place the given genre-text in a situational context.
- (b) Survey existing literature.
- (c) Refine the situational/contextual analysis.
- (d) Select the right kind and size of corpus.
- (e) Study the institutional context.
- (f) Know the levels of linguistic analysis.
- (g) Have a specialist informant.

Cross-cultural factors in genre analysis

Bhatia states that only recently have researchers been interested in written genres in cross-cultural variation in academic and professional discourse. It is known 'that various cultures organize and develop ideas differently when writing expository texts and these differences persist when users of these languages and cultures learn to write in a new language.' (Bhatia, 1993). Although very little has been unravelled in this field of study it is yet known that cultural taboos exist. E.g. Indians do not like the number zero or a number ending with a zero, yet in Ghana, Kenya and Singapore the number avoided is seven.

This study of genre analysis in cross-cultural contexts is related somehow to discourse communities.

Speech communities and discourse communities

According to Swales (1993) the term-centripetal-refers to speech communities. This means that they tend to attract people into their folds. Membership grows mainly through births and adoption. The group then shares linguistic forms, regulative rules and cultural concepts and maintains socialization and its group solidarity. That is why a speech community is regarded from a socio-linguistic perspective.

The other term-centrifugal-refers to the discourse community. It is centrifugal because the discourse community separates people into interest groups with peculiar objectives. Their linguistic behaviour is functional hence the term socio-rhetorical. Swales (1993) lays down 'six defining characteristics' of a discourse community namely :

- (a) A discourse community has a broadly agreed upon set of common goals.
- (b) A discourse community has mechanisms of intercommunication among its members.
- (c) A discourse community uses its participatory mechanisms primarily to provide information and feedback.
- (d) A discourse community utilizes and hence possesses one or more genres in the communicative furtherance of its aims.
- (e) In addition to owning genres, a discourse community has acquired some specific lexis.
- (f) A discourse community has a threshold level of members which a suitable degree of relevant content and discorsal expertise.

2.4.1 Genres in four different disciplines

Genres are found in discourse communities and therefore, it is worthwhile to see how they are represented in the following disciplines :

Genre in folklore studies

To elaborate in folklore studies, Swales (1993) states that he relies on the findings of Ben Amos (1976) who discussed genres in folklore, serving a classificatory purpose. Some genres may be myths, legends or tales. Such genres have an established form that has withstood social changes or 'technological developments.' What folklorists find changing, is the role played by such genres in society. For example, proverbs no longer have that substance they did possess in education some years back. It must be noted here that it is not all folklorists that subscribe to the concept of the permanence of form.

Genre in literary studies

From the literacy critic's point of view, genres are guided by social conventions which are susceptible to change or transformation. This is easily understood because genres are nothing else but discursive properties being codified. It is the literacy critic who must exhibit his/her genre expertise to discover how certain conventions have been tempered with.

Swales (1993) refers to the work of Stebbins (1993) who highlights the importance of the reader in literary studies. A reader must know the type of genre, its prominent features and show appreciation before appreciating literature as a whole. He further quotes Fowler (1982) as saying that genres offer a positive support to an author. It is where an author orders his experience into a certain form. He, Swales (1993) concludes by declaring that 'genre analysis is valuable because it is clarificatory, not because it is classificatory.'

Genre in linguistics

The term genre – is common among ethnographic and systemic linguists. It is interesting to listen to their equivocations concerning the analytical separation of genre and speech events. According to Swales (1993) Saville-Troike (1982) observes that genres are some sort of communicative events like jokes, stories, lectures, etc.

Systemic or “Hallidayan” linguists try to find a relationship between genre and register. According to Swales (1993:41) ‘the difficulty seems to derive from the fact that register is a well-established and central concept in linguistics, while genre is a recent appendage found to be necessary as a result of important studies of text structure.’

Genre in rhetoric

Rhetorical scholars who applied a deductive approach classified discourse into the expressive, persuasive, literary and referential types according to which component received the primary focus. Scholars who use an inductive approach give genre a central position because they take the contexts of discourse into consideration. An important point espoused by analysts is that ‘analysis of actual genres can classify certain social and historical aspects of rhetoric that might otherwise be missed,’ and therefore, the concept of genre should be defined according to social action.

2.4.2 Conclusion

Most of the theorists concur that genres have formal properties and serve a communication purpose within their social contexts. The genre theory, according to the three traditions – the English for Specific Purposes (ESP), the North American New Rhetoric studies and the Australian systemic functional linguistics, emphasize the structure and formal properties of genre, the social purposes or action and the relationship between language and its functions in the environment.

Genre-based pedagogy focuses on the improvement of standards amongst the non-native speaker students in English for Academic Purposes (EAP) and English for Professional Communication (EPC). Concentration is on primary and secondary schools, university students as well as adult education. The three traditions have their own instructional frameworks to help them achieve their goals. The Teaching and Learning Cycle was devised by the Australian systemic functional researchers. In some instances, the genre-based pedagogy received support from the entire educational systems of the state.

Bhatia states that the term-text analysis has been widely used in discourse analysis. It has been known as text-linguistics, rhetorical analysis, linguistic stylistics, ethnography of communication, etc. Approaches to genre analysis include linguistics and genre analysis, sociology and genre analysis and psychology and genre analysis. It is only recently that researchers have been interested in written genres in cross-cultural variation in academic and professional discourse.

Other terms of interest, pertaining to genres, are speech communities and discourse communities. According to Swales a speech community is viewed from socio-linguistic perspective and a discourse community in a socio-rhetorical one. Therefore, genres can be studied in four disciplines, i.e. genre in folklore studies; genre in literary studies; genre in linguistics and genre in rhetoric.

2.5 ISSUES IN THE LEARNING AND TEACHING OF GENRE

2.5.1 Introduction

This section of the chapter focuses on the learning and teaching of genres. The methodologies applied must take into cognizance the fact that the 'world of discourse' is divided into spoken and written stretches of linguistic patterns within social and cultural contexts. The choice of material for presentation to learners depends on the knowledge of the day-to-day uses of language. Syllabuses or other learning/teaching material are based upon this concept. Syllabuses cater for spoken and written language since there is

a characteristic mixing of features between the two. Selection of material is done by teachers and learners according to usefulness and relevance.

Teachers are aware that there are spoken as well as written genres. They should help learners to identify different key features between narratives and expositions. When teaching genres, teachers should guard against decontextualization and allow 'inventiveness and flexibility in creation of texts' (McCarthy and Carter, 1994:28). It should be remembered that there is no fixed number of genres. New genres may be 'born' as time goes on and there may be mixing of genres 'to form generic blends.' Core genres, like the narratives, go through certain stages in their development e.g.:

Abstract—what is the story going to be about?

Orientation-Who are participants? When and where did the action take place? In which circumstances?

Complicating action-Then what happened?

What problems occurred?

Evaluation-What is the point of the story? So what?

Resolution-How did events sort themselves out?

What finally happened?

Coda-What is the bridge between the events in the story and the present situation of the narration? (McCarthy & Carter, p33).

Reid (1988) mentions scholars like John Dixon, Sawyer and Watson, Frances Christie, Gunther Kress, J.R., Martin and Joan Rotheyr who get locked up in a debate.

2.5.2 Debates about the 'systemic-functional' school of linguistics

It is Reid (1988) who discloses the views of Dixon, Kress, Sawyer and Watson, and other linguists, on genre.

John Dixon is concerned about the formula that is applied in some countries to assess their learners. Learner's writing is confined into few simple generic forms. He is,

therefore, not at all satisfied with these restrictive ‘classroom genres.’ Such unnecessary constraints deserve to be reached. He is of the opinion that there is a wide range of ‘generic choices’ in the language that are subject to exploration by the writer or speaker. Teachers must expose these ‘generic choices’ to their students.

Dixon fails to understand that ‘there exists a small set of genres necessary to schooling.’ He is also sceptical about Martin’s algorithmic patterns that may be followed by parts of oral and written discourse. He quickly turns to a text analysed by Christie in her paper to IFTE seminar in 1984. The blood (in the egg) is full of food from the yolk. The tiny chick begins to grow. It is called the embryo. All animals are called embryos when they first begin to grow. According to Christie, this is a scientific genre which has the following features :

- (i) The sentences constitute generalisations.
- (ii) These are asserted (presumably rather than tentatively proposed or raised as questions).
- (iii) The verbs are in the ‘universal present tense.’
- (iv) The verbs identify experiential processes.
- (v) In principle the assertions are verifiable. (Reid, 1988:11)

Dixon questions whether the above features do constitute a scientific genre. According to him, these features are a set of generic choices that can be appropriately used in law, history and other disciplines. He knows of examples of scientific prose in which these features do not apply.

He is not satisfied with the analysis of text forms only. An analysis of functions as well as effects on the learners ‘long-term formation’ should be performed. Referring to Christie’s scientific genre, he suggests that learners could have acquired more knowledge through observation instead of submissively accepting ‘other people’s generalizations.’ Alternatives should be found so as to acquire educationally and scientifically sound generic choices. Linguistic forms are very important, but Dixon finds the ‘sense of

audience' or 'communicative role' more important. This 'sense of audience' depends on the reader's construction. He cites a classroom example where a student writes for a teacher and a teacher in his/her evaluation, responds by 'Quite Good; Try Harder; etc.' Therefore, a social relationship exists between the writer and the reader.

Reid (1988) refers to Kress (1982:124) quoted by Dixon as saying the fixed number of genres, sets a limit to creativity, mastery of conventions (might) be sufficient. This statement may also imply that different meanings can be obtained by teaching structures or different discourse patterns. To this, Dixon suggests that scientific generic choices must be 'taught in dialogue so that the students may be scientifically involved.' For example, the teacher arouses students' curiosity by looking at samples, make their daily observations and recordings, ask questions, make experiments, discuss with experts, etc, until they reach conclusions. In other words there is a collective scientific enquiry by students. Their writing too, to create meaning, must be in dialogue, failing which 'it will go dead.'

Dixon is against an idea of a fixed number of generic forms and their restricted classroom nature. According to him, language has a wide range of 'generic choices' which must be manipulated. When analyzing texts, functions and effects on the students longer term formation must be taken into consideration. He is against the unquestioned acceptance of 'other people's generalizations.' There should be a lot of classroom transformation so as to remove 'genre-like stereotypes.'

According to Reid (1988) Christie introduces her response to Dixon's paper by saying that to learn to write is to learn to exercise choices and this is because the business of learning to use languages at any time, is a matter of exercising choices, leading to the creation of a text whose characteristic shape will make it representative of one genre or another (Reid 1988:22). She begins by issues of choice and of free will because she thinks they are in Dixon's mind as evidenced in his book-Growth through English. She, then, levels the ground by referring to educationalists like Matthew Arnold and F.R. Leavis as people who through literature, were concerned with the civilizing influence of

English studies in developing self expression, which was overlooked by contemporary Australian and British schools. Children were being prepared in schools to become 'servants of a capitalist society.' That is why, Christie alleges, Dixon commences his interrogative debate on a political note.

Christie confesses her faithfulness to the Hallidayan school of linguistics. She says 'those of us who work in a Hallidayan tradition of linguistics (p.24).' In that school they regard language as a meaning system which satisfies human functions of interaction. To use language, is to use appropriate linguistic choices to obtain relevant meanings. Linguistic choices are, of course, learned and are used within a 'context of situation' and 'a context of culture.' They also change as does the changing social functions.

Referring to the 'little' text in her original paper, the text criticized by Dixon – Christie fully asserts that it is 'indeed an example of scientific writing—a scientific genre in fact, though of course of a rudimentary kind' (p.26). She defends her standpoint by saying linguistic elements in the text form part of a collective pattern within a classroom situation. The children conducted an observation of hatching chickens in an incubator, noting various changes in the development of a chicken. The teacher guided her children through the textbook, called Egg to Chick. It is clear that the same children were actually engaged in the construction of scientific meanings—meanings that could be approved by a professional biologist. The textbook was a scientific one and she had asked the same professional biologist to examine it. What caused confusion, which resulted in the little text being neither of scientific writing nor narrative writing, is that the children's teacher had asked them to write 'stories.'

Concerning the five different sets of features Christie identified in the text, she agrees that they can be used in Law, History and 'many more social practices,' for she had never said they were uniquely features of a scientific genre only. It is a collective pattern of generic choices that suggest a scientific genre since the classroom context is about the life cycle of chickens. Of course, 'it is a scientific genre because of the ways in which it

builds its meaning through a series of linguistic choices made in response to the context of situation concerned,' she argues.

Reid (1988) assumes misunderstanding of the systemic linguistic theory may be a cause of disagreement between Christie and Dixon. According to the Hallidayans, language is a thing with which humans create experience or reality. Human activity is directed towards an achievement of goals i.e. it is a goal-orientated activity. The creation of texts, representative of particular genres, is part of human activity.

From Dixon's paper, Christie notices his concern about finding ways of using discourse to promote independent thinking and wonders at the 'thinking' found in genres. Dixon is concerned (which is the concern Christie also has) with the development of persons in educational processes. Christie responds to allegations that they 'interested in genres were in some way out to "constrain" persons, limiting their capacities to think in some way, or perhaps, causing them to learn to "conform" (p.29). According to the systemic linguistic theory, a person is characterised by his/her achieving individuality in social processes e.g. mastery of the mother-tongue by children. She adds, 'like all other aspects of social experience, individuality is itself created, negotiated and sustained in social experience' (p.30). She also mentions the importance of the ability to exercise choice i.e. to make many kinds of meanings. Exercising choice enables one to live in control of his world. Learning genres is like entering the world with understanding and thinking.

According to the Australian systemic functional linguistics, to which Christie is a disciple, to use language is to use linguistic choices. Such choices must be in accordance with the needs, functions or meanings. Language is a system which must be used in reference to the 'context of situation' and the 'context of culture.' According to Christie's paper the little text, Dixon alludes to, is thus a scientific genre.

According to Reid (1988), Gunther Kress responds, in the spirit of 'intellectual clarification' to John Dixon's paper. He begins by giving a detailed explanation of what genres are, their form, etc, in conjunction with social occasions. With regard to textual

features, he says, 'overtime, the regularities of such texts – due to the regularities of the social occasions – come to be seen as features of the text rather than of the occasion, as characteristics of a particular genre' (p.36).

Genre form relates to the functioning of texts or of particular aspects in social occasions. A text, he says, is about something. During its construction the mode of language to be used, i.e. spoken or written, must be considered.

Turning to the text in Christie's paper, Kress presents his own views. He finds it difficult to elaborate on its generic form since it is an extract he has no idea how big it was. According to Christie, the original text comprised of illustrations accompanied by reading i.e. the text consisted of visual and verbal images but the specimen is only a verbal one. Kress wonders 'whether this extract came from a textbook, whether the textbook was written for children in this age-group, or whether it was a children's book written for entertainment (p.38).

Regarding its generic make up, Kress notices the simple sentence structure i.e. sentences are short and contain no 'complex embeddings.' The social relation exemplified is that of adult and child-the adult being an instructor and the child someone receiving instruction. Because of tense, kinds of verbs, mood, generalizations and impersonality, Christie and Dixon, 'point to the appearance of scientific discourse.'

When coming to the altering of generic forms, Kress makes use of four texts produced by Grade 1 pupils after a discussion about chicks. These examples appear in Christie's paper. After analyzing them, he concludes that because the children had been free, they were able to experiment with a number of different forms, 'including the invention of a new genre.' The texts show a great deal of innovation and creativity. What worries Kress is that these childish innovations fail to be recognized, just because children are not 'authorized' writers and their writings lack a stable social occasion. Furthermore, children are not 'forced into sterile moulds,' but are allowed to explore new horizons.

The only disadvantage is that children come from different family environments and therefore with “different linguistic/generic preparation from home.”

To Kress, genres are there and are unevenly distributed in society. Some convey more power than others but it is his wish that every writer could have access to powerful genres. He even declares that ‘genres are cultural constructs, they are as culture determines. Challenging genres is therefore challenging culture’ (p.44).

According to Reid (1988) Sawyer and Watson have questions that need to be answered by the genre school linguists : Kress, Christie, Martin and Rothery. Sawyer and Watson find the very definition of genres as ‘an staged, goal-orientated, purposeful activity in which speakers engage as members of our culture,’ not up to their expectations. How rigidly the boundaries around particular genres ought to be drawn, is puzzling to them. They are confused by Kress’s assumption that there is a small and fixed number of genres because they, Sawyer and Watson, constantly find old genres being transformed and Kress does talk of creativity and that children are capable of inventing their own models.

The major school genres are categorized by Kress as descriptive, scientific, technical and historical writing. Sawyer and Watson find this classification in contrast with Britton et al. (1975) who find that writing is a continuum from expressive to various forms of transactional writing on one hand, and to poetic on the other. Other researchers find learning becoming easy when children use their own language.

Another issue they are interested in is that of how genres are chosen. Researchers find that children begin with “only a vague sense of the appropriate form” or “a dimly felt sense of genre.” Sawyer and Watson have become interested in how genres are learnt. They say according to linguists of the genre school, it is the teachers that frame questions that will lead to the production of a genre. They also emphasize “direct teaching of the generic forms” or “explicit instruction.” Sawyer and Watson wonder whether this direct teaching is analogous to the ‘teacher-present-model-student-follow-model.’ Seemingly such instruction may have a negative impact on language learning. The question of

conscious knowledge of structures in relation to effective performance in writing, comes into focus. Sawyer and Watson assert that 'students acquired a new sense in the performance of it' since people write in order to communicate ideas.

Sawyer and Watson prefer a model of writing which is much more fluid about forms and the boundaries around them. Other researchers find too much emphasis on form, hindering the learning process. What is needed is emphasis on meanings instead of structures. According to the linguists, 'a focus on the content of the texts could come later' but Sawyer and Watson find this pedagogical assumption challenging further investigation.

Linguists sometimes complain about too much emphasis on narrative forms in primary schools. They say these forms do not prepare children for the genres that they are to encounter in secondary schools. But Sawyer and Watson, after studying the works of Hardy (1977) and Moffet (1968), find an emphasis on narrative in the early years of schooling very important. They also want to know if there is a hierarchy of genres in the linguists' scheme. Linguists value the reified 'voiceless' text and suggest that 'teachers should build upon earlier genres' which means that the teaching of genres will be according to children, ages or abilities. Again there should be a continuity between genres instead of strict adherence to structural formulae and boundaries around genres.

Sawyer and Watson ask a number of questions which seem to overlap with those of John Dixon, especially the drawing of strict generic boundaries and the strict observance of structural rules. They argue for the 'fluidity of genres' and 'that learning seems more effective when the children are allowed to grapple with new concepts in their own language' (p.47). They also challenge the concept of direct teaching. They even ask "does direct teaching mean explicit drilling in form?" If children are to be exposed to a range of audiences and purposes, they like to know if genre is any different from register. Fortunately, Martin, Christie and Rothery are capable of answering Sawyer and Watson.

In their introduction, Martin, Christie and Rothery, indicate how extensive a research has been conducted in the field of a genre-based approach. There was a research initiative, funded by the Nuffield Foundation and later by the Schools Council. This initiative assembled a group of academics and experienced school teachers to discuss the teaching of English in accordance with modern developments in linguistics. There was a series of Language in Education and Further Language in Education conferences organized by Halliday of the department of Applied Linguistics in the University of Sydney. From all these research initiatives many publications emerged.

They further give some historical background information concerning the genre theory – a theory of language use. This theory was developed, as an extension of the work of Halliday and other systemic linguists, by Hasan (1978), Kress (1982), Martin (1985) and others. Unlike register, the emphasis in the genre theory is on the social purpose and that is why genres are referred to as social processes. Genres change since “they arose as the members of our culture negotiated meaning to get on with the living of life” (Reid 1988:60). That genres are fixed, simple means that genres are not the same, e.g. a story is different from an essay. Their structures ‘are different because they do different jobs.’ The linguists give Sawyer and Watson two texts to study – one about Joan of Arc and the other about the Results of the crusades.

Martin and his colleagues discuss the concept of genre and mode with an intention of answering Sawyer and Watson’s question, ‘Why is writing essentially any more a matter of conscious learning of structures than is speech?’ Written texts, they assume, are more abstract than spoken ones. Spoken texts may also be an abstract if they are ‘consciously contrived.’ Nominalization is used as an important tool for organization of a text. They also suggest that young writers, when writing their own texts, should, where possible, try to go between spoken and written styles of meaning. Writing is more abstract just because of a consciousness factor, i.e. a text can be repeated now and again until what is desired is achieved. More than all, ‘writing is used to store and consolidate information and interpretations, which need to be organized.’ To the question of Sawyer and Watson,

linguists concur 'that children cannot be expected to understand in their own spoken words, what generations of scholars have interpreted in writing.'

According to linguists, teaching is a social process. Genres taught by teachers are curriculum genres. The most popular one at present in teaching writing in infant and primary schools was initiated by process writing and has its staging as : Pre-writing/Drafting/Conferencing/Publishing. Therefore, genre-based approaches to writing development are very much concerned with curriculum genres. Their aim is to access current methodologies and develop new genres.

Rothery's early suggestions for a genre-based approach to teaching writing was designed to introduce 'strategies familiar to children from their experience of learning to talk into their experience of learning to write.' This was accompanied by interaction and guidance in shared experience.

Staging is as follows:

- 1) Introducing a genre
- 2) Focusing on a genre
- 3) Jointly negotiating a genre
- 4) Researching
- 5) Drafting
- 6) Consultation
- 7) Publishing

(Reid, p.68)

The above curriculum genre is not provided as a recipe for the whole teaching practice. Everybody welcomes the emergence of better ones.

According to Martin, Christie and Rothery's reply, a narrative is 'one particular type of story.' According to Reid, to define its staging, the systemic linguists use Labov and Waletzky's 1967 terms: Abstract/Orientation/Complication/Evaluation/Resolution/Coda. Other 'narrative-types' that they have distinguished are recount, thematic narrative, the moral tale, myth, spoof and serial. Many teachers regard Labov and Waletzky's style

narrative highly and find it as one important genre to teach children. According to Reid (1988), Martin, in his Perth-1986 paper mentions factual genres like report, procedure, explanation, exposition and discussion that could be taught to seven year olds along with the narrative. In Martin's Perth paper, Bunbury (1986) recognizes some loopholes regarding instructing children to analyze the narrative as a genre with orientation, a complication and a resolution, and sometimes a coda. According to Reid (1988), Bunbury (1986) finds this approach inhibiting readers' response and restricting the teaching of literature/narrative in class as a result, no mention is made of an episode, viewpoint, conflict, crisis, theme, voice, tone etc. Unfortunately, Christie, Martin and Rothery find the introduction of the above literary terms unsuitable for seven year olds.

Text 8, as appears in Reid (1988:76), is thought by Bunbury (1986) to be creative and imaginative. Of course, genre theorists do emphasize that 'genres do change; they are in no sense fixed and immutable as Sawyer and Watson seek to imply.' To them, the seven year olds should begin with familiar meanings first and thereafter a possibility of creativeness can be expected.

The genre theorists desire knowledge as to the meaning of freedom and its implications. 'Does allowing children to choose their own topics, biting one's tongue in conferences and encouraging ownership, actually encourage the development of children's writing abilities?' According to them it is the social context that creates options for the young writers. Therefore, teaching is important and language should come back into the picture.

2.6 THE TEACHING OF GENRE

2.6.1 Introduction

Language today, especially the teaching of writing, has attracted much interest among researchers. It is the term-genre that 'has caused considerable confusion and annoyance' (Freedman and Medway (1992:124)). 'Genres come to be seen not just as text-types but as typical rhetorical engagements with recurring situations' (p.3). Besides criticisms of

people like Sawyer and Watson (Reid, 1988), the genre-group has exerted much impact, especially in Australia where it is funded by the Education Department.

Among its work, according to Freedman and Medway (1992), the genre-based approach has identified generic structures which appear appropriate for various school subjects. These are:

Factual genres: procedure, description, report, explanation and argument.

Narrative genres: recounts, narrative based on personal experience, narrative based on fantasy, the moral tale, myths, spoofs, serials and thematic narratives.

In curriculum genres, Freedman and Medway (1992) assert that Christie has examined patterns of interaction between teacher and children. She is of the opinion that appropriate written genres and valued genres, should be made explicit and taught. This requires the availability of an appropriate genre-based curriculum.

2.6.2 Teaching genre as process

Today there are teachers who favour the idea of teaching genres because genres empower disadvantaged students (Freedman and Medway, 1992:157). They assert that learners with a 'right' family background come to school with an inadequate knowledge of the deep and surface structures of certain genres and if not, explicit instruction is required. There are those who condemn explicit teaching of genres-who regard genres as dogmatically imposed i.e. without any intrinsic, reasoned explanation of why these forms should be followed-by generations of composition teachers (p.158), yet still, there are those who accept the importance of genre but oppose its explicit teaching. To resolve the conflict, a synthesis of the genre and process approaches is desirable.

Freedman and Medway (1992) assert that genre and process come together in the writing process of individual writers and also in genre as reader expectation. To substantiate their stance, they make use of a skilled reader of a business letter. He has certain expectations at particular places of a letter. Lastly, genre and process come together in

the sense in which genre is social process. People interact without being entirely conscious of how social the processes are. Therefore, a particular genre must be placed in a rhetorical situation and context of situation.

Teaching genres as a process depends on our situations and contexts of situation. Students' experienced knowledge must be considered. There should be flexibility as far as conscious knowledge of genres is concerned. Students can be allowed to reinvent genres, choose their own topics, work collaboratively and consult with their teachers. Students should be led to understand formal structures generically in relation to rhetorical contexts. 'They should learn to notice genres, to make sense of genres, even to renovate genres' (p.165).

2.6.3 Genres for out-of-school involvement

Business and industry challenge the conventional academic genres. This challenge is made possible by the recent work experience for students and industrial placements. These institutions have become invaluable educational resources. Therefore, the school curriculum has to adapt to these changes for the sake of relevance to the outside world.

To effect such curriculum change, the project Developing English for the Technical and Vocational Education Initiative of the University of Leeds became eager to develop students' oral and written skills, and to encourage them to engage in external affairs. This was done by giving students an opportunity of a work experience placement. Students had to be acquainted with a language of participation. Their interviewing skills had to be sharpened and they had to practice writing case study reports. They were given techniques of using questionnaires to construct their own case study genre. Having gained experience from interviewing certain adults and their teachers, students were eventually placed with workers of various occupations. They went out armed with written genres such as minutes of meetings, questionnaires, interview notes, personal journals, etc.

2.6.4 Speech genres, writing genres, school genres and computer genres

Freedman and Medway (1992) detail a brief outline of the work of Bakhtin. It is the same Bakhtin who wrote *Marxism and the Philosophy of Language and the Speech Genres and Other Late Essays*. He is reported as declaring that an utterance is the basic unit of analysis for understanding language. He sees language as dialogue and ‘inextricable from its contexts of use.’

According to Freedman and Medway (1992), writing has never been accorded enough opportunity ‘to serve as the medium for direct and authentic dialogue.’ Situations where language will be used as a medium for authentic dialogue must be created. A method of teaching called ‘collaborative investigation’ deserves application. ‘Inkshedding’ a strategy of collaborative investigation ‘entails informal or impromptu writing, which is immediately read and used and responded to by others, and then discarded’ (p.248).

Collaboration takes place when a set of questions is generated after a hand-out has been read by everybody in class. An oral discussion may be held but after that each student is required to answer in writing. Whatever form these answers may be, they are a response to a certain utterance.

2.6.5 Conclusion

This section has focused on the teaching of genres. Scholars had identified factual as well as narrative genres. A genre-based curriculum is needed. Placing students in work places helps them to acquire skills in written genres. ‘Collaborative investigation’ has been discussed.

2.7 A CONCEPT OF A GENRE APPROACH TO LITERACY TEACHING

2.7.1 Introduction

In this section Cope and Kalantzis (1993) consider a concept of a genre approach to literacy teaching. The concept is a shift from the traditional curriculum. Genre literacy gained momentum in Australia but has subsequently spread to North America, Britain, Scandinavia, etc. Therefore, even if there is a heated debate surrounding genre-perhaps even within the genre school itself-a genre approach to literacy aims at providing the solution. The shift is towards progressivism. According to Cope and Kalantzis (1993), the traditional curriculum was discarded because it was transmission pedagogy based on grammar, rules and rote learning. In the progressivist curriculum 'students were now to be active learners, learn by doing, to learn through practical experience' (p.4). By the 1990's progressivism was firmly established, but cries of dissatisfaction could be heard everywhere. Some people complained of poor spelling, grammar and the like. It was at this juncture that the genre school appeared with what seemed a solution. The solution was the introduction of the wheel. Thereafter, a new pedagogy-an explicit pedagogy for Inclusion and Access had to be established.

2.7.2 The Wheel

According to Cope and Kalantzis (1993), text structures differ from one another. The difference is in accordance with the social purpose i.e. explaining, discussing and arguing. At school students get introduced to a greater variety of genres. It is the school that should provide explicit teaching to marginalized groups. Genre literacy pedagogy is another direction besides the traditional curriculum and the progressivist curriculum. Students are expected to generate key genres such as explanation, procedure, discussion, etc. The LERN project presented a teaching-learning cycle-the wheel. The wheel is divided into three phases. In the first phase-modelling-students are exposed to a variety of texts that represent a genre in question. In phase two, students are in joint negotiation of a class text. Thereafter, students construct their own texts in the final phase.

2.7.3 An explicit pedagogy for inclusion and access

Cope and Kalantzis (1993) suggest a reconstitution of a new pedagogy—an explicit pedagogy for inclusion and access. This pedagogy will break the boundaries of the traditional curriculum and the progressivist curriculum and sail beyond its limitations.

Basic principle of an explicit pedagogy for inclusion and access

- (i) Classroom discourse is a subtle dialogue between students' various linguistic and cultural backgrounds, and the culture of schooling with its language of schooled literacy. Cultural and linguistic differences can become a positive resource for access. A reconstituted pedagogy will be inclusive by affirming difference as a resource for social and educational access.
- (ii) In an explicit curriculum for inclusion and access, teachers and their disciplined knowledges must be in an authoritative, but not authoritarian relation to students.
- (iii) Lesson scaffolds need to be explicit, accessible to students and patterned in predictable ways. They need to be explicit both in managerial terms and in the sequencing of curriculum content, even if this means producing textbooks that realize new pedagogical principles.
- (iv) Curriculum should be structured in explicit ways according to the fundamental structures of subjects.
- (v) Schools are the products of human artifice. Immediate motivation lies in the schoolish task itself. Longer-term motivation will only come with the demonstrable capacity of the discipline and the school to provide social access without prejudice.

(Cope and Kalantzis, 1993:78).

Cope and Kalantzis (1993) find grammar as a basis for making social and linguistic connections; for revealing the social and constructed nature of discourses which make ideologies seem natural (p.86).

According to Cope and Kalantzis (1993), grammar deals with principles of order in language and linguistic technologies involved. Such linguistic technologies must be investigated as to how they link to a social purpose. Therefore, a socially useful grammar must be functional. Students should be encouraged to engage in an explicit analysis of generic features as well as the social function of the genre. This also depends on the cultural, linguistic socio-economic backgrounds of students.

2.7.4 Conclusion

This section was mainly concerned with finding an appropriate pedagogy for literacy teaching. The LERN project came out with a wheel. Cope and Kalantzis (1993) advocate an Explicit pedagogy for Inclusion and Access-a pedagogy that will travel beyond the limitations of the traditional curriculum and the progressivist curriculum. They illustrate how important grammar is and how it can be taught. In the analysis of the newspaper articles in Chapter 4, grammar is one of the aspects that will be looked at.

2.8 SUMMARY

In this chapter, a discussion of some foundations of genre theory appears. Mention occurs of preliminaries of genre analysis. Discourse analysis has been known as text-linguistics, text-analysis, etc. A definition of the word 'genre' is given with emphasis on the communicative purpose. Analysis of unfamiliar genres requires some steps to be undertaken e.g. placing the genre-text in situational context. Genre theories and teaching applications in English for Specific Purposes (ESP), North American New Rhetoric studies and Australian systemic functional linguistics are consulted. Swales (1993) differentiates between speech communities and discourse communities. He explores the genre concept in folklore, literary studies, etc. Other scholars concentrate on the learning

and teaching of genre. 'Genre is one of the most contentious topics in curriculum theory today.' That is why there are debates, disputes and misgivings among the Hallidayans, antagonists, critics and supporters of the genre school. Among those who desire an 'intellectual clarification' are Dixon and Sawyer and Watson. Gunther Kress, Frances Christie, Jim Martin, and others, provide the latter with information. The traditional curriculum and the progressivist curriculum are discussed. The 'wheel' is rejected in favour of an Explicit Pedagogy for Inclusion and Access.

CHAPTER 3

THE GENRE APPROACH TO TEACHING WRITING

3.1. INTRODUCTION

This chapter examines the views of Tribble (1996) discussing the process approach and the genre approach. Grabe and Kaplan (1996) give a detailed historical background information about the process approach. They divide it into the expressive, cognitive and social context stages. Theories of the writing process include the Flower and Hayes model and the Bereiter and Scardamalia model, of the writing process. Genre – based approaches to writing development are discussed. Attention is also given to Cope and Kalantzis's (1993) views on issues in the teaching of writing as genre. They divide grammar into three types i.e. traditional school grammar, Chomsky's formal grammar and Halliday's functional grammar. The Curriculum cycle or 'wheel' is also discussed but a proposal is made for a new model for teaching – learning experiences. The chapter examines Grabe and Kaplan (1996) views on the question, Who writes what to whom, for what purpose, why, when, where and how?

3.2. WRITING

3.2.1. Introduction

Tribble (1996) points out that there are many types of writing. In most cases people write in order to satisfy their business or professional if not domestic needs. Students advance to greater grades through written examinations. In short, different people have different needs. Therefore, teachers must be fully equipped to prepare their students 'for life beyond school'.

Besides the traditional, text-book approach, teachers must familiarise themselves with the technicalities of the process approach and the genre approach.

3.2.2. Process Approach

According to Tribble (1996), the process approach has developed as a reaction to the traditional approach, which was transmissive and authoritative. The process approach emphasizes creativity and independence of the writer as a producer of a text. During the process production, there are identifiable stages before the completion of a text.

Such stages are:-

Pre-Writing → Composing → Revising → Editing

Usually a writer revisits these stages and the process may resemble the following:

Pre-Writing → Composing / Drafting → Revising →
Editing → Publishing

The whole process, according to Tribble (1996) is not a fixed sequence but a dynamic and unpredictable process. The learner, here, is not restricted by model texts to adhere to or imitate, but exercises his / her freedom and creativity in the production of a text.

According to Tribble (1996) writing tasks are in accordance with his / her needs. It is the teacher's obligation to pay attention to the learners' cultural background. He / she must provide the learner with content, context, language system and writing process knowledge and face the problem of non-availability of textbooks in line with the approach.

3.2.3. Genre Approach

Tribble (1996 : 57) accepts that the process approach has its own limitations in that it does not necessarily address the needs of a learner who has to write for readers unknown to him / her especially for readers with specific expectations of what a text should be like if it is to achieve its effect. This is where the genre approach is. In the definition of the

word 'genre' emphasis is on the text's communicative purpose. In other words, writing is a social activity in which a text must do something to the reader or 'the parent discourse community'

Expert members of the same discourse community may challenge a genre and its accepted conventions, and that is why Tribble (p.51) asserts that a genre is not a rigid set of rules for text formation. Therefore, genres are subject to change. Tribble (1996) also quotes Flowerdew's (1993) six types of activities which can help students gain a better understanding of genres in which they have a particular interest:

- (i) using the results of genre analysis
- (ii) 'metacommunicating' (talking about instances of genres)
- (iii) learners doing their own genre analysis
- (iv) concordancing
- (v) 'on line' genre analysis by learners as an aid to creating their own texts.
- (vi) translation based on samples of instances of a given genre

3.2.4. Conclusion

Tribble (1996) states that writing is performed in accordance with different needs of the people. At schools, teachers must get acquainted with the traditional approach, which is text-based and authoritative; the process approach which focuses 'on the writer as an independent producer of texts' and the genre approach which 'is more especially orientated and focuses on the ways in which writers and texts need to interact with readers'. (p.37). The process and genre approaches can be used collaboratively and interchangeably by writing teachers and learners.

3.3 HISTORICAL DEVELOPMENT OF THE PROCESS APPROACH

3.3.1 Introduction

Grabe and Kaplan (1996) discuss the historical development of the writing process. They declare that there are reasons that led to the phasing out of the traditional method used in composition studies e.g. “open enrolment” policy in U.S. tertiary institutions. The history of writing process approaches is divided into the expressive, cognitive, social and the discourse community stages. There are models that contributed to this development e.g. the Flower and Hayes model and the Bereiter and Scardamalia model of the writing process. Genre – based approaches to writing development are discussed, mentioning a Hallidayan view of language as function, extending language use to genre knowledge, the importance of genre, etc. There is also research on second language writing.

3.3.2 Writing As A Process Movement

To follow the history of writing process approaches, Grabe and Kaplan (1996) have divided it into the expressive, the cognitive and the social – context stages. According to Grabe and Kaplan (1996) researchers in this field of expressive approach encouraged learners to write spontaneously, to express themselves freely so that their ‘voices’ could be heard. What this process overlooked was ‘the context of writing and the social context in which writing is performed in the real world.’ (p.89). The cognitive approach was psychologically based. Grabe and Kaplan (1996) mention Janet Emwig (1971,1983) as the one who made a breakthrough for writing research with her case study research and practical analysis. Writing was found to be recursive rather than linear and the importance of pre-planning and editing as ongoing activities was highlighted. According to Grabe and Kaplan (1996), the ethnography in educational contexts requires the collection of naturally occurring data in its social context. It, therefore, became important to see how children performed under normal, natural conditions and to see them developing without any interference. According to Grabe and Kaplan (1996), the sociolinguistic research in the ethnography of writing, has discerned a mismatch between

the educational demands of the school system and those of the home environment. “Children were socialised to learn one set of language practices at home and a very different conflicting set of practices at school” (p.101). Other researchers believe home-school literacy practices should be a resource for writing process instruction.

Grabe and Kaplan (1996) quote Halliday (1978:57) who stated that to read and to write is ‘an extension of the functional potential of language.’ A child must see or understand the purpose of language. It must serve their needs. According to Grabe and Kaplan (1996) Halliday asserts that children will find learning to read and write interesting when it becomes a meaningful activity.

3.3.3 The Flower And Hayes Model Of Writing

Grabe and Kaplan (1996) describe the Flower and Hayes model of writing. They find the model as intended to show the range of potential writing problems, which a writer could face during the composing process (p.114). The writing problem led to a theory of revision, which was devised for problem-solving strategies. A relationship between task environment and writing processes led to an assumption that writing is ‘both a cognitive activity and a contextually constrained activity’. Then the development strategies must be towards appropriate goal-formation.

According to Grabe and Kaplan (1996), the model also indicates the capabilities of good writers. E.g. to respond to a unique rhetorical problem, to reassess their goals and to be creative in their problem finding and their problem solving. The writing instruction must try ‘to teach students to be more strategically aware of their goals and of ways to carry out their goals in writing.’ (p116).

3.3.4 The Bereiter And Scardamalia Model Of The Writing Process

Grabe and Kaplan (1996) observe that the Bereiter and Scardamalia model adds on the Flower and Hayes model of writing. It states that during a single processing model there are various developmental stages of writing. On top of that, skilled, less-skilled and immature writers perform differently during the writing process. Therefore, two models of the writing process – the knowledge – telling model and the knowledge – transforming model are suggested.

According to Grabe and Kaplan (1996), the knowledge –telling model is the one used by less-skilled writers. This model does not involve complex problem –solving activities but writers generate information from what they have retrieved from the topic. The knowledge-transforming model requires advanced or skilled writers who are capable of problem-solving complexities. The task may be solved either in the content problem space or the rhetorical-problem space. Problem analysis and goal setting will follow until the problem is resolved.

3.3.5 Accounting For Skilled And Less-Skilled Writing Performance

According to Grabe and Kaplan (1996) the two-process theory of Bereiter and Scardamalia allows for the distribution of writing tasks ‘depending on how complex the information management demand becomes.’ Writing tasks will vary from person to person depending on the writer’s previous knowledge and abilities.

Students should be allowed to practise writing tasks, which require knowledge –telling, e.g. dialogue journal writing. They should proceed to writing tasks, which will develop knowledge –transforming skills and learn to reflect between the content problem space and the rhetorical problem space.

3.3.6 Balancing Process And Form

Grabe and Kaplan (1996) point out that some researchers, including Bereiter and Scardamalia (1987), Carter (1990), and Swales (1990) concur that students should be allowed an opportunity to write as many writing tasks as possible so as to develop a number of problem-solving skills and gain an adequate amount of genre knowledge. Language form is part of writing development. Therefore, incorporation of form should lead to a balance between form and process in a functional approach to writing development. (p132).

3.3.7 A Hallidayan View Of Language As Function

According to Grabe and Kaplan (1996), Halliday considers language as 'the medium through which meaning is realized'. He proposes a functional use of language; meaning that language and context are inseparable. According to Halliday language form gives structure to meaningful communication and language form and meaning – making are an integrated system. Grabe and Kaplan (1996) refer to Martin (1989) who considers the importance to extensive instruction in factual writing. Learning of factual writing skills, according to Martin (1989) is 'a way of giving students power over their own learning'. According to Grabe and Kaplan, Martin has thus designed a framework for factual writing, which includes recounts, procedures, reports, etc. Derewianka (1990) as mentioned by Grabe and Kaplan (1996) as offering a different framework viz. Recount, instructions, narrative, information report, explanation and argument.

Grabe and Kaplan (1996) conclude that emphasis in both frameworks is on how language functions in accordance with a writer's purpose. This is achieved through appropriate language use and genre form. Kress (1989) is quoted by Grabe and Kaplan (1996) as moving the issue further by seeing the important role of genre as an essential factor in language use in that all language use is a matter of making discourse. As discourses serve functional purposes in communication, they are genres. According to Grabe and

Kaplan (1996), Kress (1989) states that students should use genres to serve functional purposes. Genres should be presented as a means to understanding meaningful contents.

‘As students learn to control genre, they concomitantly learn to control language, writing purpose, content and context’. (p 138). The above sentence helps to sum up everything about the extension of genre use to academic contexts. Grabe and Kaplan (1996) quote Swales (1990) as saying knowledge of genre gives students power over their learning and provides frames for various academic schema - based sets of knowledge. According to Grabe and Kaplan (1996) the narrative, exposition, argumentation, description, etc, are recognised as generalised genres from rhetoric. According to a rhetorical perspective, ‘there are different types of discourse which have systematic formal features and reflect ways of organizing thoughts’. Conceptual theories are regarded as theories for these kinds of discourse arrangement. It is these theories that regard writing as ‘influenced by the functional roles of the writer, the reader, the text, and the world’. (p 139). Therefore, writing pedagogy is affected. Research needs to be conducted even on second language writing.

3.3.8 Research On Second Language Writing

Grabe and Kaplan (1996) have observed that the needs of English L2 speakers have been overlooked by researchers besides an increasing number of L2 students in the educational hemisphere. L2 writers have, until recently, received some sort of the attention. Perhaps this emergence of research results from tough composition requirements at US colleges and universities. Research in USA and in Australia have revealed difficulties confronting L2 students. According to Grabe and Kaplan (1996) in composing processes and revision strategies, it has been noticed that L2 students behave like less-skilled L1 writers. Grabe and Kaplan (1996) mention about four differences between L2 and L1 writing that have been identified. The first difference concerns the quantity and quality of writing. Researchers doubt the assumption that L2 writers who write much write better. The second difference concerns another assumption ‘that L1 students have some implicit knowledge of rhetorical plans, organizational, logical, and genre form in their native

language'. It is doubtful whether L2 students do have such implicit knowledge. A third difference pertains to revision. L2 students gain a lot from feedback i.e. teachers' general comments about content, organisation, etc. The fourth difference concerns the influence of L1 on L2 writing. This results from the L2 students' discrepancy in vocabulary and other linguistic features.

Grabe and Kaplan (1996) quote Silva (1992, 1993) as proposing a more controlled research directed to L2 contexts. Such research will lead to a development of a L2 writing theory and must incorporate the following five components:

- (i) L2 writing theory
 - (ii) Research on the nature of L2 writing
 - (iii) Research on L2 writing instruction.
 - (iv) L2 writing instructions theory (approach) and
 - (v) L2 writing practice
- (i.e. Grabe and Kaplan) (1996:144)

Grabe and Kaplan (1996) point out that it has been recognised that a good number of students learning to write in different contexts are L2 students i.e. writing in other official language other than the first language. Research must reveal whether such students have different skills resources, needs, and expectations when compared to L1 students. Cognitive research on writing in the L1, must come out with an appropriate descriptive theory of writing which 'will have to account for the many social contexts that influence writing in various ways'. Grabe and Kaplan (1996) conclude that additional contexts that deserve attention in L1 discussions are English for Specific Purposes (ESP) and contrastive rhetoric.

3.3.9 Conclusion

Theories of the writing process have been discussed. The notion of the rhetorical problem in the task – based component was developed by the Flower and Hayes model of writing. The Bereiter and Scardamalia model of the writing process came out with the knowledge – telling and the knowledge – transforming model. Genre – based approaches to writing development have also been discussed. In the end it became apparent that research on second language writing is still essential.

3.4 ISSUES IN TEACHING WRITING AS GENRE

3.4.1 Introduction

Cope and Kalantzis (1993) discuss the views of Jim Martin and Joan Rothery on grammar. They state that there are three types of grammar : traditional school grammar, Chomsky's formal grammar and Halliday's functional grammar. According to them, if grammar is to be useful in schools, it must be grammar that explains how language makes meaning, since making meaning is what teaching and learning is all about (p.137)

3.4.2 Types Of Grammar

According to Cope and Kalantzis (1993) grammar is divided into three groups i.e. tradition grammar, formal grammar and functional grammar.

Traditional grammar was inherited from the Greeks and the Romans and was specifically used to teach scholars Greek and Latin. During the Renaissance it was applied to vernacular languages. Recently it has been allied with the study of rhetoric. Traditional grammar lost its favour when it got divorced from rhetoric. By the twentieth century, it was only involved in teaching parts of speech and grammatical rules.

Cope and Kalantzis declare that formal linguists are influenced by the work of Chomsky who used grammatical rules to explore the limits of language. He believed in that 'humans were born with an innate language faculty, and it was the job of formal linguists to find out just what the faculty was'

Functional linguists are influenced by the work of Michael Halliday. These linguists are more sociologically inclined and try to address problems raised by language teachers. Interest lies in 'how people use language to make meaning in order to get on with their lives'

Cope and Kalantzis (1993) point out that it was Halliday who developed a model of systemic functional linguistics. This was because he needed 'a grammar that is functional; based on the notion of "resource"; semantic in focus; and orientated towards the text'. According to him, grammar should take into account meaning from the perspective of context or from the perspective of grammar.

From the perspective of context, meaning should reflect register variables i.e. field, tenor and mode. Cope and Kalantzis (1993) quote Martin and Rothery, finding these contextual variables determining the register of a speech event. From the perspective of grammar, meaning should include ideational meaning, interpersonal meaning and textual meaning.

According to Cope and Kalantzis (1993), Martin and Rothery begin with the concept of genre to introduce to teachers a functional language model. They show how genres achieve their goals by organising texts in stages such as General Classification and Description in scientific reports. Under General classification, phenomena are classified according to scientific principles and under the Description stage 'such matters as appearance, location and, if applicable, behaviour are dealt with'.

Three types of grammar have been identified namely traditional, formal and functional grammars. Various writers have endeavoured to show how functional grammar can be

used to show how meaning is constructed in text and how advantageous functional grammar is to teachers and students.

3.4.3 Genre In Practice

3.4.3.1 Introduction

What is portrayed here is an outline of the curriculum cycle-a cycle originally developed by Martin and Rothery. Now, the cycle is viewed in practice i.e. it is discussed in accordance with a particular sequence of lessons. A critique of this teaching-learning model will be presented and a proposal for a new working model made.

3.4.3.2 The Curriculum Cycle Or 'Wheel'

According to Cope and Kalantzis (1993) the Martin/Rothery curriculum cycle was developed in accordance with a view 'to developing a sequence of lessons.' It specifies requirements of each stage and how different groups of students can be handled.

The first stage is 'modelling.' It is where the social purpose, text structure and language features of the genre are investigated. 'Joint negotiation' of a text is the second stage. It is where students begin writing in generic text types. Before writing, the teacher provides support and 'scaffolding.' Group and individual activities such as research and discussions can be conducted. The third stage is that of 'independent construction' of a text by students. They should be engaged in 'a number of steps : from preparation through drafting, conferencing, editing and evaluation, to the creative manipulation of the genre and its possible uses.' The final stage is where students work creatively within and beyond the genre.

Cope and Kalantzis (1993) observe that a year 8 science class designed the following series of lessons based on the cycle. They are arranged in sessions.

Session 1. Modelling the Social Purpose of the Explanation Genre.

Session 2. Modelling the Text.

Session 3. Building Up Field Knowledge.

Session 4. Writing Up Students' Experiments.

Session 5. Modelling of the Generic Structure.

Session 6. More analysis of the Explanation Genre.

Session 7. Building Up More Field knowledge.

Session 8. Preparation for the Joint Construction

Session 9. More Field Knowledge.

Session 10. Towards a Joint Construction.

Session 11. The Joint Construction of an Explanation.

Session 12. More Work on Field.

Session 13. Deconstructing Explanations.

Session 14. More Work On Field.

Session 15. The Experiment Results.

Session 16. More Modelling.

Session 17. Individual Construction.

Session 18. Reflecting on the Social Purpose of the Genre.

Although the sequence of lessons in the Curriculum Cycle has proved to be successful, there are, of course, certain problems encountered. According to Cope and Kalantzis (1993) one of them is the conceptualization of the curriculum cycle as a genre. The pedagogy under discussion 'attempts to funnel all the relevant content through the explanation text type'. (p.189). The curriculum cycle 'is best seen as a crucial sequence of stages which embody aspects of the learning process, but without filling in the detail of how learning actually occurs in the classroom'. Concerning language learning, the teacher is supposed to shift students' language from speech to writing, yet speech and writing are different modes. Furthermore, the LERN Project does not make a distinction between concrete and abstract knowledge.

3.4.3.3 A New Model For Teaching – Learning Experiences

Cope and Kalantzis (1993) mention Callaghan and his colleagues who have designed a model, which will change the product-based orientation to genre, to genres as social processes. (p.193). The process will lead to product or text type. It also widens the scope of the concept of genre to soap opera, horror, science fiction, etc. in film and media studies and to romance, short story novella and bibliography in literature studies. According to Cope and Kalantzis (1993) this approach encourages the development of creative and independent writers.

According to Cope and Kalantzis (1993), teaching genres as processes is applicable to all text types written by infants and secondary students. In a primary school, text types should be relatively simple and ‘multi-generic’ in secondary schools. Nowadays text-types are ‘expanding’ due to the emergence of the technological era. Therefore, students should be taught ‘basic written genres that have developed to exchange such information and knowledge’. (p. 194). As the model involves various stages in its development, it moves from the concrete to the abstract.

The first stage is the introduction of genres that concretely represent what students have experienced or observed. The second stage ‘involves generalising the concrete as the model moves from empirical observation to generalised abstract knowledge’. Stage three is the introduction of reading models. Stage four is experiential – based research while stage five introduces a writing / editing dimension.

According to Cope and Kalantzis (1993), there is a strong need for teaching – learning strategies e.g. an explicit knowledge of grammar that will help students in their quest for knowledge.

3.4.3 Conclusion

The curriculum cycle or ‘Wheel’ was the brainchild of the linguists, Martin and Rothery. It had its own shortcomings and limitations. To put genre into practice, Callaghan and friends had to make their own-additions, alterations, and adjustments.

3.5 TOWARDS A THEORY OF WRITING

3.5.1 Towards An Ethnography Of Writing

To attend attentively to written language as has been done to spoken language, Grabe and Kaplan (1996) suggest to look at the basic question e.g. (Cooper, 1979); Who writes what to whom, for what purpose, why, when, where and how?

➤ WHO

The person who is doing the actual act of writing is being investigated. To respond to “who” demands a classification of writers according to their characteristics, not persona. Such characteristics have a bearing on a text under review. The writer’s interests and background are reflected in the text. His / her status and professionalism are in question.

➤ WRITES

The notion of “writes” is used to examine the linguistic nature of texts writing. It is a theory of text construction that is analysed. The analysis must determine linguistic parts and how they work together to achieve a functional purpose. In short, the analysis must reveal linguistic tools utilised by a writer to reveal functional roles. Linguistic features to be looked at are coherence, cohesion, grammar, sequencing of information and the rhetorical arrangement of information in the text.

➤ WHAT

The “what” is discussed by Grabe and Kaplan (1996) in terms of content, genre, and register. Content is usually regarded as background knowledge or schema theory. The mind stores specific sets of knowledge that are available for retrieval as need arises. It is this knowledge that enables humans to use appropriate language for a particular social context. It is assumed that background knowledge, is, to some extent, culturally derived. Genre structure writing is thus provided by the same background knowledge.

According to Grabe and Kaplan (1996) each genre requires its register. Writing about vacations and travel will be different from writing about biology, mathematics, etc. This means that register influences writing. ‘Taken together, content knowledge, genres and registers comprise social, topical and cultural resources, which strongly influence writing’. (p. 207).

➤ TO WHOM

Writing is also influenced by the reader. According to Grabe and Kaplan (1996) the reader’s status has an impact on text. The reader may have a higher status, an equal status, or a lower status than the writer. It depends on whether a reader is known or unknown to the writer who writes anticipating the amount of shared background knowledge his / her reader will possess. This applies even to specific topical knowledge shared by the writer and reader. In other words, the reader is an active participant of the writing process.

➤ FOR WHAT PURPOSE

According to Grabe and Kaplan (1996) writing has a functional purpose. A writer may have a desire to communicate with a reader. He may intend to convey an informational content. It is upon the reader to discern the purpose of writing. This purpose influences somehow or the other the text structure but at the same time, it is functional. What must be borne in mind, is the cultural environment. A purpose may be applicable in one cultural environment but not in the other. The writer’s purpose may be to inform, praise, explain, invite, etc.

➤ WHY

Grabe and Kaplan (1996 : 211) view the concept of why people write as referring to the underlying intentions or motives that may or may not be revealed by a functional purpose. Most genres have their intentions since they are restricted by the topic and intended readers. Some communicative intentions may not be so transparent except to the knowledgeable readers. It is also the extent the writer manipulates readers that leads to the underlying intention.

➤ WHEN AND WHERE

According to Grabe and Kaplan (1996), it is not yet clear to what extent the notions of when and where influence the general taxonomy for an ethnography of writing. A writer may work late into the night or under difficult circumstances but all of this will be missed by a reader. Of course, it is important to know, for example, when a letter or a research article was written so as to give it an appropriate interpretation.

➤ HOW

According to Grabe and Kaplan (1996), how written discourse is produced, centres on a theory of the writing process. However, physical means of communicating are not so significant in written or text production. Flower and Hayes have done much on the research on the writing process while Bereiter and Scardamalia suggest more than one writing process. There is still more room for research to address shortcomings that still persist in the writing process research.

3.5.2 Summarizing The Ethnography Of Writing

The aim of developing an ethnography of writing is to provide a descriptive account of what writing is, and to seek for a foundation for a more comprehensive theory of writing. This comprehensive theory of writing should be a framework for writing under which different types of writing may be interpreted. Such a model is sketched in Grabe and Kaplan (1996:215).

3.6 TOWARDS A MODEL OF WRITING

According to Grabe and Kaplan (1996) the writing model authors are sketching, is 'a model of writing abilities which primarily views writing as a communicative activity, and attempts to account for the skills, knowledge bases, and processes as they are used in the course of writing'. Writing, even if personal or private, is a communicative act. A model of writing can be developed from theories of communicative language use, or communicative competence. Grabe and Kaplan (1996) argue that Flower (1994) has developed a socio-cognitive model, and Martin (1992) a model of discourse which is adaptable to writing. A social semiotic perspective has been proposed by Witte (1992) which focuses on 'the needs for integrating social, cognitive, and textual components' (p.224). Grabe and Kaplan (1996) find the models developed by Bachman (1990), Canale and Swain (1980), and Hymes, (1972), providing a foundation for the model of writing herein described from an applied linguistic perspective.

3.6.1 A Model Of Communicative Competence Applied To Writing

Grabe and Kaplan (1996 : 225 - 229) describe a model of communicative language use developed by Chappelle et al. (1993). They say the model is intended to account for academic language performance in all four skill areas – listening, speaking, reading and writing. The model has been somewhat modified specifically for writing performance. It 'provides a way to integrate the three major concerns for a theory of writing : a writer's cognitive processing, the linguistic and textual resources that instantiate the writing task, and the contextual factors which strongly shape the nature of the writing'. (p.229).

The processing sequence, according to Grabe and Kaplan (1996 : 230), begins with an initiating activity, which is comprised of internal motivations of the individual writer and the context or situation under which writing occurs. The occurrence of this step will activate goal setting for writing. Goal setting will include, among other items, an initial representation of the writing outcome and an organisational plan. Both language competence component and world knowledge component will 'respond to the task-setting

requirements' and 'activate relevant information which, in turn, will generate more language resources'. Internal verbal working memory operations will collapse once task operations have been satisfied and the writer is satisfied that the processing output is close enough to his internal goal setting.

The model described by Grabe and Kaplan (1996) is flexible and in accordance with different writing scenarios' requirements.

3.6.2 Uses And Limitations Of A Theory Of Writing

According to Grabe and Kaplan (1996) to account for a number of ongoing issues in writing research and instruction, the model will have to do the following:

- (i) It must incorporate the Haye's et al. (1987) discussion of revision processes.
 - (ii) It will need to specify the full range of factors that should be attributed to the internal goal – setting component.
 - (iii) The notion of writing as a social construction, and notions such as 'shaping at the point of utterance' will have to be addressed.
 - (iv) It will need to explain how different levels of a writer's language proficiency will interact with other components and explain different types of writing output.
 - (v) It will need to generate relevant implications for writing instruction in many different contexts (cultures) as well as suggest possibilities for writing curricula.
- (p.233)

According to Grabe and Kaplan (1996) the model incorporates issues related to the social context, to cognitive processing, and to the textual product. It is able to incorporate a stronger language component than is normally considered in other models of writing. It is also able to incorporate information described in the earlier ethnography of writing and taxonomy of writing skills.

3.7 SUMMARY

According to Grabe and Kaplan (1996) researchers are looking for a writing model that will incorporate cognitive, textual (linguistic) and social factors. To understand concerns involved in writing, is to apply an ethnographic approach which attempts to answer the basic question: Who writes what to whom, for what purpose, why, when, where, and how?

Grabe and Kaplan (1996) find that ‘the primary purpose for writing in almost all contexts it to communicate’. Just like any other model, this one, too, has its own limitations. What is apparent in the above discussion is that the model implies designing a writing curriculum.

3.8 FROM THEORY TO PRACTICE

3.8.1 Introduction

In an attempt to proceed from theory to practice, Grabe and Kaplan (1996) suggest that it will be worthwhile to consider insights from writing theory and writing research, the student writer, the writing teacher, the educational institution, the role of instructional materials, instructional approaches and a generalised approach to writing curricula.

3.8.2 Insights From Writing Theory And Writing Research

Grabe and Kaplan (1996) state that planning for a writing curriculum should consider differences in research findings between L1 and L2 writing. L2 writers do not appear to be identical with L1 ‘basic writers,’ though there are unquestionably a number of similarities. (p.238). Many researchers concur that L2 writers, armed with a greater language proficiency, possess a better writing quality provided, models of writing are available. Students should be exposed to how words, structures and genre forms contribute to purposeful communication and how sentence combining ‘to improve

students' abilities to write more complex and varied sentences is done. Discourse features of writing, including coherence and cohesion, should be emphasized.

According to Grabe and Kaplan (1996) researchers conclude that writing is a goal – driven activity which needs longer planning. Composing processes are similar across L1 and L2 contexts of writing but L2 students spend much more time rehearsing what they want to write and they are not frustrated by teachers' efforts to edit their work. Although L1 students possess a high linguistic proficiency, they may not have sophisticated composing abilities found in L2 students. Research has also revealed differences between skilled and less-skilled writers. Skilled writers vary their writing in accordance with specific audience and genre structures. Such writers match their genre structures with the purpose for writing. It is imperative that students are made aware of these genre structures so as to keep on practising them. This also applies to instructional techniques. According to Grabe and Kaplan (1996) research on instructional techniques includes direct instruction, techniques for guiding the drafting and revising stages of writing, etc. Important research in these instructional techniques has been conducted by the aforesaid Bereiter and Scardamalia and Flower and Hayes. The latter have emphasized the importance of multiple drafting, time for planning, the role of recursion, etc. Recently, they have emphasized the importance of global revision of writing and 'the interactive influences of the writer's cognitive processes and the social contexts of the writing situation'. Bryson and Scardamalia (1991) are referred to by Grabe and Kaplan (1996) as suggesting that modeling and thinking aloud while composing, is a means to help the teacher develop learner's critical skills. Working on real problems and challenging tasks extends one's competence in writing and leads to the student's independence. In a classroom situation, pre-writing activities will lead to students' better writing and revision will then play a greater role. Therefore, research must provide ways and means to develop curriculum design which concerns the learner, his / her needs, capabilities, etc.

THE STUDENT WRITER

Student writers differ according to their potentialities and constraints that accompany different groups of students in writing instruction. According to Grabe and Kaplan (1996) planning the curriculum should consider differences between L1, L2 and international student writers. L1 learners have their own differences or variations. These may be caused by their ages, their social and cultural group identities, the extent of access to educationally valued literacy practices, etc. To adapt comfortably for L2 learners in this L1 learner domain, is rather tough since L2 learners come from different L1 backgrounds. Their dilemma is equal to that experienced by international ESL students in tertiary levels in an English-speaking country. International students have their own cultural and academic backgrounds as compared to English-speaking students. In a writing situation, they may seem to have composing problems whereas it is only the linguistic problems they encounter. English-speaking students may resent being placed in the same class as international students and yet international students are 'trained in more formal registers of English' which serves them well for academic purposes.

To be described as good learners according to Grabe and Kaplan (1996) students should play an active role in their learning. A good learner must have a positive approach. He / she 'must have some empathy for the language that they will use and try to write whenever appropriate to do so.' Writing skills i.e. to control and manipulate the language in response to varying needs, must be accompanied by reading skills. According to Grabe and Kaplan (1996) a good learner needs a set of workable learning strategies according to the writing context. He / she needs strategies for planning and setting appropriate goals, for developing information and arguments, etc.

To be successful, a learner needs a lot of motivation. On the other hand, a teacher, too, needs to play his / her part.

THE WRITING TEACHER

Grabe and Kaplan (1996) suggest that when a writing curriculum is planned strengths and weaknesses of the teachers must be considered. The basic consideration is whether or not teachers are themselves native (or near-native) speakers of English. Their explicit training and experience in teaching writing should be attended to. Age, general educational and social background, cultural expectations, time since completion of teacher training, professional affiliations, years of teaching experience, academic subject knowledge and other individual teacher characteristics, should be considered in planning writing instruction.

According to Grabe and Kaplan (1996) such a teacher must be a motivator, an interpreter of the task, a designer of meaningful tasks, an organiser, a resource, a support person, an evaluator, and a reader for information.

In his endeavours, a teacher must possess a positive attitude and try to develop among his / her students a sense of community and sharing so that writing enjoys a collaborative experience.

THE EDUCATIONAL INSTITUTION

Grabe and Kaplan (1996) observe that a teacher operates within an institution which has its own goals to accomplish. It is the institution that must perform the planning for the curriculum, allocate funds and time for writing instruction and support systems. It is the institution that must decide teacher – training courses, how much to pay teachers, how many students should be taught in any class and how much writing instruction different students need and for what purposes. ‘The institution’s decisions play a major role in shaping a writing curriculum’. (p. 256).

THE ROLE OF INSTRUCTIONAL MATERIALS

Grabe and Kaplan (1996) classify resources for writing into texts, libraries / media, realia, student-generated resources, activities, and discussions. Some resources are specifically designed for a particular approach in writing instruction. Others are ‘for reflection, information, and argumentation’.

According to Grabe and Kaplan (1996) the responsibility remains with teachers to guard against books that do not meet their demands. i.e. books that do not fit into their methodology for instruction. Publishers are profit-making organisations and may sell books that are inappropriate to the intended instructional audience. Should a shortfall of resources occur ‘any class can generate its own range of materials and activities to stimulate topics and tasks for writing’.

INSTRUCTIONAL APPROACHES

According to Grabe and Kaplan (1996), instructional approaches are divisible into three groups : i.e. the general ‘schooling, domain, the tertiary level domain and the EFL / ESP domain.

At the general ‘schooling’ domain, discussions centre on traditional language arts, whole –language approaches and genre-centred approaches. According to Grabe and Kaplan (1996) under traditional language arts curricula are text-book based. Options for teaching grammar, spelling and vocabulary are included. Whole-language approaches are learner – centred and they prefer to see the curriculum coming from ‘interests and choices’ of students. The genre approach is based on Halliday’s functional systemic views of language and his social semiotic theory of language development.

3.8.3 A GENERALISED APPROACH TO WRITING CURRICULA

According to Grabe and Kaplan (1996) the aim of the above discussion was to obtain a generalized approach to writing instruction. Supportive evidence from a wide range of researchers has been scrutinized in order to come out with an idealized writing curriculum. This sort of curriculum will have to combine all research findings and the course to have the following characteristics: -

- (i) Content – based writing tasks must be challenging and offering opportunities for learning.
- (ii) Writing will be an apprenticeship training where teachers act as knowledgeable experts, raise student awareness of relevant strategies and help them sort through formal linguistic choices, etc.
- (iii) The course must engage students in the writing process where they would learn how to generate plans and organise them, write fluently and draft without expecting a final text.
- (iv) The course will have to incorporate co operative learning activities for peer feedback, for exploration of ideas, writing strategies and skills and allow students to learn from each other.
- (v) Integration of language skills is required.
- (vi) The writing curriculum would attend to formal constraints of the language.
- (vii) A careful consideration of the audience, as well as the influence of the social context on writing, must be provided.
- (viii) Early writing activities, from personal to academic, must be introduced.
- (ix) Writers will have to practise a range of writing tasks and learn to work with a variety of genres and rhetorical issues.
- (x) The course must provide a variety of options for feedback and assessment of writing development.

(See Grabe and Kaplan (1996 : 262)

To Grabe and Kaplan (1996) the above idealised writing curriculum is not ideal for each and every situation. Each context for writing instruction has its own peculiar or unique set of constraints. What has been done so far was to put together research findings and practices that seem to improve writing.

3.9 SUMMARY

Tribble (1996) – argues that there are various demands that make people write. Learners should, therefore be prepared in advance to face these challenges. Besides the traditional text – based approach, the teacher should acquaint himself / herself with the process and genre approaches. No approach is perfect in itself but these two approaches can be utilized collaboratively and interchangeably by all concerned parties. Grabe and Kaplan (1996) discuss the historical development of the process approach. This development is classified into the expressive, the cognitive and the social stages. Models of writing by Flower and Hayes and Bereiter and Scardamalia contributed a lot. Grabe and Kaplan (1996) also discuss a Hallidayan view of language as function. The importance of genre is visible in that as students learn to control genre they concomitantly learn to control language, writing purpose, content, and context .

Cope and Kalantzis (1993) divide grammar into the traditional school grammar, Halliday's functional grammar and Chomsky's formal grammar. They discuss also the curriculum cycle or 'wheel' that was originally developed by Martin and Rothery. They suggest a new model for teaching – learning experience. It is again Grabe and Kaplan (1996) who offer an ethnographic approach to writing by attempting to answer the basic question: Who writes what to whom, for what purpose, why, when, where, and how? They proceed to find differences and similarities between L1 and L2 writers. They embark in this task bearing in mind the role of the writing teacher, the educational institution and instructional materials.

CHAPTER 4

AN ANALYSIS OF ISIZULU NEWSPAPER ILANGA-ARTICLES

4.1 INTRODUCTION

This chapter will be presenting an analysis of six newspaper articles from different editions of Ilanga, The reason behind this is to explore the **writes parameter** from Grabe and Kaplan's (1996:204) **ethnography of writing instruction**. Besides other parameters like **who, to whom, what**, etc, the **writes** parameter receives the largest share in the analysis of this chapter. This will assist the language analyst to examine the relationships between the structure and the meaning of a text, while addressing its communicative functions. An important question in the analysis is : **Who writes what, to whom** and for **what purpose?**

4.2 PROPERTIES OF THE 'WRITES' PARAMETER

4.2.1 The 'writes' parameter

Grabe and Kaplan (1996) define the term 'writes' "as a process or action, which examines the linguistic nature of texts." Attention is attached to the manner of text-construction through the writing process. An analyst pays attention to questions posed by Grabe and Kaplan (1996) :

- (a) To what extent do linguistic features reflect some functional purposes in writing?
- (b) How do sentences link to form a larger text?
- (c) How to understand the notion of coherence and what part of this notion resides in the text?

Therefore, an analysis will view elements like sequencing of information, rhetorical arrangement of information, opening statements, lexical choices, etc.

4.2.1.1 Functional sentence perspective:

Informational Structure

Under this sub-heading the relationship between the structure and the meaning of the text will be examined. Elements that will receive attention are: Topic-comment analysis, Topic continuity, Topical structure analysis, given-new information, Theme-rheme relations, and Focus-presupposition relations.

Topic-comment analysis

The main focus here is on the sentence. What is the sentence comprised of. The sentence must have a section which is the topic or subject of the sentence and the other one which serves as a comment to the subject.

e.g.

Umfazi upheka masishane ngoba indoda ilambile (The woman cooks fast because the man is hungry). **Umfazi upheka masishane** (the woman cooks fast) is the topic or subject of the sentence and **ngoba indoda ilambile** (because the man is hungry) is a comment.

Topic Continuity

Topic continuity is obtained through noun phrases which receive continuous mention throughout the text. These noun phrases keep the information embedded in the text.

Topic Structure Analysis

Topic structure analysis relates to the analysis of the main topic and sub-topics, and the progression of supporting information in texts. One of the purposes of Topic structure

analysis is, according to Grabe and Kaplan, “to study differences in high-and-low-quality writing and differences in revision strategies.” In other words, an appropriate topical structure analysis or writing helps to create a reader friendly text, and to enable readers to recognize information structuring patterns in texts.

Given-new Information

Given information is that information already known by the reader. It can be a headline usually in bold type in the newspaper or a topic or subject of the sentence. New information is that part of the texts that clarifies or says more about given information in the text.

Theme-rheme relations

Theme-rheme relations overlap with those of given-new information. The theme is usually found in the main clause or subject of the sentence. Rheme gives further information about theme. Theme-rheme relations focus their attention on the writer of the text.

Focus-presupposition relations

This property concerns information which is highlighted or focused and information which is foregrounded or presupposed. Focus is on new information whilst presupposed is about given information.

4.2.2 Text cohesion

Text cohesion concerns the relationship between sentences and clausal units in the text. It can be observed through the following linking devices: references, substitution, ellipses, conjunction, demonstratives, repetition, comparative cohesion, and collocation.

4.2.3 Text coherence

A text is coherent if sentences are ordered according to a recognizable chronological sequence. When coherence is discussed one investigates the non-linguistic basis of coherence, relevance in the text, elements of subordination and co-ordination, use of inferences, and rhetorical patterns and their role in texts.

4.2.4 The lexicon

The term 'lexicon' refers to the mental vocabulary of words one possesses. Lexicon is thus the primary or basic element of text construction and analysis. Therefore, it is imperative that when analyzing texts, lexical items like verbs, adjectives, prepositions, etc, are taken into consideration because they contribute to the overall meaning of text.

4.2.4.1 Lexical choice as a reflection of communicative purpose

It is the language of the text that informs the reader about the functions of the text. Choice of verbs and the choice of sentence-initial elements as used by the writer of the text, is investigated.

Choice of sentence-initial elements

The writer interacts with the reader, in some form or the other through the sentence-initial element. The writer expresses or gives the theme in sentence-initial element and the reader makes his/her assumptions about what will follow.

Choice of verbs

Focus is on verbal processes such as telling and showing and verbs of intention, the future verbs, etc. as to how they reveal the writer's purpose.

It must also be stated that it is not all analyzed newspaper articles that are comprised of all the above properties. Again, in their analysis no strict adherence to the above sequence will be followed.

4.3 ANALYSIS OF ARTICLE 1 : ZIBHUBHISILE IZIKHUKHULA KWAZULU-NATAL (FLOODS HAVE DONE HAVOC IN KWAZULU-NATAL)

4.3.1 The who parameter (for all six articles)

Before saying much about the ‘who’ parameter, it must be borne in mind that as a newspaper, the *Ilanga* has its own organisational or institutional constraints governing the production of texts. It is evident, therefore, that the writer enjoys freedom of expression within established boundaries. It must be remembered again that the *Ilanga* is one of the oldest newspapers in South Africa as it was established in 1903 and is housed in 128 Umgeni Road, Durban.

The writers of the analyzed texts-Zanele Msibi, Duduzile Sibiya, Linda Nsele and others-are trained, skilful and experienced professional journalists capable of writing texts in social, political and economic aspects. They share the same background knowledge as their audience i.e. the South African Blacks. They know about conditions in shacks or squatter camps. They have experienced that excitement and joy of getting bursaries to study overseas. Witch-craft is the term that is still heard in Black communities. The writers’ linguistic knowledge of Isizulu is realized in their skilful use of multi-clausal sentences and expressions like **umoya wezikhova** (a bad spirit), **zizulelwa ngamanqe** (are in danger), **abasabuthi quthu ubuthongo** (they no longer sleep at all), etc.

The *Ilanga* is computer-typed and released to the public twice a week i.e. Monday and Friday.

4.3.2 The parameter ‘writes’

The use of pronominals

The writer makes use of verbs which take the indefinite **ku-** e.g. **kubhubhe** (have died), **kuqhuma** (bursting), **kuzikhalela** (crying), **kungenisa** (river filling up) and others. She also employs the infinitive **uku-** e.g. **ukubhekana** (to see). She uses 3rd person singular pronominals like **yakhe** (his/hers), and **yakubo** (belonging to them).

The writer has chosen the above to avoid being personal, but in the middle of the essay, formal features of the personal experience essay appear. She uses the subject pronominal **si-** of the first person plural form in the present tense e.g. **sibuka** (looking at), **sibona** (seeing), and **sisabhekile** (still looking at). The first person pronominal **mi** occurs in various prepositional pronominals e.g. **kwami** (mine), **wami** (mine) and **zami** (mine).

The style has changed in order to be interactional and interpersonal.

The use of tenses

The text is about events and happenings that have already occurred. For example, **kubhubhe abantu** (people have died), **phakathi kwabashonile** (among those dead), **umfula uMhlathuze ubugcwele** (uMhlathuze river was over flooded), **ekupheleni kwesonto eledlule** (at the end of last week). When the writer changes to the direct speech, the conversation becomes a ‘mixture’ of the present and past tenses. This means that events took place in the past but feelings are evoked in the present.

Lexical choices as a reflection of communicative purpose

The essay is characterized by image-creating expressions.

The use of image-creating expressions

The writer's lexical choices are image-creating. A horrific image is created when mention is made of the roof collapsing on the child and the mother (**uphahla lwendlu lwela phezu kwabo**). A feeling of sadness is evoked. Sadness is again experienced when looking at the destruction caused by floods. **Kubhodloke imizi** (homes were destroyed), **kwakhukhuleka imigwaqo** (roads washed away), **kudilika imijondolo** (informal settlements collapsed), and **kudilika udonga lwendlu** (a wall of a house collapsed). A picture of an overflowed river, with its destruction, is capably painted. There is a sense of urgency brought by phrases **zingene zingenile** (came in now and again) and **leso naleso** (each and everyone). People are seen keeping a night vigil. **Kuze kwacishe kwasa** (it was nearly daybreak). This image is closely associated with death.

'To enhance the presentation,' the writer has made use of a photographer to give visual image.

The use of formal conventions appropriate to the information essay

The basic structure of the essay

The topic of this information essay is **zibhubhisile izikhukhula KwaZulu-Natal** (Floods have done damage in KwaZulu-Natal). The introduction bears the thesis of the essay which is **umonakalo odalwe yizikhukhula** (damage caused by floods).

The introductory paragraph stimulates the reader towards future reading so that the question 'what damage was caused?' can be answered. The writer provides evidence by giving examples. Each paragraph contains an occurrence. Occurrences are in sequential form, starting by a very nasty event: **ingane kanye nonina abafe ngaso lesosikhathi** (a child and mother who died instantly). Other events are:-

- (a) **Abanye abantu abakatholakali emuva kokumuka nemifula** (some people have not been found after having been washed away by the rivers).

- (b) **Mkhulu kakhulu umonakalo odalekile kulolonke iTheku namaphethelo** (a great damage occurred in the whole of Durban and its surroundings).
- (c) **Kubhodloke imizi** (homes were damaged).
- (d) **Kwakhukhuleka imigwaqo** (roads were washed away).
- (e) **Kwadilika nemijondolo** (informal settlements fell down).
- (f) **Imuke nezikhukhula nempahla yonke yasendlini ngisho nezimali imbala** (it was washed away by floods including household goods and monies as well).
- (g) **Nezinye izindlu zasemalokishini ehlukeno nazo zithintekile kakhulu** (some houses in different townships were greatly affected).
- (h) **Umgwaqo uBooth RoadUbhodlokile ngendlela yokuthi izimoto bezingakwazi ukunqamula** (Booth Road was so damaged that the vehicles could not cross).
- (i) **Umfula esakhe eduze kwawo ubugcwele uchichima** (The river, near which we are, was overflowing).
- (j) **Empangeni abantu bakhona bebengakwazi ukubona lapho beya khona** (At eMpangeni people could not even see where they were going to).

The last paragraph- **kuhlasela lezikhukhula nje abantu bebesakhala ngokushisa kwelanga okumangalisayo** (These floods attack while people have been complaining about strong heat), also relates to the topic.

Patterns of informal structure

Given-new relations

Grabe and Kaplan (1996) define 'given information' as information that has already been mentioned. **Kubhubhe abantu abangu-7...** (7 people have died) is new information. **Phakathi kwabashonile** (among the dead) is given information signaling the introduction of new information which is **ingane kanye nonina bakwa-Ndengezi** (the child and the mother of Kwa-Ndengezi). The whole essay is patterned according to the given-new information structuring).

The essay is informative, but the writer adopts a conversational style to appeal to the reader's feelings and emotions. Such feelings are evoked when she uses a topical subject **phakathi kwabashonile** (among those dead). This is given information which leads to comment information **kubalwa ingane kanye nonina bakwa-Ndengezi** (a child and the mother of kwa-Ndengezi are among the dead). To paint this nasty scene nastier, the writer adds another comment information **ngesikhathi uphahla lwendlu luwela phezu kwabo** (when the roof collapsed on them). This comment information relates to the topical subject **phakathi kwabashonile** (among the dead).

New information is presented as topical subject in **izingcingo zingene zingenile emahhovisi eLanga ngoLwesihlanu** (telephone calls came in now and again in Ilanga's offices on Friday). It is evident that this comment information will lead to the development of the thesis of the essay. Telephone rings in order to report different happenings in and around the province. In the Ilanga's offices there is commotion as journalist and photographer grab appropriate equipment to have the scenes mentioned attended to.

The rest of the essay is a series of events presented through the topical subject and comment information structuring.

Topic continuity

The topic sentences present and describe events caused by floods in KwaZulu-Natal. These events are stated by topical subjects as new information. Some topical subjects can be regarded as comment information e.g. **phakathi kwabashonile** (among the dead) is comment information to **kubhubhe abantu abangu-7** (seven people have died), and the topical subject **sithe sisabhekile kwakuqhuma ipayipi** (while we were still looking, we heard a pipe bursting) is a comment information to **bekungathi sibuka ifilimu** (it was as if we were looking at the film).

The above paragraph shows how topical continuity is sustained. It can also be maintained by the arrangement of the topical subjects in a sequential form. Topical subjects state events that lead to the development of the essay. They all present new information about the destruction caused by floods. Even the last topic sentence of the essay- **kuhlasele lezikhukhula nje abantu bebesakhala ngokushisa kwelanga okumangalisayo** (the floods attack while people have been complaining about too much heat) still relates to the topic of discourse- **zibhubhisile izikhukhula KwaZulu-Natal** (floods have done havoc in KwaZulu-Natal).

Topical structure

Topic sentences present new information e.g. **kubhubhe abantu abangu-7 ezindaweni ezelekene kwadaleka omkhulu umonakalo emuva kwezikhukhula ebezinamandla ebezihlasele KwaZulu-Natal ekupheleni kwesonto eledlule** (seven people have died, a great damage occurred after heavy floods ravaged KwaZulu-Natal at the end of last week). Supporting information is presented as comment information. This means that information structuring is based on topic subject and comment information. Topic subjects are used to initiate discourse.

The maintenance of cohesion demonstratives

The writer makes use of demonstratives in her report about the flood disaster. **Leso** (that one) in **ngaso leso sikhathi** (at that time) is used to indicate the seriousness of the matter and the meaning of **ngaso leso sikhathi** becomes there and there or instantly. It refers to given information i.e. **ingane nonina** (the child and the mother).

In the third paragraph, there are demonstratives **lowo nalowo** (that one and the other) referring to people, each and every one reporting about floods. Demonstratives serve a deictic purpose, indicating the urgency of the matter. **Leso naleso** (each and everyone) are linked to **isimo** (situation) and although are chosen by the writer for cohesion purposes, they appeal for assistance from the audience. Another appeal for assistance is

signaled by **kulezi** (to these) which relates to **izikhukhula** (floods) in the opening sentence of the fourth paragraph. The demonstrative use in **ezinye zalezi zindawo** (some of these places) empowers the reporter to write with authority and confidence as if she was in all these places when the flood disaster occurred. This is an omniscient point of view. To maintain that the flow and language are appropriate to the topic and audience, she employs a peculiar pattern of demonstrative use, e.g. **yalezi zimvula** (of these rains), **yalo mfula** (of this river), **yalezi zikhukhula** (of these floods) and **kulezi zinsuku** (in these days).

The last paragraph contains **lezizikhukhula** (these floods) as an indication that the writer is within the boundaries of her topic and is knowledgeable in her subject.

Conjunctions

The writer employs conjunctive cohesion devices in order to create relationships between clauses. In the third paragraph, there is a conjunctive **kumbe** (or). It links the clauses **umonakalo odaleke emzini wakhe** (damage that occurred at his home) and **endaweni yakubo** (at his place) **kumbe** (or) refers to given information **umonakalo** (damage). It is the comment information **endaweni yakubo** (in his place) that paints another scenario about the damage. **Ngoba** (because) and **lapho** (where) appear in the same paragraph.

Ngoba (because) gives the reason for failing to **bhekana naleso naleso simo ngasinye** (attend to each and every situation individually). It also gives the effect of the event i.e. **mkhulu kakhulu umonakalo odalekile** (a great damage occurred). **Lapho** (where) brings in specific information as compared to generalizations of the preceding clause. Incidents specified are **kubhodloke imizi, kwakhukhukleka imigwaqo, kwadilika nemijondolo** (homes were damaged, roads were washed away, and squatter settlements fell down). Feelings of sadness and despair are evoked.

Such feelings are again evoked by information introduced by **lapho** (where). –**Lapho eminye yayo imuke nezikhukhula, nempahla yonke yasendlini ngisho nezimali**

imbala (...where some of them were washed away by floods-household goods and even the monies). This information relates to **izikhukhula** (floods). There is **futhi** (which) which adds clarity to the whereabouts of Booth Road**oxhumene nomusha obuvulwa nguNgqongqoshe....** (it is connected to the one which has been opened by the minister...). Other cohesive relationships between clauses are formed by **ukuba** (that), **ukuthi** (that), **kodwa** (but), **ngenxa** (because of) and **kumbe** (or).

Synonymy

It has been appropriate for the writer to pick up lexical items that are appropriate to the social context within which the text is written. She has chosen **zibhubhisile** (instead) of **zibulele** (they have killed). In the opening sentence, she says **kubhubhe abantu abangu-7...** (seven people have died). She continues to say **phakathi kwabashonile** (among those dead). **Bubha** and **shona** are synonyms of **fa** (die). These synonyms show 'respect' to death and a sorrowful message is conveyed. The writer uses these synonyms to reach the reader's softer parts.

Other synonyms like **sibuka**, **sibona** and **sisabhekile** (to see or to look at) create an image of helplessness and despair.

Repetition

Repetition has been used as a cohesive device. Some words appear more than once in different parts of the text. For example, the word **izikhukhula** (floods) is found in the first and the last paragraphs. It is also found where the writer says **ngenxa yalezi zikhukhula** (because of these floods). Floods are associated with rain and overflowing rivers. That is why the word **umfula** is repeatedly mentioned. E.g. **kungenisa umfula** (the river beginning to fill up) **ngenxa yalomfula** (because of this river), **umfula Umhlathuze** (the Mhlathuze river). Flooded rivers cause a lot of damage. This is a reason why the writer repeats the word **umonakalo** (damage) e.g. **kwadaleka omkhulu umonakalo** (a big damage was caused), **ebika umonakalo odaleke emzini wakhe**

(reporting damage that occurred in his house), **mkhulu kakhulu umonakalo odalekile kulo lonke iTheku** (there is a lot of damage that occurred in the whole of Durban). The writer keeps on emphasizing the damage and places where it was greatly felt. She mentions **izindawo** (places), **izindawo ezehlukene** (different places), **imijondolo** (informal settlements), **emzini wakhe** (at his home), **emzini wami** (in my home), and **impahla** (household goods). The word **bhodloka** (damage the wall) is repeated to show the magnitude of the force of water.

Other cohesive devices

The text has basic prefixes that refer to given information. For example in **ba-zosuswa** (they will be removed) **bayohlaliswa** (they will be housed). **Ba-**refers to **abantu** (people). In **si-buka, si-bona** etc, **si-** refers to Mrs Mbotho, the speaker and other people.

In **bazosuswa bayohlaliswa kwenye engcono** (they are to be removed and housed in a better one), there is ellipsis. **Kwenye** (another one) should have been followed by a noun-**indawo** (place). There is also a comparative cohesion in **ikakhulukazi egudle imihosha** (most especially the ones alongside the rivulets).

Maintenance of coherence

Coherence is generally defined as relationships which link the meanings of utterances in a discourse or of the sentences in a text. Coherence is mainly created by information structuring i.e. there must be a topic sentence and supporting sentences which relate to it. For example, the topic sentence, **kubhubhe abantu abangu-7 ezindaweni ezehlukene, kwadaleka omkhulu umonakalo emuva..... kwesonto eledlule.** (7 people have died in different places, a great damage was caused after..... end of last week), has topic subjects like **kubhubhe abantu abangu-7 ezindaweni ezehlukene** (seven people have died in different places) and **kudaleke omkhulu umonakalo emuva kwezikhukhula** (a great damage occurred after the floods). New information presented to the reader evokes a

feeling of sadness and makes him/her eager to read further. Therefore, the writer makes use of the information structure to manipulate the reader's feelings.

Most topic sentences form paragraphs that lead to the development of the thesis of the text. Topic subjects like **phakathi kwabashonile** (among the dead), **izingcingo zingene zingenile** (phone calls came in now and again), **abantu abathintekile kakhulu** (people greatly affected), **nezinye izindlu zasemalokishini** (and other houses in the townships), **umgwaqo uBooth Road** (Booth Road) and so on, keep the surface structure coherent and help develop the thesis in presenting flood events in a logical sequence.

The message of and information structuring of the text play a great role in coherence.

4.3.3 The Parameter 'What' Analysis

Genre-type

The text is a newspaper article. It distributes information about social events to its audience. It is structured as a written essay with the topic **zibhubhisile izikhukhula KwaZulu-Natal**. (floods have caused damage in KwaZulu-Natal). It has an introduction, the middle with topic sentence paragraphs and function paragraphs, and an ending.

The communicative purpose of the text is to dish out information to its wide audience. The purpose is writing to tell. Information is 'pure' and the writer does not give her own opinion. She only concentrates on the damage caused by floods. Damage was done to houses in townships, informal settlements, roads and water-pipes. A cloud of sadness and despair descends when the tragic death of the child and mother is disclosed. The roof collapsed on them.

The writer's lexical choice make the text an informative essay which is divided into paragraphs. These are mostly one-sentence and two-sentence paragraphs. Topical

information and comment information are provided by the writer as evidence to the events narrated. For example, **umfula esakhe eduze kwawo ubugcwele uchichima** (the river near which we are, was overflowing), provides topical information and **amanzi aye ayongena endlini, akhukhula inqwaba yezimpahla zami** (water went into the house and washed away a lot of my belongings) is comment information describing how floods caused havoc in that area. Information presented in this paragraph is subordinate to the preceding one.

Register

The writer's register is appropriate to the information essay as a genre. The language used is simple, straight-forward and understandable because she is 'writing to tell.' Because language is not 'stiff,' the writer engages in a conversational style of writing by using multi-clause sentences, e.g:

Abantu abathintekile kakhulu kulezi zikhukhula kube yilabo abahlala emijondolo, ikakhulukazi egudle imihosha lapho eminye yayo imuke nezikhukhula nempahla yonke yasendlini ngisho nezimali imbala.

(People that were greatly affected by the floods were those staying in informal settlements, especially the ones alongside the rivulets, some of which were washed away together with household goods and even the monies). To strengthen her conversational style, she employs direct speech.

'Umfula esakhe eduze kwawo ubugcwele uchichima, amanzi aye ayongena endlini, akhukhula inqwaba yezimpahla zami,' kubalisa uMnuz. Mthembu.

('the river near which we are was overflowing, water went into the house, washed away a lot of my belongings,' cried Mr. Mthembu).

The writer 'brings the writer, reader and subject matter closer.' To draw the reader's attention, she employs a subject-inversion technique. This is found in the introduction of the essay where she says. **Kubhubhe abantu** instead of **abantu babhubhile** (people

have died). This technique is also used to direct the reader's attention towards the thesis of the essay.

4.3.4 The parameter 'to whom'

The writer and the reader share the same social background. The term **imijondolo** (informal settlements or squatter camps) is quite familiar to South African Blacks. When the writer states **kwadilika nemijondolo** (when informal settlements fell down) a feeling of despair is invoked because the plight of the people is known. In this instance, the writer manipulates the reader's sympathy.

In her topical sentence-**bekungathi sibuka ifilimu ngesikhathi sibona kudilika udonga lwendlu kamakhelwane ongenhla kwami....wami.** (it was as if we were watching a film when we saw my neighbour's wall collapse....mine), the writer reminds the reader of the Biblical extract, 'Love thy neighbour as thou lovest yourself.' She also makes use of presuppositions by mentioning that Booth Road had recently been officially opened by the Minister of Transport, Mr. Sbu Ndebele.

Lexical choices suggest the writer and the reader share the same cultural background. Death is highly respected in Zulu culture. That is why the writer uses polite words like **bhubha** and **shona** instead of **yifa** (die). She repeatedly uses the word **hlasela** (attack) because the word is associated with death. It is the writer's wish that the reader does something towards the needy and desperate. Among many losses sustained, she mentions **nempahla yonke yasendlini ngisho nezimali imbala** (all household goods and even the monies).

4.3.5 The parameter 'for what purpose'

The main purpose for writing this article is to inform the readers about social happenings. This is an information essay and not a personal experience essay. The writer reports events as they are and does not include her personal point of view. Sometimes she adopts

an omniscient point of view by seeming to know everything that happened in KwaZulu-Natal **ngisho nangaphandle kwesifundazwe sa KwaZulu-Natal imbala.** (Even beyond the borders of KwaZulu-Natal).

She employs certain expressions with a certain purpose e.g. **laze lashona golokoqo** (until sunset), **kwacishe kwasa** (nearly daybreak), **bebheke ngawo womabili** (did not sleep), **inkanyamba** (hurricane) and **akukho mnyakazo** (there is no action). **Lazelashona** (until sunset) and **kwacishe kwasa** (nearly daybreak) are used to show hardships the people had to put up with. Sympathy is required. A tense moment is created, just like mourning the death of a loved one. A sense of terror is created when **inkanyamba** (hurricane) is mentioned. **Inkanyamba**, according to Zulu belief, is a snake associated with death and destruction. The snake is able to do this because it has many 'heads.' An atmosphere of despair and hopelessness prevails when the local authorities fail to offer help to the people as **akukho mnyakazo** (there is no action).

Therefore, the purpose of the above expressions is to evoke different feelings among the people since the writer handles a very wide and diversified audience.

4.3.6 The parameter 'why'

As has been stated earlier on, the writer shares the same social and cultural background as the reader. Maybe she stays in one of the townships or informal settlements. It is for this reason that she does not explicitly state her motives for writing this article but leaves it to the reader to infer.

She points out that some shacks were washed away by floods **nempahla yonke yasendlini ngisho nezimali imbala.** (and all household goods and even monies). This goes without saying that these people require assistance of some sort. Contributions and donations, including food and clothing must be collected and sent to a soon to be established Disaster Fund. What is disheartening is the fact that people have been promised to be housed in a better place **kodwa akukho mnyakazo owenzekayo** (but

there is no action taking place). Since the **iziphathimandla zakulendawo** (Government officials of this place) have failed, private companies and non-governmental organizations should take the initiative.

What sounds satirical is that Booth Road **ububhodloke ngendlela yokuthi izimoto bezingakwazi ukunqamula** (was so damaged that vehicles could not cross). Even those that took an alternative route **bezifike zibhajwe** (got stuck). The minister of transport had been there to officially open a new road. If such nasty incidents happen in urban areas, one wonders at the condition of rural roads. For sure, the writer and the reader will await with admiration the minister's response after having read the newspapers.

4.4 ANALYSIS OF ARTICLE 2: UMBANGO NGEZINGANE EZISHONELWE UNINA (A DISPUTE OVER CHILDREN WHOSE MOTHER HAS PASSED AWAY

4.4.1 The parameter 'writes'

The use of pronominals

The writer of this information essay avoids use of the subject pronominals **ngi** of the first person singular form in the present tense and **nga** in the past tense. The only time she uses **ngi** and **nga** is when she switches to direct speech. E.g. **ngifuna kube nophenyo olunzulu** (I want a thorough investigation...), **ngiyabona ukuthi nabo imiqondo yabo isadungekile...** (I see that their brains are mixed up...), **ngafike ngathola nokuthi isimo sempilo kagogo asisihle kahle** (I also discovered that their grandmother's health is not very well). The writer uses these subject pronominals to highlight the feelings of the participants.

Participant involvement is realized by the use of **si** e.g. **sesazenza nezifungo emaphoyiseni** (we have made oaths at the police), **izingane singazinikeza udadewabo kamufi** (we can give the children to the deceased's sister). These are first person plural

pronominals used to indicate collective efforts by disagreeing parties. The whole essay has object pronominals **zi** e.g. **uzozihlukumeza** (he is to abuse them), **singazinikeza** (we can give them to) etc. Presence of the subject pronominal **zi** is used to show that the essay is about the **izingane** (children). E.g. **zihlala naye futhi zifundiswa nguye** (they stay with him and are sent to school by him), etc. Prepositional pronominals are also in abundance. E.g. **nguye** (by him), **yabo** (for them), **wazo** (for them), **bakhe** (his) etc. Most of the prepositional pronominals are employed for emphasis. Pronominals used for emphasis or specifying are **mina** (I/myself), **yena** (him/her) and **bona** (them).

To make the essay more report like, the writer makes use of **u** and **ba** e.g. **uqhube wathi** (he continued and said), **uthe konke uma kuhambe kahle** (he said if all went well), **bafika kwakhe bafaka lezizingane umoya wezikhova** (they came to his house and influenced these children badly).

The uses of tenses

The writer uses the present tense to indicate an event that took place in the past. She therefore, uses both the present and the past tense. E.g. **Umalume wezingane ezashonelwa ngunina, usola oSonhlalakahle ngakubiza ngokuthi bamqhatha nabashana bakhe.**

(The uncle of the children whose mother is deceased, blames Social Welfare people for what he calls is to create animosity between him and the children). **Okungixakayo ngokuthi lezizingane selokhu zaqala ukuhlala nami kusukela unina wazo eshonile, kuze kube yimanje besizihlalele kahle kungekho nkinga.** (what confuses me is that these children have stayed with me ever since their mother passed away, until now we have been staying very well, with no problem).

The dispute is about the future of the children. That is why their uncle says **uma umama wami esefa lezizingane zizosala zihlupheka** (when my mother dies, these children will remain suffering). **Zo** in **zizosala** (will remain) indicates the future tense.

Lexical choices as a reflection of communicative purpose

The essay is characterized by image-creating expressions which contribute in creating various effects and images.

The use of image-creating expressions

The essay begins with words which evoke a feeling of sympathy. **Sezidideke imiqondo izingane ezashonelwa ngunina.** (children whose mother passed away, are confused). The children are imagined having lost hope in mankind, not knowing whom to trust. Even though they are still in this sorrowful state of losing their beloved mother, there is that tug-o-war between rival relatives. **Seziphenduke umdonsiswano woqobo** (they have become a real tug-o-war).

Uncle Bheki Zuma is portrayed as in desperate need of money. He has an aged sickly mother who can die at any moment. If he can be a “foster parent” of the children, he might get something from the Government. He is so determined that anything contrary to his wishes, frustrates him and makes him burn with anger. That is why he is pictured **ethukuthele eveva, kudlala ngisho namadevu ngenxa yokucasuka** (so angry that his body and even his moustache were shaking).

The writer has unveiled the character of Mr. Zuma. He is not trustworthy. He is a man who cannot hide his feelings. This is one of the reasons why **oSonhlalakahle bakwaMashu abayingeni eyokumnikeza izingane** (KwaMashu’s Social Welfare people do not want to give him the children). They do not beat about the bush but tell him straight. **Okubuhlungu bangitshela emehlweni ukuthi abengethemi.** (what is painful is that they tell me straight out that they do not trust me). The writer has given a clear mental picture of a man not trusted in contrast to the beautiful visual images of the children.

The mind accepts pictures more readily than abstract statements. (Neeld 1940:169).

The use of formal conventions appropriate to the information essay

The basic structure

The essay topic is **umbango ngezingane ezishonelwe ngunina**. (dispute over children whose mother has passed away). The essay topic is also the thesis of the essay and it raises the reader's expectations as to who are quarrelling over the children. At the same time one feels pity for the children who have become **umdonsiswano woqobo** (a real tug-o-war). The three opening paragraphs introduce the warring parties i.e. the children's uncle Mr. Bheki Zuma, their aunt Thembisile, and their grandmother. Sympathy is evoked for the grandmother who is sick **abuye ahlushwe yiphika** (and is also suffering from asthma). There is nothing read from the newspaper that is voiced out by aunt Thembisile and the old lady. It is only Mrs Nelly Deyi, from the Social Welfare Department, who speaks on their behalf.

The middle of the essay contains speeches by Bheki Zuma and Nelly Deyi, each giving reasons for his/her standpoint. Zuma asserts that the children **zihlala naye futhi zifundiswa nguye** (stay with him and are sent to school by him), he wants a thorough investigation into the matter because the Welfare people **mhlawumbe bafuna ukugwazelwa** (perhaps they want bribery), they have already gone to the police to change the children's surnames. Mrs Nelly Deyi comes in with her own declarations. She comes in when the writer has been holding the reader in suspense for a long time. Her response to Zuma's allegations leads to the development of the thesis. Sympathy is evoked for Zuma since it is him who seems confused. He demands to be a "foster parent," but in the file possessed by Mrs Deyi, he appears only as a witness. In short, the cause of this dispute is ignorance about legal procedures concerning "foster parentship." Last paragraphs bring relief to the reader. Mrs Deyi declares that **bazama nokuzitholela usizo lokuthi zondliwe nguHulumeni**. (they are trying to get them help from the Government).

Patterns of informal structuring

Topical sentence structure

Information structuring of this essay is according to the topical subject and comment information. The topic sentence in the introduction-**sezidideke imiqondo izingane ezashonelwa ngunina njengoba seziphenduke umdonsiswano woqobo kulandela impikiswano esiqubukile ngokuthi kumele zibe ngaphansi kwamuphi umzali phakathi kukamalume wazo, umam'khulu wazo noma ugogo wazo.** (the children whose mother passed away are now confused as they have become tug-o-war following the disagreement as to who should look after them, whether it is their uncle, their aunt, or their grandmother)-contains the topical subject **sezidideke imiqondo izinganeezashonelwa ngunina** (children whose mother passed away are now confused).

This is new information supplied by the topical subject. Many questions can be asked e.g. why are the children confused? The answer is provided by clauses such as **kumele zibe ngaphansi kwamuphi umzali** (they should be under the guardianship of which parent). This comment information leads to another question-who are those parents? Comment information is-**umalume wazo, umam'khulu wazo noma ugogo wazo.** (it is their uncle, their aunt, or their grandmother).

At this juncture, the reader is engulfed by a feeling of sympathy towards the children who have lost their mother, are confused and are a cause of a domestic quarrel. The topical subject **okubuhlungu bangitshela emehlweni ukuthi abengethembi** (what is painful is that they tell me straight that they do not trust me)-helps develop the topic of discourse. Comment information presents Mr Zuma's physical and emotional reactions: **ethukuthele eveva, kudlala, ngisho namadevu ngenxa yokucasuka.** (so furious that his body and even his moustache were shaking). This is a picture of a man spiritually and emotionally disturbed. To aggravate matters, the topical subject-**ubufakazi obukula mabhukuethu bukhomba ukuthi uMnuz Zuma wafika nogogo wezingane njengomuntu ongufakazi nje kuphela** (evidence in our books reveals that Mr Zuma

accompanied the grandmother of the children as only a witness)-is a brick thrown by Mrs Deyi at Mr Zuma's face.

It is the reader who feels relieved by comment information that **bazama nokuzitholela usizo lokuthi zondliwe nguHulumeni** (they are trying to get them help so that they may be looked after by the Government). One anticipates with pleasure that the children will be happy with aunt Thembisile **ikakhulukazi njengoba engumuntu wesifazane** (especially because she is female).

Topic continuity

Topical subjects provide the reader with new information e.g. **sezidideke imiqondo izingane ezashonelwa ngunina** (the children whose mother passed away, are confused). This new information will lead to another new information until the end of the essay. Sometimes the topical subject becomes comment information to another topical subject e.g. the topical subject **uMnuz. Bheki Zuma wakwa D1436 KwaMashu** (Mr Bheki Zuma of D1436 KwaMashu) is a comment information to the topical subject **umalume wezingane ezashonelwa ngunina..** (the uncle of the children whose mother passed away).

The writer structures topical subjects in a logical sequence so as to link events or happenings in a discourse. It is the topical sentences that cater for the development of the thesis of an essay. Topical subjects in this essay start with the one containing surprising information that there are children who are confused. The topic of confusion continues until where Mrs Deyi brings clarity to the reader. The last topical subject brings joy to everyone: **uthembise nokuthi lesisicelo singase siphumelele maduze nje** (she promised that this application may soon go through).

All topical subjects relate the content to the topic of discourse which is **umbango ngezingane ezishonelwe ngunina** (dispute over children whose mother passed away).

Maintenance of cohesion

The use of conjunctive cohesive devices

In this article, conjunctive use is applied to maintain relationships between certain sentences. The conjunctive **njengoba** (as) introduces comment information **seziphenduke umdonsiswano woqobo** (they have become a real tug-o-war) to given information **sezidideke imiqondo izingane ezashonelwa ngunina** (children whose mother passed away are confused). In the same paragraph, there is a conjunctive **noma** (or). This conjunctive indicates that the applicants to the guardianship of the children may be regarded as of equal status.

The conjunctive **selokhu** (since) in **selokhu aqala ukuhamba loludaba** (since he started enquiring about this matter) adds a historical touch to the essay. That is why even a date is stipulated i.e. March 1997. **Ukuthi** (that) in **akazi ukuthi bakuthathaphi ukuthi batshele izingane ukuthi uzozihlukumeza** (he does not know where they get it from, to tell the children that he is going to abuse them) appears in various clauses e.g. **ukuthi kanti ngempela basebenza kanjani** (how in reality they work), **ukuthi abangethembi** (that they do not trust me), **ukuthi bangizwani ngempela** (what they really hear about me), **ukuthi bahluphekisa zona izingane** (that they make the children themselves suffer) etc. In all these examples **ukuthi** (that) introduces new information).

Uma (if) is a conjunctive that is used in a conditional clause e.g. **uma umama wami esefile, lezizingane zizosala zihlupheka** (if my mother dies, these children will remain suffering). **Uma** (if) appears also in **uma sizenzela izinto, ikakhulukazi nasesikoleni, sihlangabezana nenkinga yokungafani kwezibongo** (if we do things for them, especially at school, we come across a problem of surnames that are not the same) and **uma kuhambe ngalendlela abahlele ngayo, nomam'khulu emuva ukuthi zibe ngakuye, izingane angeke zibe nankinga.** (if it goes according to this plan, and the aunt of the children agrees that they should be with her, children will not have a problem). In all the above examples, **uma** (if) relates the first statement to the expected one.

Another conjunctive is **ngoba** (because/as). E.g. **kuyammangalisa lokhu okushiwo nguMnuz. Zuma ngoba yena wamchazela kahle** (she is amazed at what is said by Mr Zuma because she explained it very well to him), **zibuyele esibongweni sakubo kwaZuma ngoba njalo uma sizenzela izinto... sihlangebazana nenkinga yokungafani kwezibongo** (they should go back to the Zuma surname because if we want to do something we encounter a problem of different surnames etc.) All clauses introduced by **ngoba** (because/as) are comments to given information.

Other conjunctives that provide relationships between clauses are **futhi** (and) e.g. **zihlala naye futhi zifundiswa nguye** (they stay with him and are sent by him to school), **kangangoba** (in such a way) e.g. **uzimisele ukubona lezizingane zisizakala kangangoba bazama nokuzitholela usizo** (she is prepared to see these children getting help in such a way that they are trying to get them help), and **njengoba** (as/because) e.g. **ikakhulu njengoba engumuntu wesifazane** (more especially because she is a female).

The use of demonstratives

Demonstratives are employed in this article for the purpose of linking surface essay structure. Most of these demonstratives are used for reference e.g. when the writer is interviewing Mr Zuma and Mrs Deyi, the children are not present but they always say **lezi** (these) **zingane** (children). When Mrs Deyi says **ngenkathi ngihambele kulomuzi** (by the time I went to this house) **lo** (this) refers to Mr Zuma's house. Mr Zuma himself keeps referring to **labo** (these) **Sonhlalakahle** (Social Welfare people) as if he is seeing them. **Laba** (these) also reveals Zuma's feelings and his adoption of the negative attitude towards Social Welfare people.

Lolu (this one) in **loludaba** (this matter) refers to **impikiswano esiqubukile** (an argument that has erupted). **Lezi** (these) in **lezizinkulumo** (speeches) refers to Social Welfare people's allegations that Mr Zuma is going to abuse the children. **Lokhu** (this) in **lokhu okushiwo nguMnuz. Zuma** (what is said by Mr Zuma), refers to Mr Zuma's accusations of the Social Welfare people. If Mrs Deyi is having all the relevant

documents in front of her, then it can be assumed that demonstratives like **la** (these) in **obukula mabhuku** (in these documents), **le** (this one) in **lesi sicelo** (this application) serves a deictic purpose. **Lowo** (that one) in **lowo ozokuba ngumbheki wazo** (that one who is to be their guardian) refers to Zuma, Thembisile and grandmother.

The use of repetition

Repetition has been used as a cohesive device in this text. **Wazo** (their) is repeatedly used in this clause **phakathi kukamalume wazo, umam'khulu wazo noma ugogo wazo** (between their uncle, their aunt or their grandmother). Besides being a cohesive device **wazo** (their) entertains the reader with alliteration, rhythm and rhyme. The prepositional pronominal **wazo** (their) appears in three paragraphs.

The word **hlukumeza** (abuse) is repeatedly used resulting in Zuma regarded with suspicions and a negative perspective e.g. **bafaka lezi zingane umoya wezikhova wokuthi yena uzozihlukumeza** (they badly influence these children that he is going to abuse them), **bakuthathaphi ukuthi batshela izingane ukuthi uzozihlukumeza** (where they get it from that he is going to abuse them) and **ukuphikile ukuthi uke wayokhuluma nezingane ezitshela ukuthi umalume wazo uzozihlukumeza** (she denied that she ever went to the children to tell them their uncle will abuse them).

Nikeza (give) is also repeated. The word revolves around the “foster parentship” of the children e.g. **abafuni ukumnikeza bona ngokusemthethweni** (they do not want to give him to him lawfully), **abayingeni eyokumnikeza izingane** (they do not entertain giving them the children), **nezidingo zesikole ngiyazinikeza** (I give them even the school needs), etc. Social Welfare people (**oSonhlalable**) Mrs Deyi in particular, are a thorn in the flesh of Mr Zuma. It is appropriate, therefore, to have the word **oSonhlalakahle** being repeated. E.g. Mr Zuma **usola oSonhlalakahle** (blames Social Welfare people), **laboSonhlalakahle bakwaMashu** (these Social Welfare people from KwaMashu), **ngifuna kube nophenyo olunzulu ngabo labo Sonhlalakahle** (I want a thorough investigation concerning these Social Welfare people) etc. All these remarks emanate

from Mr Zuma's troubled mind. Mrs Deyi, **yena njengoSonhlalakahle** (she, as a Social Welfare person) is determined to see the children getting all help they can require. All depends on aunt Thembisile agreeing to be their "foster parent."

Funga (to make an oath) is repeated and plays a role in cohesion. E.g. **sesazenza nezifungo emaphoyiseni** (we have made oaths at the police station) is a remark indirectly exposing Mr Zuma's feelings. In retaliation Mrs Deyi and her colleagues **sebeyile nokofunga enkantolo, benza isitatimende esifungelwe I-affidavit** (they have gone to court to make an oath and sign an affidavit).

The use of grammatical cohesive devices

Cohesion is also maintained by the use of grammatical cohesion devices. The third person singular subject pronominal **u** (he/she) is used at the beginning of most paragraph. E.g. **uthi** (he says), **uqhube wathi** (he continued and said), **ubuye wathi** (she again said), **uvumile ukuthi** (she agreed that) etc. All these pronominals refer to Mr Zuma and Mrs Deyi who are chief characters in conflict.

The third person plural subject pronominal **ba** (they) is used to refer to **abashana bami** (my sister's children). The writer quickly adopts a conversational style when she switches to direct speech and uses **ngi** (I) and **mina** (I). These are first person singular subject pronominal and prepositional pronominal. E.g. **ngifuna kube nophenyo** (I want an investigation) and **mina ngibe sengimchazela** (I then explained it to him). **Se** (we) first person plural subject pronominal-past tense in **sesazenza** (we have done) reveals commitment from Mr Zuma's part although a feeling of despair and self doubt can be felt.

Besides pronominals as grammatical cohesive devices, there is also a comparison found in **ikakhulukazi** (mostly): **ikakhulukazi esikoleni** (mostly at school).

Coherence

Coherence is defined as the relationships which link the meanings of utterances in a discourse or of the sentences in a text. The text has a topic of discourse e.g. **umbango wezingane ezishonelwe ngunina** (dispute over children whose mother passed away).

The very first topical subject **sezidideke imiqondo izingane ezashonelwa ngunina** (children whose mother passed away, are confused) presents new information about the dispute-children are confused. This is an indication that all topical subjects lead to the development of the topic of discourse e.g. **uthi kuyimanje lezingane ezalahlwa nguyise kusukela kwashona unina ngo-1997 zihlala naye** (he says these children who were deserted by their father, since their mother passed away in 1997, stay with him), **uvumile ukuthi uyile ukuyobheka ugo go wezingane ngoLwesithathu mhlaka-6 Januwari njengoba esicelweni kubhalwe ukuthi nguye ofuna ukuba yi “foster parent” yazo.** (she agreed that she went to see the children’s grandmother on the 6th January, as according to the application she is the one who wants to be the “foster parent”). What makes the text more coherent is that topical sentences are arranged in a sequential form.

A topic sentence has a topical subject and comment information. Comment information relates to the topical subject. E.g. **noma mhlawumbe bafuna ukugwazelwa** (or perhaps they want to be bribed) is comment information to the topical subject **ngifuna kube nophenyo olunzulu ngabo laba Sonhlalakahle** (I want a thorough investigation concerning these Social Welfare people). Coherence was being maintained also by adherence to the ‘Gricean maxims-the need to be informative, factually correct, relevant, and clear.’

4.4.2 The parameter ‘what’ analysis

Genre type

According to Grabe and Kaplan (1996:206) genres might simply be described as discourse types that have identifiable formal properties, identifiable purposes, and a complete structure (i.e a beginning, a middle, and an end). Examination of this newspaper article reveals that it is an information essay. The writer is ‘writing to tell.’ The essay has the beginning, the middle and an end. The topic, which is also the thesis of the essay, is **umbango ngezingane ezishonelwe ngunina** (dispute over children whose mother passed away).

It is the writer’s communicative purpose to inform the public about sufferings endured by these children. She describes them as **sezidideke imiqondo** (they are confused). The confusion is becoming deeply embedded in the children’s mind because the writer in the middle of the essay keeps on saying **imiqondo yabo isidungekile** (their minds are confused). They should be confused as they face even the danger of being abused (**uzozihlukumeza**) by the uncle they stay with. A feeling of sadness is really evoked when reading that these children **zalahlwa nguyise kusukela kushona unina ngo-1997** (they were deserted by their father since their mother’s death in 1997).

Because these children might receive a certain grant or financial assistance from the Department of Welfare, a dispute erupts. People involved are **umalume wazo, umam’khulu wazo noma ugogo wazo**. (their uncle, their aunt, or their grandmother). But there is hope as a Social Welfare representative, in the concluding paragraphs, states unequivocally that **izimisele ukubona lezingane zisizakala** (she is prepared to see these children getting help).

Register

The writer employs lexical items appropriate to the topic of discourse-**umbango ngezingane ezishonelwe ngunina** (dispute over children whose mother passed away). A dispute is characterized by struggle for power. To denote this struggle, the writer uses the word **umdonsiswano** (a tug-o-war). This term awakens pity from the reader. Children are being pushed from pillar to post.

Whilst the reader is still pondering over the predicament the children are in, there comes another shocking information. **Lezizingane ezalahlwa nguyise** (these children are deserted by their father). The literal meaning of **lahla** is to throw away or discard something. Usually a person throws away what he/she dislikes or something valueless. The writer has chosen **lahlwa** (to be thrown away) to show their father's lack of parental love and responsibility. It is through the father's irresponsibility and inhuman behaviour that there is such a dispute. The writer has repeatedly used the word "foster parent" and the word "affidavit." Both these words are appropriate to the thesis.

The children have become **izintandane** (orphans) and yet their father is still alive. Now, there should be **ifayela yalezi zingane** (a file of these children), **izifungo emaphoyiseni** (oaths at the police) should be made and **ofakazi** (witnesses) obtainable.

4.4.3 The parameter 'to whom'

The idiomatic expression **umoya wezikhova** (a bad influence) is an indication that the writer shares the same social and cultural background with her audience. As a matured newspaper reporter, of the same racial group of the majority of the readers, the writer makes use of lengthy multi-clausal sentences. E.g. **ube esethi yena njengoSonhlalakahle uzimisele ukubona lezizingane zisizakala kangangoba bazama nokuzitholela usizo lokuthi zondliwe nguHulumeni ukwelekelela lowo ozokuba ngumbheki wazo ngokusemthethweni.** (she said that she is a Social Welfare person, is prepared to see these children getting help, so much that they are trying to get them help from the Government to help the one who is to be their official guardian).

It is common knowledge that children who have lost their parents, become an insurmountable burden of the relatives. Relatives look after these children without any financial gains anticipated. That applications to become a “foster parent” should be made, **izifungo emaphoyiseni** (oaths at the police) done, and affidavits signed in magistrates courts is something new and of Western origin. It can be said, then, that the writer and her audience share a specific knowledge concerning certain aspects of the topic of discussion.

The writer is a skilled journalist and is of the opinion that her audience is of an equal status with her. Newspapers are read by the middle class group, business people as well as academics. Should something improper appear, these people are willing to bring the editor into a court of law. No newspaper reporter would prefer to bring his/her newspaper into disrepute and jeopardize his/her career.

4.4.4 The parameter ‘for what purpose’

The main purpose of the newspaper article is to convey information to the public. The communicative purpose is to bring to the public’s eye the desperate condition the three children are in. Their mother passed away and their father has vanished into thin air. It is the writer’s intention to see her audience sympathize with these children.

4.4.5 The parameter ‘why’

Although not explicitly stated, it is the write’s underlying intention to show the public pain and sufferings children with no parents go through-like these **ezahlwa nguyise kusukela kushona unina** (who were deserted by their father since their mother’s death). The writer wishes to expose cruelty to children by certain fathers.

Besides conveying information to the public, the writer makes the public aware that children with no parents should be reported to **oSonhlalakahle** (Social Welfare people). The department of Social Welfare assumes responsibility for them once relevant

information has been compiled and supplied. Relevant information includes the filling in of application forms, making **izifungo emaphoyiseni** (oaths at the police) and signing of affidavits.

The writer wishes to enlighten the public about the above legal procedures.

4.5 ANALYSIS OF ARTICLE 3: ZIZULELWA NGAMANQE IZIKHUNDLA ZOTHISHA (TEACHER'S POSTS ARE IN DANGER)

4.5.1 The parameter 'writes'

The use of pronominals

There is minimal use of pronominals on this information essay. The writer uses **u** (he), the first person singular subject pronominal e.g. **ubuye wathi** (he again said) and **ube esechaza** (he then explained). Prepositional pronominals like **zabo** (theirs), **yakhe** (his) etc, are also used. The writer has continuously excluded herself and her views on this essay.

The use of tenses

Most of the sentences are in the present tense e.g. **zizulelwa ngamanqe izikhundla zothisha** (teachers' posts are in danger), **inhloso yalolithimba le PTT wukwenza isiqiniseko sokuthi yonke into yenzeka ngendlela**. (the aim of this PTT is to make sure that everything goes accordingly). The present tense is used together with the past tense e.g. **kulomhlangano obekukhona kuwo noMnuz. Mandla Msibi, ongumqondisi wezokuxhumana eMnyangweni wezeMfundo KwaZulu-Natal**. (in this meeting where there was Mr Mandla Msibi who is the director of Communication in the Department of Education in KwaZulu-Natal). The writer is telling the public about an event that is still to take place e.g. **bonke labothisha okungenzeka bathinteke kuloluhlelo bazophathwa**

kuloluhlelo bazophathwa ngendlela enobulungiswa. (all those teachers who may be affected by this system will be treated with justice).

Lexical choices as a reflection of communicative purpose

The use of image-creating expressions

The writer uses an expression **zizulelwa ngamanqe izikhundla zothisha.** This is an idiomatic expression meaning teachers' posts are in danger. Vultures (**amanqe**) fly in groups in search of dead bodies to prey on. The writer, in her metaphorical use creates a mental image of Department Officials who are seeking to devour 'dead teachers' posts. These posts are in danger because **uma sekuhlungwa kungase kube khona abangaphumeleli** (when applications are being scrutinized, there can be those who do not succeed).

Another image is created by an expression **uma kungenzeka kukhona othisha ababili esikoleni esisodwa abaphethe isikhundla esisodwa** (if there are two teachers in the same school who are occupying one post). One imagines such a situation. Well, to solve this problem, the Department recommends the application of LIFO (last in first out). The reader has a mental picture of a teacher newly appointed at a certain institution. Learners have high expectations, that the teacher has much in store for them. But, all of a sudden a bombshell is dropped. That teacher must go. What a distressful situation to view. The writer makes mention of **umqingo** (a very big book). She says **kulomqingo ochaza ngendlela okuzoqhutshwa ngayo** (this big book/document which explains the procedure to be followed). One wonders how big the document is.

The use of formal conventions appropriate to the information essay

The basic structure of the essay

The essay has the topic **zizulelwa ngamanqe izikhundla zothisha** (teachers' posts are in danger). This topic is also found in the introduction. Also in the introduction is the thesis of the essay-**ukusatshalaliswa kothisha** (re-deployment of teachers). The thesis means that teachers in excess in their respective schools will be re-deployed to schools which experience a shortage. It is the same introduction that specifies **kungase kubekhona abangaphumeleli** (there may be those who do not succeed), but lose their jobs.

The middle of the essay defines the procedure to be followed. Re-deployment of teachers will be administered by the KwaZulu-Natal Provincial Task Team. Mr Mandla Msibi, Director of Communications in the KwaZulu-Natal Department of Education and Mr Maduray Moodley, Director of Human Resources in KwaZulu-Natal Department of Education, confirm their knowledge of the Provincial Task Team. The procedure followed will be in accordance with Resolution 6 of 1998 as stated even in HRM Circular no. 51 and no. 52 of 1998 and HRM Circular no.3 of 1999. Where two teachers compete for one teaching post, a principle of LIFO (last in, first out) will be applied. Preschool teachers are, in the mean time not affected.

The last paragraph, in the ending, states that **uma bonke othisha sebefakile izicelo zabo kulezo zikole abafuna ukufundisa kuzona, kuzoba sekusetshenziswa umthetho wokuqashwa kothisha kwa-1998, uhlangene ne South African Schools Act ka-1996 kanye ne Labour Relations Act ka-1995**. (when all teachers have applied to those schools were they want to teach, the Educators Employment Act of 1998 plus the South African Schools Act of 1996 and the Labour Relations Act of 1995, will be used).

Patterns of informal structuring

Topical sentence structure

The writer makes use of multi-clausal sentences which contain a topical subject and a number of other clauses which are comment information, e.g. **zizulelwa ngamanqe izikhala eziningi zothisha kulandela loluhlelo loMnyango wezeMfundo lokusatshalaliswa kwabo nanjengoba imiqingo yemigomo ezolandelwa ikubeka ngokusobala ukuthi kulolo hlelo uma sekuhlungwa izicelo kungase kube khona abangaphumeleli** (many teacher's posts are in danger following this system of re-deployment by the Department of Education as a pile of principles to be followed puts it clearly that when applications are being scrutinized, some may not succeed).

The above topic sentence has a topical subject **zizulelwa ngamanqe izikhala eziningi zothisha** (many teachers' posts are in danger). This new information is presented so as to prick the reader's mind. The writer makes the topical subject more formal by using the passive voice. To answer questions in the reader's mind, the writer provides comment information-**kulandela loluhlelo loMnyango wezeMfundo lokusatshalaliswa kwabo** (following this system of re-deploying them by the Department of Education). The term **lokusatshalaliswa** (re-deployment) has a negative connotation in the reader's mind because it entails loss of jobs to some teachers for **uma sekuhlungwa izicelo kungase kube khona abangaphumeleli** (when applications are being scrutinized, there can be those who do not succeed). This is new information.

Yize kunjalo (although it is like that) refers to given information in the first paragraph. The topical subject **ikomiti elibhekele uhlelo loMnyango weMfundo lokusatshalaliswa kothisha ezikoleni, selisihlabile isenzo sabanye othishanhloko** (the Provincial Task Team has criticized the action taken by certain principals), requires new information in response to the question-why are those principals criticized?

The KwaZulu-Natal Department of Education has established a Provincial Task Team to safeguard the smooth running of the process of redeployment. It is **yikomiti elibhekele ukuqhubeka kwaloluhlelo lokusatshalaliswa kothisha** (a committee to see to the progress of redeployment). The topic sentence **kulomhlangano obekukhona kuwo noMnuz. Mandla Msibi ongumqondisi wezokuxhumana eMnyangweniwezeMfundo KwaZulu-Natal...ecasha ngaloluhlelo** (in this meeting where there has been Mr Mandla Msibi, who is the Director of Communications in the Department of Education....hiding behind this process), relates to the previous topic sentence which is **emhlanganweni wekwaZulu-Natal Provincial Task Team (PTT)... kusatshalaliswa othisha** (in the meeting of the KwaZulu-Natal Provincial Task Team...teachers are redeployed). The above paragraphs illustrate how topic continuity has been achieved. Topic sentences are structured as topical subjects and comment information. Usually topical subjects provide new information but sometimes a topical subject may be comment information to another topical subject. To maintain topic continuity, topical subjects have been arranged sequentially.

The maintenance of cohesion

The use of grammatical cohesive devices

Pronominals create relationships between lexis and clauses especially those that present main ideas e.g. **ubuye wathi uma kwenzeka kukhona othisha ababili esikoleni esisodwa...**(he further said that if it happens that there are two teachers at the same school). The writer uses **u** (he) which is the third person singular subject pronominal and also in **ube esechaza ukuthi nalapho kuLIFO akushiwo ukuthi kusuke kubalwa iminyaka...**(he explained that in LIFO, it is not only the number of years that are counted...). She further writes **bona bangakhathazeki okwamanje** (they should not at present be worried). **Bona** (they)-a third person plural pronominal-class 1-is used to refer to **okungothisha basema pre-schools** (pre-school teachers). The writer has done her utmost to exclude herself from her brief essay. There are also prepositional pronominals like **zabo** (theirs), **yakhe** (his) and **kuzona** (at them).

The use of conjunctive cohesive devices

Conjunctives have been used in this essay as cohesive devices. Conjunctives in use are **nanjengoba** (as), **ukuthi** (that), **uma** (if/when), **kodwa** (but), **ukuba** (that), **futhi** (and), **ngoba** (because/as), **noma** (or) and **kanye** (and). In the first paragraph there is **nanjengoba** (as) in **kulandela loluhlelo loMnyango wezeMfundo lokusatshalaliswa kwabo nanjengoba imiqingo yemigomo ezolandelwa...**(following this system of redeployment of the Department of Education as principles to be followed...). **Nanjengoba** (as) is used here as a comment to given information concerning redeployment. Another conjunctive in the same paragraph is **ukuthi** (that) in **ukuthi kuloluhlelo uma sekuhlungwa izicelo kungase kube khona abangaphemeleli** (that according to that system when applications are scrutinized, some may not succeed). **Ukuthi** (that) is found in **sesethemba ukuthi singase sikwenze emasontweni amabili ukusuka manje** (we hope that we can do it within two weeks from now).

Uma (if) is used in a conditional clause, to relate the first happening to the expected one, e.g. **ubuye wathi uma kwenzeka kukhona othisha ababili esikoleni esisodwa abaphethe isikhundla esisodwa, kumele kusetshenziswe uhlelo lweLIFO**. (He further said that if it happens that there are two teachers at one school who are in the same post, a principle of LIFO should be applied). **Kumele kusetshenziswe uhlelo lweLIFO** (a principle of LIFO should be applied) is dependent on the other clause. Even though **uma** (when) introduces a notion of time, it is still a conditional clause, e.g. **uma sekuhlungwa izicelo kungase kubekhona abangaphumeleli** (when applications are being scrutinized, there can be those that do not succeed) and in **asikho emthethweni yemigomo ebekelwe ukuba ilandelwe uma kusatshalaliswa othisha** (it is not in accordance with principles to be followed when redeploying teachers).

Another conjunctive frequently used is **kodwa** (but). E.g. **yize kunjalo kodwa ikomiti elibhekele uhlelo loMnyango wezeMfundo lokusatshalaliswa kothisha ezikoleni selisihlabile isenzo sabanye othishanhloko...**(although it is like that but the committee responsible for the Department of Education's system of redeployment, has criticized an action by some principals...). **Kodwa** (but) creates a relationship between **yize kunjalo**

(although it is like that) and the preceding paragraph. Other examples of **kodwa** (but) are: **kodwa kusuke kubhekwa umsebenzi asewenzile ngokungaphumuli iminyaka ilandelana** (but the number of years in continuous service is considered) and **kodwa ngenxa yokubambeka, lokho sesethemba ukuthi singase sikwenze emasontweni amabili kusuka manje** (but because of delays, we hope that we can do it in two weeks time from now). **Kodwa** (but) provides new information to the given one.

There is a conjunctive **futhi** (and). It links two clauses as if they are of equal strength, e.g. **lesi senzo singamanyala futhi asikho emthethweni**. (this action is rubbish and is unlawful), **wathi futhi akekho uthishomkhulu noma umphathi onelungelo lokuvele axoshe uthisha** (and he said that no principal or manager has a right of simply dismissing a teacher), **kubhekwa umsebenzi asewenzile ngokungaphumuli iminyaka ilandelana futhi esebenza ngokugcwele** (it is work that he/she has done in yearly continuous service and as a permanent teacher).

Ngoba (as/because) is also used to comment on given information. E.g. **akekho uthishomkhulu noma umphathi onelungelo lokuvele axoshe uthisha ngoba emzonda** (there is no principal or manager has a right of dismissing a teacher because he hates him/her) and **bona bangakhathazeki okwamanje ngoba abakathinteki kuloluhlelo** (they should not at present be worried as they are not affected by this system).

Other conjunctives that are used are **ukuba** (so that), **noma** (or) and **kanye** (and). Because the writer employs multi-clausal sentences, it becomes very easy to find two, three, four conjunctives in one topic sentence.

The use of demonstratives

The demonstrative **lolu** (this) in **lolu hlelo loMnyango wezeMfundo** (this system of the Department of Education) creates a relationship between given and new information. **Lolu** (this) refers to redeployment. In **becasha ngaloluhlelo loMnyango** (hiding behind this system of the Department), **Lolu** (this) refers again to redeployment. The

demonstrative **lolo** (that) has been used in two occasions in this essay. In the first instance, where it says **ikubeka ngokusobala ukuthi kulolohlelo uma sekuhlungwa izicelo...**(it puts it clearly that in that system when applications are being scrutinized...), **lolo** (that) links given information about redeployment and what will happen to applications. In the second instance **lolo** (that) creates a relationship with **uhla lwezindawo ezinezikhala** (a list of vacancies) found in the preceding topic sentence and **luzobe luvulela bonke othisha** (it will be open to all teachers) in the second topic sentence.

In **kulomhlangano obekukhona kuwo noMnuz. Mandla Msibi** (at this meeting in which there was Mr Mandla Msibi) and in **kulomqingo ochaza ngendlela okuzoqhutshwa ngayo** (in this big document which explains the procedure to be followed) **Lo** (this) specifies a particular meeting. **Lesi** (this) in **lesisenzo** (this action) relates to **othishanhloko okuthiwa basebenzisa inzondo bese bexosha othisha ezikoleni** (principals whom it is alleged use hatred and dismiss teachers from their schools). **Lesi senzo** (this action) is abominable.

The demonstrative **labo** (those) refers to teachers, e.g. **bonke labo thisha okungenzeka bathinteke kuloluhlelo** (all those teachers that may be affected by this system) and **nakulabo thisha abafundisa uGrade 0 noma uGrade R** (and those teachers in Grade 0 or Grade R). To give assurance to concerned teachers that redeployment will be conducted fairly and without any prejudice, the writer has chosen four demonstratives to keep the topic sentence in tact. She states **inhloso yalelithimba le PTT** (the aim of this PTT) and **uMnuz. Moodley othe lowo oweqa lemigomo ekula masekhula usenza okuphambene nomthetho.** (Mr Moodley who said that one who trespasses these stipulations contained in these circulars does what is against the law).

Leso (that) in **leso sifundo** (that subject) refers to a subject taken into consideration when a principle of LIFO is applied. **Lezo** (those) refers to schools, e.g. **sebefakile izicelo zabo kulezo zikole abafuna ukufundisa kuzona.** (have applied to those schools where they want to teach). In **ngenxa yokubambeka, lokho sesethemba ukuthi singase**

sikwenze emasontweni amabili ukusuka manje. (because of delays we hope that can be done in two weeks time from now), **lokho** refers to given information **bekumele sihambise uhla lwezindawo ezinezikhala** (we are supposed to have sent a list of vacancies).

Repetition

The writer employs a lot of repetition for cohesion purposes. For example, the word **uhlelo** (system) is repeated more than five times. The writer is applying this technique purposely. She wants the reader to get used to the concept of redeployment. **Ikomiti elibhekele uhlelo loMnyango wezeMfundo likusatshalaliswa kothisha** (a committee responsible for the Department of Education's redeployment system), **okuyikomiti elibhekele ukuqhubeka kwaloluhlelo lokusatshalaliswa kothisha** (a committee responsible for checking progress of this system of redeployment), **kumele kusetshenziswe uhlelo lweLIFO** (a system of LIFO should be applied), etc. In the above examples, words like **ikomiti** (committee) and **ukusatshalaliswa kothisha** (redemption) are repeated. **Ukusatshalaliswa kothisha** (redemption of teachers) needs to be repeated because it bears the thesis of the essay.

Other words repeated are **umhlangano** (meeting), **imigomo** (stipulations) and the Provincial Task Team. It is the Provincial Task Team that organizes meetings to handle this mammoth task of redeploying teachers. **Emhlanganweni wekwaZulu-Natal Provincial Task Team (PTT) okuyikomiti elibhekele ukuqhubeka kwaloluhlelo lokusatshalaliswa kothisha** (at a meeting of the KwaZulu-Natal Provincial Task Team (PTT), which is a committee responsible for checking progress of this system of redeployment) is where Mandla Msibi and Maduray Moodley play a leading role. It is at these PTT meetings where **imiqingo yemigomo ezolandelwa** (a pile of stipulations to be followed) are discussed.

One of the stipulations is that no principal should dismiss the teacher because of **inzondo** (hatred). The newspaper states that some of the principals **basebenzisa inzondo**

ukuxosha othisha ezikoleni (use hatred to dismiss teachers from their schools) and yet **akekho uthishomkhulu noma umphathi onelungelo lokuvele axeshe uthisha ngoba emzonda** (no principal or manager has a right of dismissing a teacher because he hates him/her). The word **zonda** (hate) is repeated in order to emphasize lack of managerial skills by certain principals. What they do i.e. **xosha** (dismiss/chase away) is not **emthethweni** (in the law), **kuphambene nomthetho** (it is against law).

The writer mentions law but its application in the case of two teachers coming from **esikoleni esisodwa** (one school) and competing for **isikhundla esisodwa** (one post) is very tricky. The writer repeats **esisodwa** (one) to make readers aware of how sensitive and thorny the issue of LIFO is. Teachers who will forward their **izicelo** (applications) are those regarded as permanent and not those whose dedicated service to the Department of Education is regarded as **itoho** (temporary employment).

The use of synonymy

The writer has employed synonymy as a cohesive device in this newspaper article. She mentions the word **thisanhloko** (principal) several times. To avoid monotony, she resorts to synonymy and uses the words **uthishomkhulu** and **umphathi**. This brings in variety into the essay. It is concluded that some of these principals expel ‘innocent’ teachers from their schools. This dirty deed is reported as **ukungcola** or **amanyala** (a filthy action). It is to be the duty of the Provincial Task Team to monitor the process of redeployment. The Task Team is referred to as **ikomiti** and **ithimba** (team). Applicants will be competing for a vacant post-**isikhala** or **isikhundla**.

Synonymy is an indication of how conversant the writer is with the language.

The maintenance of coherence

It is the information structure that creates coherence in this essay. All topic sentences contribute to the development of the thesis-**ukusatshalaliswa kothisha** (redemption of

teacher's). The Provincial Task Team has been established to see to it that **yonke into yenzeka ngendlela** (everything goes accordingly). Mr Mandla Msibi and Mr Maduray Moodley as Departmental representatives, are involved in the process. There are specific documents that outline the procedure, e.g. Resolution 6 of 1998, HRM Circular no.51, etc. In developing the topic of discourse, topic sentences are arranged in a sequential form.

To cause a relationship in meaning, topic subjects present new information which is followed by comment. E.g. **zizulelwa ngamanqe izikhala eziningi zothisha** (many teachers' posts are in danger) is a topical subject. **Uma sekuhlungwa izicelo kungase kube khona abangaphumeleli** (when applications are scrutinized, there can be those who do not succeed). This is comment information offering a relationship of meaning.

Coherence is also maintained through topical subjects being comment information to other topical subjects, e.g. **uMnuz. Moodley uthe lowo oweqa lemigomo ekulamasekhula usenza okuphambene nomthetho nomgomo okumele kuqhutshwe ngawo** (it is Mr Moodley who said that one who trespasses whose stipulations contained in these circulars does what is contrary to the law and stipulations that should be adhered to) is comment information to **inhloso yalelithimba lePTT wukwenza isiqiniseko sokuthi yonke into yenzeka ngendlela..**(the aim of this committee, the PTT, is to make sure that everything goes accordingly). This coherence is also noticed in the topical subject **lolo luhla luzobe luvulela bonke othisha** (that list will be open to all teachers) which is comment information to **ngoLwesihlanu oludlule njengoba bezingu-12 izinsuku bekumele sihambise uhla lwezindawo ezinezikhala kuzo zonke izikole.** (last Friday the 12th we were supposed to have sent a list of vacancies to all schools).the feeling of sadness and sympathy towards the concerned teachers and the teaching fraternity as a whole, creates coherence in this essay. The topic of discourse is both threatening and frightening. **Zizulelwa ngamanqe izikhundla zothisha** (teachers' posts are in danger). This topic of discourse ushers in an atmosphere of insecurity in every institution. Even when some teachers apply **kungase kubekhona abangaphumeleli** (there can be those who do not succeed). Unfortunate teachers are being expelled by

certain principals. Grade R teachers will suffer the same fate of redeployment because in 2000 **nakubona kungase kube noshintsho** (even with them, there can be a change).

4.5.2 The parameter 'what' analysis

Genre type

This newspaper article is examined as an information essay. It has a topic: **zizulelwa ngamanqe izikhala zothisha** (teachers' posts are in danger). The essay is divided into the introduction, the middle and the ending.

The communicative purpose for this article is to inform readers of Ilanga newspaper about this exercise called redeployment. Redeployment means a teacher will be removed from school A to school B. If that teacher refuses to go to school B, then his/her post becomes null and void.

The essay contains various paragraphs each dealing with a certain aspect of the thesis: **ukusatshalaliswa kothisha** (redeployment of teachers). These are mainly one topic sentences composed of a topical and two or more supporting clauses which contain comment information. Therefore, the essay is of topic-comment information structure.

Register

The writer uses register appropriate to the thesis of the essay. The word **ukusatshalaliswa** (redeployment) of teachers is about removing teachers from over-staffed schools to under-staffed ones. To monitor and strategize this process, the KwaZulu-Natal Department of Education has appointed the Provincial Task Team. The team functions in accordance with Resolution 6 of 1998 as stipulated even in HRM Circular no.51 and no.52 of 1998 and HRM Circular no.3 of 1999. Resolution 6 and the other circulars deal with excess educators.

Meetings of the Provincial Task Team are attended by Mr Mandla Msibi, Director of Communications and Mr Maduray Moodley, Director of Human Resources. Mr Mandla Msibi is a spokesperson of the KwaZulu-Natal Department of Education and is stationed at Ulundi-the headquarters of KwaZulu-Natal Department of Education. Mr Moodley is in the Regional Office of the Education Department-Truro House-Durban.

To resolve a conflict that arises when two teachers are competing for one post, the principle of LIFO (last in, first out) is used. During the proceedings i.r.o redeployment, decisions will be based upon the Educators Employment Act of 1998 plus the South African Schools Act of 1996 and the Labour Relations Act of 1995.

4.5.3 The parameter 'to whom'

The writer assumes that she shares the same social and cultural background with her readers. This is evidenced by her idiomatic expression **zizulelwa ngamanqe** (they are in danger). She highlights the contrast between the past and the present. In the past, teaching was regarded as a noble profession and the teacher was highly regarded in the community. These days, teachers' employment is on the verge of collapsing.

Teachers are quite familiar with Resolution 6 of 1998, HRM Circular no.51 and no.52 of 1998, and HRM Circular no.3 of 1999. The writer finds no need of divulging the contents of these documents to the rest of her readers. She further reminds teachers of the Educators Employment Act of 1996 and the Labour Relations Act of 1995.

Preschool teachers and parents are forewarned. Redeployment will be affecting them in the year 2000. Some of these teachers will be without employment and others will opt for Voluntary Severance Packages. It is the education of the child that suffers and parents are informed so as to take action or fold their arms in amazement.

4.5.4 The parameter ‘for what purpose’

The main purpose is to inform readers about redeployment. Nothing good about it is exposed to the public but the dark side only, e.g. **uma sekuhlungwa izicelo kungase kube khona abangaphumeleli** (when applications are being scrutinized, there can be those that do not succeed). Therefore the writer alerts affected teachers about the possibility of losing their jobs.

Information is supplied to some principals to correct their misconception of the term redeployment. It is understood that some of them **basebenzisa inzondo ukuxosha othisha ezikoleni zabo** (use hatred and dismiss teachers from their schools). The writer informs them about Departmental documents to consult, e.g. Resolution 6 and the Educators Employment Act of 1998.

4.5.5 The parameter ‘why’

The government of the day is busy checking on the imbalances of the past. During olden days there were advantaged White, Coloured, and Indian schools, Model C schools and disadvantaged schools. In disadvantaged schools, the pupil-teacher ratio was/is approximately 65:1 whereas in the advantaged schools it was approximately 20:1. By redeployment, the government is aiming at addressing these imbalances. It is ironic, though, to observe that it is the disadvantaged schools that are hard hit by redeployment.

Teachers are forced by Departmental rules to move up and down. Two or three years back, the department of education introduced O.B.E. (OutcomesBased Education) which has not as yet been mastered by even the facilitators themselves. The writer is quite aware of this commotion taking place at schools. Redeployment, O.B.E. and what next, are the causes of the lowering of standards in education and the major cause of emigration.

The government is working hand in hand with teacher unions, e.g. the National Teachers’ Union(NATU), the South African Democratic Teachers Union (SADTU), etc. They are

represented in the Provincial Task Team although having no mandate from the people they represent. That is why they do not challenge the Department of Education into court for unprocedural dismissal of teachers by principals.

It is these underlying intentions, the writer wants to share with her readers.

4.6 ANALYSIS OF ARTICLE 4: BATHOLE ELINYE ITHUBA LOKUYOFUNDA PHESHEYA (THEY OBTAINED ANOTHER OPPORTUNITY OF STUDYING OVERSEAS)

4.6.1 The parameter 'writes'

The use of pronominals

The writer uses the subject pronominal **ba** of the third person plural, e.g. **baveze nokuthi kuye kujabulise...**(they indicated that it pleases...). **Ba** (they) refers to **abafundi** (learners). **Ba** (they) is also noticeable in the prepositional pronominals like **zabo** (their) in **izifundo zabo zolimi lwesi Jalimane** (their lessons in the German language), **izifundo zabo zika Grade 12 (std.10)**(their Grade 12 (std.10) subjects), **ezifundweni zabo** (in their subjects); **lwabo** (their) in **izifundo zokuchazelwa kabanzi ngohambo lwabo** (lessons in which everything was explained to them about their journey); **babo** (their) in **bebephelekezelwa ngabazali babo** (they have been accompanied by their parents).

The use of tenses

The writer effectively uses the present tense, the past tense and the future tense. The sentence-**abafundi baseDlangezwa High School eMpangeni sebephinde bathola elinye ithuba lokuyoqhuba izifundo zabo zolimi lwesi Jalimane** (Dlangezwa High School students at eMpangeni have obtained another opportunity of furthering their lessons in the German language) is in the present tense. The sentence-**ithimba lokuqala lahamba ngo-1996, kanti lelithimba lona labe linabafundi abayisihlanu** (the first

group went in 1996, and it consisted of five students) is in the past tense. Because the writer is telling his readers about an event that is still to happen, he changes to the future tense. E.g. **uNonkululeko noNontobeko bazofunda eHamburg, kanti uNelly yena uzofunda eHanover** (Nonkululeko and Nontobeko will study at Hamburg and Nelly will study at Hanover).

Lexical choices as a reflection of communicative purpose

The essay is characterized by various image-creating expressions.

The use of image-creating expressions

The expression **balifulathele leli** (turned their backs against this one) is image-creating. It is found in the topic sentence-**laba bafundi bakulesi sikole okulindeleke ukuba balifulathele leli ngesonto mhlaka 30 Januwari, balibhekise eJalimane...**(these students are expected to turn their backs against this one on Sunday 30th January on their way to Germany...). The expression leaves an idea that these students will never come back to this country; which, of course, is not true.

Another expression which links with the previous one is-**laba bafundi ababebonakala begajwe yintokozo** (these students who could be seen that they were overjoyed). The expression **begajwe yintokozo** (happy beyond control) is image-creating because these students are imagined shouting, singing, running around, embracing and kissing one another because of excitement. The release of the news that they are going abroad evokes different feelings amongst the students.

The reader is reminded of students from Germany who were studying at oGwini Comprehensive at uMlazi. These students **bebehlala nozakwabo elokishini lase Mlazi** (were staying with their colleagues at the uMlazi Township). One imagines these white German students being cramped into a 'match-box' house with a black poor family in

uMlazi Township. One wonders at the gossip going around and suspicious looks accompanying these students as they move about with their colleagues.

When students from Dlangezwa High School were on their way to and at the airport, **bebephelekezelwa ngabazali babo, othisha nezihlobo** (they were accompanied by their parents, teachers, and relatives). One imagines what was happening in the airport. What one imagines is what the writer wanted to create.

The use of formal conventions appropriate to the information essay

The basic structure of the essay

The essay has the topic **bathole elinye ithuba lo kuyofunda phesheya** (they obtained another opportunity of studying abroad). The topic contains the thesis of the essay: **ithuba lokuyoqhuba izifundo zolimi lwesi Jalimane** (an opportunity of furthering their lessons in German). Each paragraph, in the middle of the essay, adds to the development of the thesis. The introduction states that it is the students from Dlangezwa High School who obtained this opportunity. A sense of pride surrounds the school.

The second paragraph gives the reader the students' names and their ages. It is Nonkululeko Pearl Ndwandwe (16), Nontobeko Charity Dladla (16) and Nelly Daphne Mbanjwa (18). The writer does not state the criteria applied to choose these three students, but leaves it to the reader to make his/her conclusions. It is from this paragraph that the writer begins to build his essay. He starts by telling us more about these students, e.g. **bonke bebefunda uGrade 11 (std.9) emkhakheni weze Sayensi ne Mathematics** (all of them were in Grade 11 (std.9) in Science and Mathematics), **izifundo zabo zika Grade 12 (std.10) bazoziqeda phesheya kwezilwandle eJalimane** (they will complete their Grade 12 (std.10) subjects overseas in Germany) and **uNonkululeko no Nontobeko bazofunda eHamburg, kanti Nelly yena uzofunda eHanover** (Nonkululeko and Nontobeko will study at Hamburg, whilst Nelly will study at Hanover).

Studying overseas is a very rare opportunity among the poor Black communities of South Africa-thanks to the Youth for Understanding Students Exchange Programme (YUSEP). This is the reason why these students were so excited at the news outbreak: **bebebonakala begajwe yintokozo** (they could be seen that they were extremely happy). It also consoles the reader that going overseas will not be a wasted opportunity, for the students themselves say **loluhlelo lubasiza kakhulu ekutheni bakwazi ukufunda amasiko nezilimu ezikhulunywa kwamanye amazwe** (this arrangement greatly helps them in learning the cultures and languages of other countries).

The ending of the essay emphasizes that these students come from Dlangezwa High School and they already possess the basics of the German language: **laba bafundi baseDlangezwa baqala ukufunda ulimi lwesi Jalimane ngesikhathi benza uGrade 8 (std.6)** (these students from Dlangezwa started learning the German language while they were in Grade 8 (std.6)). The ending, therefore, relates to the topic of discourse.

Patterns of informal structuring

Topical sentence structure

Topical sentences comprise of the topical subject and comment information. In the introduction of the essay, the topical sentence **abafundi base Dlangezwa High School eMpangeni sebephinde bathola elinye ithuba lokuyoqhuba izifundo zabo zolimi lwesi Jalimane phesheya kwezilwandle** (Dlangezwa High School students have obtained another opportunity of furthering their lessons in the German language overseas) contains given and new information. Given information is **abafundi base Dlangezwa High School eMpangeni** (Dlangezwa High School students at eMpangeni) and **ukuyoqhuba izifundo zabo zolimi lwesi Jalimane phesheya kwezilwandle** (to further their lessons in the German language overseas) is new information. Another new information is **sebephinde bathola elinye ithuba** (they have obtained another opportunity). **Ngaphansi kohlelo olwaziwa ngokuthi yi Youth for Understanding**

Understanding Students Exchange Programme (YUSEP) (under the Youth for Understanding Students exchange Programme (YUSEP) is comment information.

Even in the second topic sentence, the topical subject is comprised of given and new information, e.g. **laba bafundi bakulesi sikole ngo Nonkululeko Pearl Ndwande (16) wase Gcotsheni, eMandeni; uNontobeko Charity Dladla (16) was Macekane eMpangeni no Nelly Daphney Mbanjwa (18) wase Sikhawini eMpangeni** (these students of this school are Nonkululeko Pearl Ndwandwe (16) of Gcotsheni in Mandeni, Nontobeko Charity Dladla of Macekane at eMpangeni and Nelly Daphney of Sikhawini at Empangeni). **Laba bafundi bakulesi sikole** (these students of this school) is given information and is also regarded as subordinate to **abafundi base Dlangezwa High School** (Dlangezwa High School students) in the previous topical subject. **Okulindeleke ukuba balifulathele leli ngeSonto mhlaka-30 Januwari** (who are expected to leave this country on the 30th January) is comment information and helps to develop the topic of discourse.

Most of the topical subjects develop the topic of discourse as well as the thesis of the essay and that is why they are arranged in sequence to supply new information, e.g. **uNonkululeko no Nontobeko bazofunda eHamburg** (Nonkululeko and Nontobeko will study at Hamburg), **leliqembu sekungelesibili ukuya eJalimane** (this is the second group to go to Germany), **ithimba lokuqala lahamba ngo-1996** (the first group went in 1996), **IYUSEP iyinhlangoezimele engancikile kuHulumeni** (YUSEP is a non-governmental organization), etc.

Sometimes the topical subject comes at the end of the topic sentence as in **bazwakalise ukulijabulela lelithuba eliyinqayizivele** (they voiced out their happiness about this rare opportunity).

Topic continuity

Topical subjects are presented sequentially according to the development of the thesis or the topic of discourse: **bathole elinye ithuba lokuyofunda phesheya** (they obtained another opportunity of studying overseas). Other supportive clauses render comment information, to the development of the topic of discourse, and thus maintain topic continuity.

All topic sentences relate the content to the topic of discourse. Each and every paragraph is about **izifundo** (lessons/subjects), **abafundi** (students), **phesheya** (overseas), etc. Dlangezwa students will study at Hamburg and Hanover. When German students came to study at uMlazi Comprehensive at uMlazi Township in KwaZulu-Natal, they stayed **nozakwabo elokishini lase Mlazi** (with their colleagues in uMlazi Township), **nabafundi abasuka eDlangezwa nabo bafike batholelwe indawo kozakwabo abafunda nabo** (and students from Dlangezwa also get accommodated with their colleagues).

All sentences in the essay relate to the topic of discourse.

The maintenance of cohesion

Cohesion is the grammatical and/or lexical relationships between different sentences or between different parts of a sentence.

The use of grammatical cohesive devices

The writer uses the pronominal **yena** (she) in order to create a relationship between it and Nelly. The writer places **yena** (she) in apposition to Nelly to specify or draw the reader's attention to the fact that it is only Nelly in particular who will be at Hanover. The third person plural subject pronominal **ba** (they) is also used, e.g. **baveze nokuthi kuye kujabulise...**(they revealed that it makes one happy...). The use of **ba** (they) is appropriate since the essay is about **abafundi** (students).

Third person singular object pronominals, especially **li** (it) is used, e.g. **okulindeleke ukuba ba- li- fulathele leli ngeSonto** (which is expected that they will ‘turn their backs’ against it on Sunday) and **bazwakalise uku-li-jabulela lelithuba** (they showed to be happy about (it) this opportunity). The plural object pronominal **zi** (they/their/them) is also used, e.g. **izifundo zabo zika-Grade 12 (std.10) bazoziqedela phesheya kwezilwandle** (they will complete their Grade 12 (std.10) subjects overseas).

The writer uses prepositional pronominals to indicate possession, e.g. **zabo** (their) in **izifundo zabo** (their subjects), **babo** (their) in **bephelekezelwa ngabazali babo** (they were accompanied by their parents) and **lwabo** (their) in **izifundo zokuchazelwa kabanzi ngohambo lwabo** (explanatory lessons about their journey).

There are also quantifiers like **bonke** (all) and **wonke** (all), e.g. **bonke bebefunda uGrade 11 (std.9)** (all of them were in Grade 11 (std.9)) and **bahamba unyaka wonke** (they went for the whole year).

The use of conjunctive devices

Conjunctives employed by the writer cause a relationship between sentences and also between words. Such relationships contribute to the communicative purpose of the writer. He uses the conjunctive **na** (and) for linking purposes e.g. **uNontobeko Charity Dladla (16) no Nelly Daphney Mbanjwa (18)** (Nontobeko Charity Dladla (16) and Nelly Dapphney Mbanjwa (18)), i.e. a relationship is maintained between these two students, as for **ulimi lwesi Jalimane, iScience nezifundo zeMathematics** (the German language, Science and Mathematical subjects).

The conjunctive **kanti** (where as) is used to compare and to contrast, e.g. **uNonkululeko noNontobeko bazofunda eHamburg kanti uNelly yena uzofunda eHanover** (Nonkululeko and Nontobeko will study at Hamburg whereas Nelly will study at Hanover). In this case, the two clauses are being contrasted. Nelly is supposed to be with her companions but instead she is alone at Hanover. Another example of **kanti**

whereas) is: **ithimba lokuqala lahamba ngo-1996, kanti lelithimba lona labe linabafundi abayisihlanu** (the first group went in 1996, whereas this group was composed of five students). **Kanti** (whereas) compares the groups-one with three members and the other with five.

The conjunctive **uma** (when) introduces comment information to the given one, e.g. **kuye kujabulise ukuthola ukuthi izivakashi zakwamanye amazwe uma zifika lapha ziyakwazi ukuxhumana ngolimi lwakubo** (it makes one happy to find that visitors from other countries, when they come here, are able to communicate in our language). Other conjunctives like **ukuze** (so that), **ukuba** (so that), and **ukuthi** (that) introduce comment information, e.g. **lokhu kwenzelwa ukuba abafundi bakwazi ukufunda kahle amasiko** (this is done so that the students may learn cultures well), **ukushintshanisa abafundi bakwamanye amazwe ukuze bafunde ulimi lwalelo lizwe** (to exchange students from other countries so that they learn the language of that country) and **lokho kusho ukuthi esikhundleni sokwenza izilimi ezintathu...**(this means that instead of learning three languages..).

The use of demonstratives

Demonstratives are used in this newspaper article as cohesive devices, e.g. the demonstrative **laba** (these) in **laba bafundi** (these students) links this clause to the event-**okulindeleke ukuba balifulathele leli** (of which it is expected that they should leave this country). Although used without a sequential antecedent, **laba** (these) also refers to the preceding topic sentence. Another demonstrative without a sentential antecedent is **lokhu** (this) in **lokhu kwenzelwa ukuba abafundi bakwazi ukufunda kahle** (this is done so that students may be able to study well) and in **lokhu kusho ukuthi esikhundleni sezilimi ezintathu okuyisiZulu, isiNgisi nesiBhunu, bebenza ezine** (this means that instead of doing three languages which are Zulu, English and Afrikaans, they were doing four). In the first instance, **lokhu** (this) refers to the topic sentence concerning accommodation for Dlangezwa students. Secondly, it refers to the German language learnt at Grade 8 (std.6).

Leli (this) as in **leliqembu** (this group) and **lelithuba** (this opportunity) is used for referential purposes. It refers to a particular group and a particular opportunity which is very rare. There is also **lesi** (this) which refers to Dlangezwa High School in **laba bafundi bakulesi sikole** (these students of this school), **lelo** in **ulimi lwalelo lizwe** (the language of that country) links language and a particular country. Other demonstratives used for referential purposes are **lolu** (this) in **lolu hlelo** (this system) and **la** (this) in **lenhlangano** (this Students Exchange Programme).

Synonymy

Not much of synonymy is employed by the writer. For a group of students, he uses the word **iqembu** and its synonym **ithimba**, e.g. **leliqembu sekungelesibili ukuya eJalimane** (this is the second group to go to Germany) and **ithimba lokuqala lahamba ngo-1996** (the first group went in 1996). He uses **intokozo** (happiness) which is the synonym of **ukujabula** e.g. in **bazwakalise ukulijabulela lelithuba** (they indicated to be happy about this opportunity) and **bebebonakala begajwe yintokozo** (they could be seen overwhelmed by happiness). Synonymy adds variety to the flow of the essay.

Repetition

The writer uses some words repeatedly to keep the reader's eyes focused on the topic of discourse. He repeats the word **ithuba** (opportunity) because it is an **ithuba eliyinqgayizivele** (a rare opportunity). The purpose of the journey overseas is **ukufunda** (to study). **Abafundi** (students), **izifundo** (subjects/lessons), **ulimi** (language) and **isiJalimane** (German) are often repeated because they carry the central theme of the essay. Besides the German language, students will study the culture and the German way of life. In fact the study of language is the study of the nation's culture. That is why the writer repeats the word **amasiko** (culture).

The maintenance of coherence

It is the discourse theme that maintains coherence. All paragraphs, from introduction to the end, relate to the topic of discourse. They provide ‘additive information.’ It is, therefore, the information structure that creates coherence in the text.

An arrangement of paragraphs into a logical sequence provides an information flow. When reading, it becomes evident that each paragraph is subordinate to the other, e.g. there is a paragraph which reads thus: **leliqembu sekungelesibili ukuya eJalimane ngaphansi kwalolu hlelo lwe YUSEP** (this is the second group to go to Germany in accordance with YUSEP). The next paragraph reads: **ithimba lokuqala lahamba ngo-1996, kanti lelithimba lona labe linabafundi abayisihlanu. Nabo bahamba unyaka wonke.** (the first group went in 1996, whereas this group had five students. They, too, went for a whole year).

Coherence is maintained by a feeling of joy that is depicted in the essay. It makes the reader happy to understand that **sebephinde bathola elinye ithuba lokuyoqhuba izifundo zabo zolimi lwesi Jalimane phesheya kwezilwandle** (they have obtained another opportunity of furthering their lessons in the German language overseas). Amongst the South African Blacks going overseas is a rare opportunity (**ingqayizivele**). That is why students **bezwakalise ukulijabulela lelithuba** (indicated to be happy about this opportunity). It is not only the students that were happy, but also their parents, teachers and relatives. They even accompanied the students to the airport.

4.6.2 The parameter ‘what’ analysis

Genre type

The text is an information essay. It has the topic, **bathole elinye ithuba lokuyofunda phesheya** (they obtained another opportunity of studying overseas). It has an introduction, the middle that is characterized by topic sentence paragraphs with topical

subjects and comment information, and an ending. The introduction carries the thesis of the essay: **ithuba lokuyoqhuba izifundo zolimi lwesi Jalimane** (an opportunity of furthering lessons in German). Paragraphs consist of one or two topic sentences which contain topical information and comment information, i.e. the writer engages in topic-comment structure to convey information to his readers, e.g. **baveze nokuthi kuye kujabulise ukuthola ukuthi izivakashi zakwamanye amazwe ziyakwazi ukuxhumana ngolimi lwakubo** (they revealed that it makes one happy to realize that visitors from other countries are able to communicate in their language) is topical information and **uma zifika lapha** (when they arrive here) is comment information.

Most of the paragraphs in the middle of the essay are subordinate to the topic sentence in the introduction. Given information or presuppositions are followed by new information, e.g. **IYUSEP iyinhlango ezimele** (YUSEP is an independent organization) is given information and **inhloso yayo enkulu wukushintshanisa abafundi bakwamanye amazwe ukuze bafunde ulimi lwalelo lizwe, amasiko nempilo yakhona** (its main aim is to exchange students from other countries so that they learn the language of that country, its culture and the way of life) is new information.

The communicative purpose of the text is to distribute delightful information concerning Dlangezwa students who got the opportunity of studying abroad.

The text is a genre because genres can be defined by their formal properties as well as by their communicative purposes within social contexts. (Hyon 1996:695).

The register

Register used by the writer of this text is appropriate to the topic of discourse, thesis and the intended audience. The text is about **abafundi** (students) and the learning of **ulimi lwesi Jalimane** (the German language). **Lokhu kusho ukuthi esikhundleni sokwenza izilimi ezintathu okuyisiZulu, isiNgisi nesiBhunu, bebenza ezine okukhona kuzo nesiJalimane** (this means that instead of doing three languages which are isiZulu,

English and Afrikaans-they were doing four including German). Other subjects like Science and Mathematics are quite familiar to the intended audience.

The Youth for Understanding Students Exchange Programme (YUSEP) is a non-governmental organization (N.G.O). Readers are familiar with N.G.O's since they exist in their communities and are of great value. YUSEP exchanges students from different countries so as to learn the languages and cultures of those countries. This is really an **ingqayizivele** (a rare opportunity) to the Black students. **Ngesikhathi behamba, bebephelekezelwa ngabazali babo, othisha nezihlobo** (by the time they departed they were accompanied by their parents, teachers and relatives). This is a rare opportunity in deed.

Words like **inhloko yoMnyango** (Head of Department) are in accordance with the text since it is about schooling. Heads of Department play a great role these days as members of the School Management Team. The writer is well vexed with terminology used in schools today. This is evidenced by his use of 'grades' instead of 'standards,' e.g. Grade 8 (std.6), Grade 11 (std.9) and Grade 12 (std.10).

4.6.3 The parameter 'to whom'

The writer knows that he is writing to a wide variety of newspaper readers, with a wide range of interests in a newspaper. That is why he has exercised some accuracy and precision in his presentation of information-an information that pleases his audience.

Although the newspaper is read by a huge number of Zulu readers, learners, teachers, academics, parents and other stakeholders in education-are the specific target group of the writer. The group's interest is in the education of the child and they share a specific topical knowledge with the writer. The group is quite familiar with the vocabulary used in the text.

4.6.4 The parameter ‘for what purpose’

An overall purpose of writing this text is an attempt to communicate with the reader. This purpose carries a functional purpose of conveying informational content to the reader. The reader is informed about students who got an **ithuba lokuyofunda phesheya** (an opportunity of studying overseas). **Kubhekeke ukuba ezifundweni zabo bafunde kabanzi ulimi lwesi Jalimane, iScience nezifundo zeMathematics** (it is expected that among their subjects, they should study seriously German, Science and Mathematics). **Laba bafundi bazoze babuye ngo Januwari** (these students will come back in January).

The writer wishes to sing praises to the Youth for Understanding Students Exchange Programme (YUSEP). It is the organization that has made all arrangements for this educational trip. Moreover it is not for the first time that it has undertaken this task. **Leliqembu sekungelesibili ukuya eJalimane ngaphansi kwalolu hlelo lwe YUSEP** (this is the second group to go to Germany under the YUSEP system). YUSEP is a non-governmental organization.

Dlangezwa High School is held in high-esteem by the writer. **Abafundi baseDlangezwa High School eMpangeni sebephinde bathola elinye ithuba** (Dlangezwa High School students have obtained another opportunity), **nabafundi abasuka eDlangezwa nabo bafike batholelwe indawo** (and Dlangezwa students are found accommodation) and **laba bafundi base Dlangezwa baqale ukufunda ulimi lwesi jalimane ngesikhathi benza uGrade 8 (std.6)** (these Dlangezwa students started learning German while they were doing Grade 8 (std.6)). It goes beyond doubt that this school is providing quality education. Of course, the first Minister of Education, Sibusiso Bhengu, during the Government of National Unity, was formerly the Principal of Dlangezwa High School. It is, therefore, the writer’s communicative purpose to encourage other high schools to exert more pressure in their work and follow in Dlangezwa’s footsteps.

4.6.5 The parameter 'why'

Register and information structure of the essay indicate that the writer is communicating with people with whom he shares the same social and cultural background. For instance, it is historically recorded that for years Blacks and Whites in South Africa were denied by law to live together. Senior South African citizens read with astonishment that: **cishe bonke laba bafundi bahlala nozakwabo elokishini lase Mlazi** (almost all these students were staying with their colleagues in uMlazi Township). **Nabafundi abasuka eDlangezwa nabo bafike batholelwe indawo kozakwabo abafunda nabo** (and students from Dlangezwa, accommodation is obtained for them among their colleagues). The writer wishes to highlight this change in the South African Governmental policy.

The writer notes with admiration the work of YUSEP-the Youth for Understanding Students Exchange Programme. This is an organization **ezimele engancikile kuHulumeni** (independent of the Government). Its sole aim is to help students **bafunde ulimi lwalelo lizwe, amasiko nempilo yakhona** (learn the language of that country, its culture and the way of life). The writer reveals the work of the YUSEP so that other non-governmental organizations may come out and expose their projects. Much work pertaining to community development is expected from their expertise.

The educational system of today requires a lot of parental involvement in the school. It is pleasing to read that the students **bebephelekezelwa ngabazali** (were accompanied by parents). The Department of Education has already instituted School Governing Bodies to be part and parcel of school governance. It is a common wish that parents and teachers come closer to the formation of teacher-parent associations.

4.7 ANALYSIS OF ACTICLE 5:KOME AMATHE EMNDENINI UTHOLA INYONI OTHI INGEYA “BATHAKATHI” (A FAMILY WAS GREATLY SHOCKED TO FIND A BIRD WHICH IT SAYS IS FOR “WITCH- DOCTORS”

4.7.1 The parameter ‘writes’

The use of pronominals

Because this is not a personal experience essay, the writer avoids the use of subject pronominal **ngi** (I) of the first person singular form in the present and **nga** (I) of the past tense. Instead he uses **u** (he) a third person singular subject and **ba** (they) a third person plural form, e.g. **uthi ngesikhathi besazilele ukushonelwa yingane, kwaphinde kwashona uMnuz. Muziwandile Buthelezi (30)** (he says while they were still mourning the death of the child, it was Mr Muziwandile Buthelezi (30) who also died). **Bathe kuze kube manje bekungakazeki ukuthi inyanga yagcina iyenzenjani lenyoni** (they said up to now it is not yet known what the herbalist did with this bird).

The writer makes use of an indefinite morpheme **ku** (it), e.g. **kuthiwa lesisilwane sangena ngomnyango wasekhiskini saze sayophuma ngomnyango omkhulu ongaphambili** (it is said this animal entered by the kitchen door and went out through the big front door).

The use of tenses

The writer in his ‘telling’ uses the present, past and future tenses, e.g. **lenyoni okuthiwa uma ike yangena ekhaya kusuke kukhona okushaya amanzi, ivame ukutholakala ezindaweni ezisemaphandleni** (this bird, which it is said that if it enters a homestead, there is something wrong, is usually found in rural areas). He resorts to the past tense because the events he describes took place in the past, e.g. **kome amathe emndenini uthola inyoni othi ingeya “bathakathi”** (the family was greatly shocked to find the bird

which it says is for “witch-doctors.” The past leads to the future, e.g. ‘**amakhosi azobacacisela kabanzi ngemikhuba yalenyoni** (‘ancestors’ will clarify thoroughly to them about the evil deeds of this bird).

Lexical choices as a reflection of communicative purpose

This newspaper article is characterized by image-creating expressions which produce clarity and vividness to the writer’s communicative purpose.

The use of image-creating expressions

The reader is presented with a picture of a bird **ebezichanasela nje egcekeni** (leisurely walking in the yard). The expression **ebizichanasela** (leisurely walking) indicates the innocence of the bird, yet the expression “**ngeyabathakathi**” (“is for witch-doctors”) gives a different and contrasting image of the same bird. If the bird is for witch-doctors as alleged, then it must be frightening and fearsome.

The Buthelezi family is living in fear because there are people **abawuhlalise lubhojozi** (who want to do it harm). Death has struck twice in the family. Life has become miserable. Herbalists like Makhanya have been summoned to ward off these bad-happenings which the family believes come from a witch-doctors muti. The expression **abawuhlalise lubhojozi** (who want to do it harm) is chosen to make the reader see clearly how the panic-stricken family looks like.

To add to the woes of this family, while mourners were keeping a night vigil, **kwaqhamuka isilwane ngesikhulu isivinini saqonda ngqo, lapho kwabe kubekwe khona ibhokisi elabe linesidumbu sika Muziwandile** (there appeared in full speed an animal which went straight to where a coffin containing Muziwandile’s body was placed). This is fascinating. This animal **sangena ngomnyango wasekhishini saze sayophuma ngomnyango omkhulu ongaphambili** (entered through the kitchen door and went out through the big front door). The writer expects the reader to imagine the

size of the animal, its type, its looks, etc. and the tense atmosphere that prevailed in the house.

The expression **ukuqotha lomuzi** (to wipe out this family) evokes a feeling of pain and sympathy. It is a sorrowful spectacle to find family members dying one after the other with the remnants thrown into confusion.

The use of formal conventions appropriate to the information essay

The basic structure of the essay

The essay has a topic **kome amathe emndenini uthola inyoni othi ingeya “bathakathi”** (the family was greatly shocked to find a bird which it says is for “witch-doctors.”) The thesis of the essay is **ubuthakathi** (witch-craft). The setting is at KwaMashu Township in Durban and the bewitched family is the Buthelezi’s. The expression **ubhadama inyoni othi ngeya “bathakathi”** (catching unawares the bird it says is for “witch-doctors”), raises many questions in the reader’s mind which prompt him/her to seek for answers.

The paragraph after the introduction, does not meet the reader’s expectations. The question as to why the bird is for “witch-doctors” is not answered. The reader is only informed about the bird walking slowly and innocently towards the fowl-run into which it is shut by Mrs Mildred Buthelezi. After that the writer informs the reader about unfortunate incidents that had taken place within the family. The paragraph is designed to move the reader’s feelings especially because it mentions death, i.e. the death of **Nolwazi obenezinyanga ezingu-11** (Nolwazi who was only eleven months old) and Muziwandile Buthelezi (30). Both of them died of headache.

The next paragraph relates to the thesis of the essay-**ubuthakathi** (witch-craft). **Lomndeni uthi, awuquli nakuqula ukuthi lenyoni “yabathakathi” ibisilande elinye lamalungu alomndeni** (the family has no doubt that this bird for “witch-doctors” had

come to fetch one of the members of this family). The sentence shows development in the thesis of the essay and, on the other hand, unveils the dark cloud that surrounds the Buthelezi family. Sympathy is evoked.

The climax occurs when mourners are holding a night vigil for the death of Muziwandile. A certain unknown animal enters by the kitchen door and darts straight to the coffin. What mysteries it brings along, nobody can guess but fortunately it finds exit **ngomnyango omkhulu ongaphambili** (through the big front door) and disappears. It is the reader who must decide whether or not this incident is related to the arrival of the bird but for the Buthelezi family and **inyanga** (herbalist), the **'amakhosi' azobacacisela ngemikhuba yalenyoni** ('ancestors' will clarify in detail for them about the evil-practices of this bird).

Concluding paragraphs relate to the topic of the essay and supply more information about the bird. Its Zulu name is **uNogolantethe** and is usually found in rural areas. By implication, its presence in a township is witch-craft. Worse than all, is to be found in a family yard. **Lenyoni okuthiwa uma ike yangena ekhaya kusuke kukhona okushaya amanzi** (it is said that if this bird enters a home, there is something wrong with it). Being aware of this, the Buthelezis call upon Daniel Makhanya to come and 'strengthen' (**qinisa**) the family. The bird is taken by him but nobody knows **ukuthi inyanga yagcina iyenzenjani lenyoni** (what the herbalist did with this bird).

Patterns of informational structuring

Topical sentence structure

The topical sentence **umndeni wakwaButhelezi kuleli lokishi wethuke koma amathe ngesikhathi ubhadama inyoni othi "ngeyabathakathi" ingaphakathi egcekeni lalomuzi** (the Buthelezi family in this township was greatly shocked when it caught unaware the bird it says is for "witch-doctors," inside the yard of the house) is comprised of the topical subject and comment information. The topical subject **umndeni wakwa**

Buthelezi kuleli lokishi wethuke woma amathe (the Buthelezi family in this township was greatly shocked) contains given information **umndeni wakwa Buthelezi kuleli lokishi** (the Buthelezi family in this township) and new information **wethuke koma amathe** (was greatly shocked). The information structure of the topical subject suggests that more new information is to follow as comment information, e.g. **ngesikhathi ubhadama lenyoni othi “ngeyabathakathi”** (when it caught unaware the bird which it says is for “witch-doctors”) and also **ingaphakathi egcekeni lalo muzi** (inside the yard of this homestead).

Lenyoni, ebizichanasela nje egcekeni, izeyayongena ehokweni (this bird was leisurely walking in the yard until it entered the fowl-run) is the topical subject. **Lenyoni ebizichanasela nje** (this bird was leisurely walking) is given information. By nature ‘uNogolantethe’ walks slowly because it is a big tall bird. **Ize yayongena ehokweni** (until it entered the fowl run) is new information. The writer wants the reader to imagine the bird staying with fowls as comment information is **nokuyilapho uNkk. Mildred Buthelezi enqume ukuyivalela khona** (and that is where Mrs Mildred Buthelezi decided to shut it).

The writer uses several multi-clausal sentences, e.g. the topic sentence **lomndeni wakwa H1175 uthi usanda kushonelwa yingane yakhona uNolwazi obenezinyanga ezingu-11, emuva kokuba ebike ikhanda, unezinsolo eziqinile zokuthi kukhona abawuhlalise lubhojozi** (this family of H1175 says it has recently lost a child, Nolwazi, who was only eleven months old, after reporting headache, has strong suspicions that there are people who want to do it harm). Two topical subjects can be extracted: **lomndeni wakwa H1175 uthi usanda kushonelwa yingane** (this family of H1175 says it has recently lost a child) and **lomndeni wakwa H1175 unezinsolo eziqinile** (this family of H1175 has strong suspicions). The topical subject demands immediate comment information as a follow up: **zokuthi kukhona abawuhlalise lubhojozi** (that want to do it harm). Another comment information which supplies the reader with new information is: **emuva kokuba ebike ikhanda** (after reporting headache). This is disheartening news indeed.

Another multi-clausal topic sentence used by the writer is: **kuthiwa ngosuku lomlindelo ka Muziwandile, kwathi bengazelele kwaqhamuka isilwane ngesikhulu isivinini saqonda ngqo, lapho kwabe kubekwe khona ibhokisi elabe linesidumbu sika Muziwandile, kodwa lesilwane lomndeni ukholelwa ukuthi sathuswa ngabantu ababegcwele endlini sase siyophuma emnyango omkhulu** (it is said on the day of the night vigil for Muziwandile, when no one was aware there appeared an animal in full speed and went straight to where Muziwandile's coffin was placed, but this animal, the family believes, was frightened by people who were full in the house and went out through the front door). The topical subject is: **kuthiwa ngosuku lomlindelo kaMuziwandile, kwaqhamuka isilwane** (it is said on the day of vigil keeping for Muziwandile, there appeared an animal) and this is new information. While mourners, in a sorrowful state, pray and sing glory to God, a state of chaos and turmoil is created by the entrance of an unidentifiable animal. The rest of the topic sentence is comment information which sounds as a figment of imagination.

In the ending, the topic sentence-**ngesikhathi sokuloba lapha umndeni wakwaButhelezi uthe inyoni yagcina ithathwe yinyanga ngoba ithi iyohlola ukuthi ngabe izogila mithuba mini kulomuzi** (by the time of writing this article, the Buthelezi family says the bird was taken by the herbalist because it wants to investigate what ill-practices the bird came to do in this house). This sentence brings hope and relief to the family as protection from **amakhathakhathana** (little herbs) may be received.

The information structure of the whole essay follows the above pattern, i.e. topical subject and comment information. Topical subjects initiate discourse and develop the topic of discourse and maintain topic continuity.

Topic continuity

Topical subjects are arranged sequentially to present information which leads to the development of the thesis, e.g. **umndeni wakwaButhelezi kuleli lokishi wethuke woma amathe** (the Buthelezi family in this township was greatly shocked), **lenyoni ize**

yayongena ehhokweni (the bird went into the fowl-run), **lomndeni wakwa H1175 usanda kushonelwa yingane yakhona** (this family of H1175 has recently lost a child), etc. Some topical subjects become comment information to other topical subjects e.g. **lomndeni wakwa H1175 uthi usanda kushonelwa yingane** (this family of H1175 says it has recently lost a child) is comment information to the topical subject **umndeni wakwa Buthelezi kuleli lokishi wethuke woma amathe** (the Buthelezi family in this township was greatly shocked). The topical subject **kuthiwa lesisilwane sangena ngomnyango wasekhishini** (it is said that this animal entered through the kitchen door) is comment information to the topical subject **kuthiwa ngosuku lomlindelo kaMuziwandile, kwaqhamuka isilwane ngesikhulu isivinini** (it is said that on the day of Muziwandile's night vigil, there appeared an animal in full speed).

The topical subjects relate the content to the topic of discourse **kome amathe emndenini uthola inyoni othi ingeya "bathakathi"** (the family was greatly shocked when it found a bird which it says is for "witch-doctors"). The essay concerns witch-craft. The Buthelezis have lost two people-Nolwazi and Muziwandile-through headache. Therefore, finding the bird walking in their yard, is a signal that **inyoni "yabathakathi" ibisilande elinye lamalungu alomndeni** (the bird for "witch-doctors" has come to fetch one member of this family). Another shocking incident is the coming of the animal which goes straight to where Muziwandile's coffin was placed. The animal goes out **ngomnyango omkhulu ongaphambili** (through the big front door).

The maintenance of cohesion

The use of grammatical cohesive devices

The writer generalizes instead of being specific. i.e he uses an indefinite morpheme **ku** (it), e.g. **kuthiwa ngosuku lomlindelo kaMuziwandile, kwathi bengazelele kwaqhamuka isilwane ngesikhulu isivinini** (it is said on the day of night vigil for Muziwandile, there appeared an animal in full speed) and **kuthiwa lesisilwane sangena ngomnyango wasekhishini** (it is said that this animal entered through the kitchen door).

The third person singular pronominal **u** (he) and the third person plural subject pronominal **ba** (they) are used, e.g. **uthi ngesikhathi besazilele ukushonelwa yingane, kwaphinde kwashona uMnuz. Muziwandile Buthelezi (30)** (he says while they were still mourning the death of the child, it was again Mr Muziwandile Buthelezi (30) that died). **Be** (they) relates to the Buthelezi's. **Bathe kuze kube manje bekungakazeki ukuthi inyanga yagcina iyenzenjani lenyoni** (they said up to now it is not yet known what the herbalist ended up doing with this bird). The writer has also made use of **yi** (it) as a third person object pronominal, e.g. **enqume ukuyivalela khona** (decided to shut it there).

The use of conjunctive devices

Relationships between various sentences to serve a communicative purpose are used. For example, the writer uses the conjunctive **ngoba** (as/because) to present comment information to the given one. **Ngoba ithi iyohlola ukuthi yabe izogila mikhuba mini kulomuzi** (because it says it is going to investigate what bad deeds it came to do in this family) is comment information to given information **inyoni yagcina ithathwe yinyanga** (the bird ended up being taken by the herbalist). The writer also uses the conjunctive **uma** (if) in a conditional clause, to relate the first happening to the expected one, e.g. **uma ike yangena ekhaya kusuke kukhona okushaya amanzi** (if it enters the homestead, there is something wrong). The clause **kusuke kukhona okushaya amanzi** (there is something wrong) is dependent on the clause **ike yangena ekhaya** (it enters the homestead). The relationship of the two clauses causes cohesion.

The use of **kodwa** (but) creates a relationship between the clause **kwaqhamuka isilwane ngesikhulu isivinini saqonda ngqo lapho kwabe kubekwe khona ibhokisi elabe linesidumbu sikaMuziwandile** (there appeared an animal in full speed and darted to where Muziwandile's coffin was placed and **lomndeni ukholelwa ukuthi sathuswa ngabantu ababegcwele endlini** (this family believes that it was frightened by the people who were full in the house). The use of **kodwa** (but) in this instance leaves the reader

with many questions, e.g. what would have happened if the animal did not escape? What were the reactions of mourners when seeing the animal enter the room?

Another cohesive relationship is maintained through various uses of **kuthi** (that), e.g. **lomndeni uthi awuquli nakuqula ukuthi lenyoni “yabathakathi” ibisilande elinye lamalungu alomndeni** (this family says it has no doubts that this bird “of witch-doctors” had come to fetch a member of this family). The conjunctive **kuthi** (that) presents new information.

The use of demonstratives

The demonstrative **leli** (this) **kuleli lokishi** (in this township) creates a relationship between a township and KwaMashu. There are other demonstratives that appeared with or without a sentential antecedent, e.g. **le** (this) in **lenyoni** (this bird) and **lo** (this) in **lomndeni** (this family). **Lenyoni** (this bird) relates to **inyoni: “yabathakathi”** (the bird of “witch-doctors”) mentioned in the first paragraph and **lomndeni** (this family) to the Buthelezi family also in the first paragraph. Therefore, a relationship is created not only between sentences but also between paragraphs.

Another **lo** (this) appears in **lo mlindelo ka Muziwandile** (this night-vigil keeping of Muziwandile). Muziwandile’s death is given information as is mentioned in **kwashona uMnuz. Muziwandile Buthelezi (30)** (there died Muziwandile Buthelezi (30) in the preceding paragraph. A relationship is created but what is important is that sympathy is evoked for the Buthelezi family. There is also **lo** (this) in **lo muzi** (this family or homestead) which refers to the Buthelezi family or homestead). **Lesi** (this) in **lesi silwane** (this animal) relates to **kwaqhamuka isilwane ngesikhulu isivinini** (there appeared an animal in full speed) mentioned earlier on. **Lesi** (this) in **lesi sehlokalo** (this happening) relates to the bird found on the Buthelezi yard. **Le** (this) in **lakule ndawo** (of this place/area) refers to Nhlanhla Buthelezi who is a councillor of Ward B3.

Repetition

In this essay the writer uses a lot of repetition for the sake of emphasis and to drive a point home. The words **inyoni** (bird) and **inyoni “yabathakathi”** (a bird for “witch-doctors”) are often repeated because they carry the thesis of the essay. The whole essay is about witch-craft and that is why words like **inyanga** (herbalist) and **ukhokhovu lwenyanga** (an expert herbalist) are repeated because these are people who have the power to cure this evil. **Lenyoni ithathwe nguMnuz. Jabulani Makhanya osebenza nokhokhovu lwenyanga** (this bird was taken by Mr Jabulani Makhanya who works with the expert herbalist). This great herbalist is Mr Daniel Makhanya. **uMnuz. Makhanya ubetsheliwe ngalesi sehlakalo** (Mr Makhanya was told about this happening). **UMnuz. Makhanya kuthiwa uthe ‘amakhosi’ azobacacisela kabanzi ngemikhuba yalenyoni** (it is said that Mr Makhanya said the ‘ancestors’ will clarify in detail to them about the evil deeds of this bird).

The Buthelezi family firmly believes that **lenyoni “yabathakathi,” ibisilande elinye lamalungu alomndeni** (this bird of the “witch-doctors” had come to fetch one of the family members. The repeated words (shona) and shonelwa (die for) are associated with the bird. **Lomndeni wakwa H1175 uthi usanda kushonelwa yingane yakhona** (this family of H1175 says it has recently lost a child). **Kwaphinde kwashona uMnuz. Muziwandile Buthelezi (30)** (after that there died Mr Muziwandile Buthelezi (30)). Something urgent must be done to the yard by the herbalist. The bird was walking **egcekeni** (in the yard)-**ngaphakathi egcekeni lalomuzi** (inside the yard of this family).

To the reader, the appearance of **isilwane ngesikhulu isivinini** (the animal in full speed) is a mystery, just like ‘uNogolathente.’ **Kuthiwa lesisilwane sangena ngomnyango wasekhishini** (it is said that this animal entered through the kitchen door). The writer repeats the word **isilwane** (an animal) to indicate magical power the creature possesses. Even the **indodana yakulomuzi uNhlanhla noyikhansela lakwaWard B3** (the son of this family, Nhlanhla, who is a councillor of Ward B3) or **indodana yakulo muzi,**

uNhlanhla, noyikhansela lakule ndawo (the son of this family, Nhlanhla, who is a councillor of this place) deserves to be flabbergasted.

Repetition, in this essay, has been applied mainly to relate information to the previous sentence or paragraph and thus maintain cohesion.

The maintenance of coherence

Coherence is created by information structure in this essay. The writer presents a topical subject which is immediately followed by comment information: **lenyoni ithathwe nguMnuz. Jabulani Makhanya** (this bird was taken by Mr Jabulani Makhanya) is the topical subject and comment information is **osebenza nokhokhovu lwenyanga kwelinye lamabhilidi asedolobheni aseThekwini** (who works with an expert herbalist in one of the buildings in Durban).

The essay has a topic of discourse-**kome amathe emndenini uthola inyoni othi ingeya: “bathakathi”** (the family was greatly shocked to find the bird it says is for “witch-doctors”). The overall theme is about witch-craft. The walking on a yard of a bird usually found in rural areas is viewed as witch-craft. The death of Nolwazi and Muziwandile through headache is witch-craft. All topic sentences are supportive of this theme. There comes a ‘mischievous’ creature which hastens for Muziwandile’s coffin but before causing any havoc, it sees mourners and finds exit through the front door. The bird is taken by Makhanya who is to investigate through ‘ancestors’ the amount of damage it was sent to effect.

Finally, all topic sentences are arranged in a logical sequence. The first opening topic sentence in the introduction is: **umndeni wakwaButhelezi kuleli lokishi wethuke koma amathe ngesikhathi ubhadama inyoni othi ingeya “bathakathi” ingaphakathi emagekeni alomuzi** (the Buthelezi family in this township was greatly shocked when it caught unawares the bird it says is for “witch-doctors,” inside the yard of this family). The last sentence in the ending relates to the above topic sentence.

4.7.2 The parameter ‘what’ analysis

Genre type

The basic structure of this essay suggests that it is an information essay. It has the topic, **kome amathe emndenini uthola inyoni othi ingeya “bathakathi”** (the family was greatly shocked to find a bird it says is for “witch-doctors”). There is an introduction, the middle comprising of topic sentences and an ending.

The communicative purpose of this written text is to distribute information and knowledge amongst the readers. The writer is presenting facts as they are, not his own feelings or opinions. In his presentation, he has made use of images to make vivid his descriptions, e.g. **ngesikhathi ubhadama inyoni** (by the time it caught the bird unaware), **lenyoni ebizichanasela nje egcekini** (this bird which was walking slowly in the yard), etc. He has included the picture of the Buthelezi family, the bird, and the herbalist. These verbal and visual images help to enhance the reader’s imagination and stimulate his/her thinking.

Various paragraphs contain identifiable properties of an information essay. Paragraphs are made of one or two topic sentences and these topic sentences contain topical subjects and comment information.

The register

Register used is appropriate to an essay on witch-craft. The language used is non-technical and straight-forward especially to the reader of the writer’s cultural background. To maintain that interactional relationship with the reader, the writer makes use of active verbs in his multi-clausal sentences, e.g. **lenyoni ebezichanasela nje egcekeni, izeyayongena ehlokweni nokuyilapho uNkk. Mildred Buthelezi enqume ukuyivalela khona** (this bird which was walking slowly in the yard, until it entered the fowl-run and it is where Mrs Mildred Buthelezi decided to shut it). To indicate the seriousness of the

matter, the writer employs the passive voice so as to be formal, e.g. **lenyoni ithathwe nguMnuz. Jabulani Makhanya osebenza nokhokhovu lwenyanga** (this bird was taken by Mr Jabulani Makhanya who works with an expert herbalist).

The writer uses an expression **owaqinisa lomuzi ngamakhathakhathana** (who strengthened this family by small ‘muti’). Of course, if the family is weak and vulnerable, it needs to be ‘strengthened’ by the herbalist. The true or real herbalist does not boast of his knowledge of herbs or ‘muti’ but speaks of his ‘muti’ in diminutive terms e.g. **amakhathakhathana**. The Buthelezi family now lives in hope that not much harm will occur because it has been ‘strengthened.’ The catching of the bird is the outcome of the herbalist’s effectiveness.

4.7.3 The parameter ‘to whom’

The writer’s target people are the ones with whom he shares the same cultural and social background. According to Zulu culture no person dies naturally or accidentally but a person is killed-usually through ‘muti’ or witch-craft. The catching of the bird in one’s homestead is not a new phenomenon. The witch-doctor is capable of sending a bird to ‘hit’ someone he dislikes and make him suffer from stroke.

Lexical choices suggest that the writer is communicating with people with whom he shares the same cultural background. An idiomatic expression-**wethuke koma amathe** (was very much frightened) is a hyperbole which serves to create expectations from the reader. The word **bhadama** (catch/see unawares) in **ubhadama inyoni othi ingeya “bathakathi”** (catching unawares the bird it says is for “witch-doctors”) has nearly the same meaning as **ukubamba oqotsheni** (to catch someone red-handed). It is not any witch-doctor’s intention that his ‘bird’ be caught.

The herbalists are very proud of reading this essay. Their status is elevated. It is through the power of their ‘muti’ that the **inyoniyaba “thakathi”** (the bird of the ‘witch-doctors’) is caught loitering in the yard. The herbalists communicate with the

‘amakhosi’ (ancestors) who supply them with wisdom. The creature that goes straight for Muziwandile’s coffin fails to execute its duties and vanishes through the open door, just because the family has been ‘strengthened’ by the herbalist.

4.7.4 The parameter ‘for what purpose’

The information structure of the essay suggests that the communicative purpose of this genre is to distribute information. This information is presented in ‘intriguing detail.’ The anguished family is in KwaMashu at H1175. Its members that died are Nolwazi (11 months) and Muziwandile (30). Nhlanhla Buthelezi is a councillor of Ward B3. Mr Daniel Makhanya’s ‘surgery’ is in one of the buildings in town. The writer is only prevented by law from mentioning its name and location. Therefore, available statistical data is provided.

The writer reminds its readers of the old adage: ‘it never rains but it pours.’ While the Buthelezi family is still mourning the death of their child, Nolwazi, death strikes again at Muziwandile (30). There comes at night a strange animal which darts for Muziwandile’s coffin but fortunately it gets frightened and finds exit in the open door. Now a bird for “witch-doctors” is found in the yard. Nobody blames the Buthelezi family for assuming this bird **ibisilande elinye lamalungu alomndeni** (has come to fetch one of this family members). All sympathy goes towards the Buthelezi family.

4.7.5 The parameter ‘why’

Although not explicitly stated, the writer warns the people against the existence of witch-craft. It does not matter where you stay in rural areas or in townships, but witch-craft thrives. It is still part and parcel of African culture.

The journalists always hunt for sensational news to attract readers so as to boost the coffers of the press. Witch-craft is sensational news-not superstition-to an African.

There are **inyangas** (herbalists) and **abathandazi** (prayer-makers) who communicate with ‘**amakhosi**’ (‘ancestors’) or ‘**abaphansi**’ (those who are underground) and ward off evils of witch-craft. Most herbalists charge their patients exorbitant fees and that is why they afford to rent **elinye lamabhilidi asedolobheni aseThekwini** (one of the buildings of the city of Durban). Today, they have their associations, e.g. the KwaZulu-Natal Inyanga’s Association.

In most cases, witch-craft springs from jealousy or hatred. Prominent members of the public like **Nhlanhla noyikhansela lakwa B3** (Nhlanhla who is also a councillor of Ward B3), are the ones usually bewitched.

It is these underlying intentions that the writer wishes to highlight.

4.8 AN ANALYSIS OF ARTICLE 6: BAMLUSHWA YI”NTO” ESHISA IZINGUBO (THEY ARE TROUBLED BY A “THING” WHICH BURNS CLOTHING)

4.8.1 The parameter ‘writes’

The use of pronominals

The writer uses the first person singular and plural subject pronominals **u** (he) and **ba** (they), e.g. **uthe kunamahlelo amaningi** (he said there are many religious denominations) and **bamlushwa yi”nto”** (they are troubled by a “thing”). The use of these pronominals suggest the writer’s non-involvement in the events narrated.

Sometimes the writer switches to the direct speech in order to make her style of reporting more conversational. She, then uses the first person plural subject pronominal **sa** (we), e.g. **ngenxa yokuthi sinezingane** (because of that we have children) and **kodwa ngemuva kwesikhathi sabona ukuthi kunomkhuba othile** (but after some time we noticed that there is something wrong).

There are also prepositional pronominals like **wami** (mine) in **kulo muzi wami** (in this family of mine) and **yakhe** (his) in **uma ungena endlini yakhe** (if you enter his house). Both prepositional pronominals are used for emphasis.

The use of tenses

The very topic of discourse, **bahlushwa yi “nto” eshisa izingubo** (they are troubled by a “thing” which burns clothing) is in the present tense. Because the communicative purpose of the essay is to inform a reader about what is happening at Mr John Gumede’s family, the writer uses the present tense in her ‘telling,’ e.g. **le”nto” ayigcini ngokushisa izimpahla kuphela, kodwa imosha nokudla okuphekiwe ebhodweni** (this “thing” does not stop by burning household goods only, but it also spoils food being cooked in the pot).

Some of these miracles in this family started some times back: **lomhlola waqala ukubahlasela ngoJuni wonyaka odlule** (this happening began attacking them in June last year). Therefore, the writer, in her presentation, uses also the past tense. The future tense is also there, e.g. **uma sekuzokusha bavele bezwe befikelwa ubuthongo** (when it is going to burn, they feel like sleeping).

Lexical choices as a reflection of communicative purpose

The essay is characterized by image-creating expressions.

The use of image-creating expressions

The introduction has image-creating expressions like **“into” eshisa izingubo** (a “thing” which burns clothing), **amaselesele ebhodweni** (frogs in a pot), **kawusabuthiquthu ubuthongo** (does not sleep at all). A reader is compelled to imagine clothes burning without a person being seen using matches or any electrical appliance. This is a strange happening indeed. Although this is a frightening experience, the writer adds humour by mentioning frogs in a pot being cooked. Are these frogs alive or dead? How do they

look like? Are they enjoying being in a pot? The reader must definitely paint his/her own imagined picture. On the other hand, there is this poor family whose members continually experience sleepless nights.

Another image-creating expression is that of **ukushintsha kwamanzi** (the changing of water). The reader imagines water changing colour and becoming lumps of paint and its smell becoming that of paint too. Wonders do happen! It will sound a bit better if it were frogs that are full in a water container. Besides paint, water is sometimes full of other **ukungcola** (dirt).

“izinyanga nabathandazi baphuma bededelana kulomuzi wami (“herbalists and prayer-makers go out one after the other in this family of mine”). One imagines a herbalist, with his bags of ‘muti,’ followed by a Christian, maybe in church uniform, with a Bible and a hymn-book. What a contrasting picture! Inside the house, there is **imfumba yeRosari ebekwe ngamakholwa** (a heap of Rosaris placed by Christians). On Monday at dawn **kwakukhala amakhwele namatshe phezu kwendlu** (there were whistling sounds and stones on the roof of the house). One imagines the “thing” hurling stones at the house whilst enjoying itself by whistling. A television set and a radio **kusakazeka phansi** (are thrown on the floor).

Seemingly, this **“into”** (“thing”) is more powerful than ‘muti’ and God. Quite incredible.

The use of formal formal conventions appropriate to the information essay

The basic structure of the essay

The essay has the topic, **bahlushwa yi”nto” eshisa izingubo** (they are troubled by a “thing” which burns clothing). It is divided into the introduction, the middle, and the ending. The introduction is comprised of one topic sentence which lays down the scope of the essay: **umndeni ohlushwa yi”nto” eshisa izingubo noma sezicelelwe kwamakhelwane, ibuye ifake amaselesele emabhodweni kuphekiwe, kawusabuthi-**

quthu, ubuthongo (the family which is troubled by a “thing” which burns clothing even though placed with the neighbours, and it puts frogs in pots being cooked, doesnot go to sleep).

The second paragraph gives the reader a short historical background as to when this “thing” started, e.g. **lo mhlola waqala ukubahlasela ngoJuni wonyaka odlule** (this rare event started to attack them in June last year) and **kwaqala ngokudabuka kwezingubo** (it started by the tearing of clothes). The head of the family is John Gumede and is married to Bavelile with whom they have six children. Gumede is very sorry that they have already punished, corporally of course these children for the wrong doings they had never performed.

The middle of the essay contains paragraphs which develop the thesis of this essay: **“into” ehlupha umndeni wakwaGumede** (the “thing” that troubles the Gumede family). Paragraphs give events that took place and are still taking place at the Gumede family. The setting of the essay is therefore, in the past and the present tense. Events include burning of clothing and the “thing” **imosha okuphekiwe ebhodweni** (spoils cooked food in the pot). Water is also spoiled, and there is the smashing down of the radio and the television set. Two paragraphs inform the reader about actions taken by the family to ward off these evil-deeds. Actions include the summoning of the herbalists and Christians.

The ending relates to the thesis and the topic of discourse. The writer emphasizes that such happenings do occur. **Uthe abantu kumele bakholwe wukuthi izinto ezinjena ziyenzeka ngempela** (he said people are to believe that such things do really happen).

Patterns of informal structuring

Topical sentence structure

Topical sentences are constituted of a topical subject and comment information. They usually present given information and new information, e.g. **umndeni ohlushwa yi”nto” eshisa izingubo noma sebezicelele kwamakhelwana, ibuye ifake amaselesele emabhodweni kuphekiwe, kawusabuthi quthu ubuthongo** (the family is troubled by a “thing” which burns clothing even when placed at the neighbours, and it also puts frogs in the pots being cooked, does not sleep at all). The topical subject is: **umndeni kawusabuthi quthu ubuthongo** (the family does not sleep at all). The topical subject raises many questions in the reader’s mind and is used to sharpen one’s ‘appetite’ for further reading. **Kawusabuthi quthu ubuthongo** (does not sleep at all) is new information. New information also comes with comment information-**ohlushwa yi”nto” eshisa izingubo noma sezicelelwe kwamakhelwana** (which is troubled by the “thing” which burns clothing even when placed at the neighbours) and **ibuye ifake amaselesele emabhodweni kuphekiwe** (and it also puts frogs into pots during cooking).

Another topical sentence is: **ngenxa yokuthi sinezingane saze sazishaya ngoba sicabanga ukuthi yizona ebeziganga ngezingubo, kodwa ngemva kwesikhathi sabona ukuthi kunomkhuba othile oqhubekayo kulomuzi wethu** (because of that we have children, we even hit them because we were thinking that it is them being naughty with the clothes. But after some time we noticed that there is an evil-deed continuing in this family of ours). The topical subject **saze sazishaya izingane** (we even hit them) evokes a feeling of sympathy towards innocent and defenceless children who suffer physical abuse for nothing. The topical subject refers to the burning of clothing which is given information. **Ngoba sicabanga ukuthi yizona ebeziganga ngezingubo** (because we were thinking it is them who were being naughty with clothing) is comment information presented as justification for giving children hiding. Gumede feels guilty when he says: **kodwa ngemva kwesikhathi sabona ukuthi kunomkhuba othile oqhubekayo kulomuzi wethu** (but after some time we noticed that there is a certain evil

continuing in this family of ours). According to information structuring it becomes easy to detect how Gumede feels about his prior decisions.

Le”nto” ayigcini ngokushisa izimpahla kuphela, kodwa imosha nokudla okuphekiwe ebhodweni (this “thing” does not stop by burning household goods only, but it also spoils even food which is cooked in the pot) is the topical sentence. **Le”nto” ayigcini ngokushisa izimpahla kuphela** (this “thing” does not stop by burning household goods only) is a topical subject containing given information but an adverb **kuphela** (only) indicates further comment, e.g. **imosha nokudla okuphekiwe ebhodweni** (it spoils food in the pot) which is new information.

Another topical subject which supplies new information is: **uma uphekile kumele ungalivali ibhodwe** (when cooking you must not close the pot). Very few instances can be remembered where cooking was done with open pots. The seriousness of the matter is brought by the comment information-**ngoba uzofica sekugwele amaselesele, utshani nanye inhlobo yokungcola** (because you will find frogs, grass and other types of dirt full in the pot), **ngisho namanzi asemphongolweni siwafica esegwele ukungcola** (we find even water in a big container full of dirt) is new information contained in the topical subject. Comment information is: **uma sike sawakha sawabeka** (if we fetched it and left it unused).

Informational structuring enables the reader to feel present when all the miracles take place.

Topic continuity

The topic of discourse is **bahlushwa yi”nto” eshisa izingubo** (they are troubled by a “thing” which burns clothing). This topic is often restated in the ongoing discourse, usually through topical subjects, e.g. **umndeni ohlushwa yi”nto” eshisa izingubo noma sezicelelwe kwamakhelwana, kawusabuthi quthu ubuthongo** (a family which is troubled by a “thing” which burns clothing even when placed with the neighbours,

doesnot sleep at all). **Lomhlola waqala ukubahlasela ngoJuni wonyaka odlule, kwaqala ngokudabuka kwezingubo** (this unusual occurrence started attacking them last year in June and it started by the tearing of clothing), **le”nto” ayigcini ngokushisa izimpahla kuphela** (this “thing” does not stop by burning household goods only), **uma sekuzosha bavele bezwe befikelwa ubuthongo bese bebona sekukhona amalangabi** (when burning is to take place, they feel sleepy and then see flames), etc.

Some topical subjects become comment information to other topical subjects, e.g. **le”nto” ayigcini ngokushisa izimpahla kuphela** (this “thing” does not stop by burning household goods only) is comment information to **umndeni ohlushwa yi”nto” eshisa izingubo kawusabuthi quthu ubuthongo** (a family which is troubled by a “thing” does not sleep at all) and **amanzi avele ashintsha aba nezigaxa ezibukeka sengathi upende** (water simply changed and became lumps looking like paint) is comment information to **kwezwakala uNkk. Bavelile Gumede (maNzimande) ongumkaGumede esememeza ebabaza ukushintsha kwamanzi** (it was heard Mrs bavelile Gumede (maNzimande) the wife of Gumede, shouting at the changing of water).

Topic continuity is achieved through informational structuring. Usually, the topical subject is immediately followed by comment information: **ngenxa yokuthi sinezingane saze sazishaya ngoba sicabanga ukuthi yizona ebeziganga ngezingubo** (because we have children, we even hit them thinking it is them that were being naughty with the clothes). **Saze sazishaya** (we even hit them) is the topical subject and is supported by clauses which are comment information.

The maintenance of cohesion

The use of grammatical cohesive devices

The writer creates cohesive relationships by employing the pronominals **u** (he) and **ba** (they). **Uthe ngenxa yokuthi sinezingane..(he said because we have children...)** **u** (he) relates to John Gumede previously mentioned. **Uthe kunamahlelo amaningi**

amaBandla (he said there are many Church denominations). **U** (he) again refers to Mr Gumede. A relationship is maintained between two topical sentences in different paragraphs).

The pronominal **ba** (they) in **bathe, uma sekuzosha bavele bezwe befikelwa wubuthongo** (they said, when burning is to take place, they feel sleepy) relates to John Gumede and his wife. In **baphuma bededelana** (they go out one by one), **ba** (they) relates to **izinyanga nabathandazi** (herbalists and prayer-makers). A cohesive relationship is maintained within one topic sentence. The writer makes use of **si** (we) to create a relationship between Mr and Mrs Gumede and their children in **ngenxa yokuthi sinezingane** (because we have children).

There are also object third singular and plural pronominals like **li** (it) in **ungalivali ibhodwe** (you must not close the pot) and **zi** (them) in **saze sazishaya** (we even hit them). These pronominals create a sentential relationship. Prepositional pronominals **wami** (mine) and **yakhe** (his) relate to John Gumede.

The use of conjunctives

The writer uses conjunctives to create relationships between various sentences. Relationships contribute to the communicative purpose of the writer. **Uma** (if) is used in a conditional clause to relate the first happening to the expected one: **uma uphekile kumele ungalivali ibhodwe ngoba uzofica sekugcwele amaselesele, utshani nenye inhlobo yokungcola** (if cooking you must not close the pot because you will find it full of frogs, grass and another type of dirt). The clause **kumele ungalivali ibhodwe** (you must not close the pot) is dependent on the clause **uma uphekile** (if cooking). **Ngisho namanzi asemphongolweni uma sike sawakha sawabeka, siwafica esegcwele ukungcola** (even water in a container if we fetched it and left it like that, we find it full of dirt). The clause **siwafica esegcwele ukungcola** (we find it full of dirt) is dependent on **sike sawakha sawabeka** (we fetched it and left it like that).

Ngoba (because) introduces comment information to given information. **Ngenxa yokuthi sinezingane saze sazishaya ngoba sicabanga ukuthi yizona ebeziganga ngezingubo** (because we have children we even hit them because we were thinking that it is them who were being naughty with clothes). The clause **ngoba sicabanga ukuthi yizona ebeziganga ngezingubo** (because we were thinking it was them who were being naughty with clothes) is comment information. **Kodwa** (but) relates the effect of the happening to the happening itself: **izinyanga nabathandazi baphuma bededelana kulomuzi wami bethi balethe usizo, kodwa kuvele kube nhlanga zimuka nomoya** (herbalists and prayer-makers leave this house one by one after saying they have brought help, but all in vain). Gumede himself has lost all hope.

Other conjunctives used are **ngenxa** (because) and **njengoba** (as). **Ngenxa** (because) creates a relationship between **saze sazishaya** (we even hit them) and **sinezingane** (we have children) in **ngenxa yokuthi sinezingane saze sazishaya** (because we have children we even hit them). In **njengoba kunezingane ezingu-6 kulomuzi, ezinye zazo azisafundi** (as there are six children in this family, some of them no longer attend school), **njengoba** (as) creates a relationship between **kunezingane ezingu-6 kulomuzi** (there are six children in this family) and **ezinye zazo azisafundi** (some of them no longer attend school).

Another conjunctive which brings in comment information and creates a relationship with the preceding clause is **futhi** (and), e.g. **amanzi avela ashintsha aba nezigaxa ezibukeka sengathi ngupende futhi anukise okwawo aphinde adungeke** (water simply changed and had lumps which looked like paint and the smell was that of paint).

The use of demonstratives

The demonstrative **lo** (this) in **lomhlola** (this nasty happening) creates a relationship between the happening and the “thing” mentioned in the introduction of the essay. **Lo** (this) emphasizes the unusuality of the happening. A relationship is also created between this rare experience and family. This appears in **kulo muzi wethu** (in this family of ours)

and **kulo muzi wami** (on this family of mine). **Le** (this) in **le”nto”** refers to the “thing” which burns clothing mentioned in the topic of discourse.

There is also the demonstrative **lokhu** (this) in **ngalokhu kuhlaselwa** (by this attack), **izindaba ezixoxa ngalokhu kusha** (stories about this burning) and **ngemuva kokuba lokhu kwenzekwe emzini wakhe** (after this had happened to his home). In all instances **lokhu** (this) refers to the “thing” which burns clothing. **Lokho** (that) in **izintatheli zeLanga zibe ngofakazi balokho** (reports from Ilanga were witnesses to that) relates to the water changing colour and in **bengaboni ukuthi lokho kwenziwa ngubani** (not seeing who is making this) refers to whistling sounds and the falling of stones on the roof.

Lolu (this) in **loluhlobo lwezinkinga luyenzeka ngempela** (these types of problems do really happen) relates to the “thing” and other related problems that trouble people.

Repetition

The writer uses repetition as a cohesive device. For instance, the word **umuzi** (family) is often repeated to relate to the troubled family of Mr Gumede **ongumnikazi muzi** (the owner/the head of the family). He declares that **sabona ukuthi kunomkhuba othile oqhubekayo kulomuzi wethu** (we saw that there is something wrong continuing in this family of ours) and **izinyanga nabathandazi baphuma bededelana kulomuzi wami** (herbalists and prayer-makers go-out of this family one after the other). It is not only Gumede and his wife but **kunezingane ezingu-6 kulomuzi** (there are six children in this family).

The Gumede family is plagued by **I”nto” eshisa izingubo** (a “thing” which burns clothing). **Le”nto” ayigcini ngokushisa izimpahla kuphela** (this “thing” does not stop by burning household goods only). Some of Gumede’s children no longer attend school **ngoba sezashelwa yizo zonke izincwadi zesikole zishiswa yile”nto” engaziwa** (because their school books were burnt by this unknown “thing”). **Uma sekuzosha**

bavele bezwe befikelwa wubuthongo (when burning is to take place, they feel sleepy). Burning is accompanied by flames. People start by feeling sleepy **bese bebona amalangabi** (and see flames). Sometimes a person feels like urinating but **uyothi uyabuya, amalangabi abe esephezu kwezimpahla** (when coming back he/she will find flames over household goods). Such words like **ukusha** (burning) **I”nto”** (a “thing”), **amalangabi** (flames), and **izingubo** (clothing) deserve repetition because they form the theme of the essay.

Besides burning, Mrs Gumede is heard **esememeza ebabaza ukushintsha kwamanzi** (shouting about the changing water). **Amanzi avele ashintsha aba nezigaxa ezibukeka sengathi ngupende** (water simply changed and had lumps which looked like paint). **Izintatheli zeLanga zibe ngofakazi balokho ngoba ukushintsha kwamanzi kwenzeke zikhona** (the Ilanga reporters are witnesses to that because the changing of the water happened when they were present). The “thing” **ibuye ifake amaselesele emabhodweni** (also puts frogs in the pots). The advice is that **ungalivali ibhodwe ngoba uzofica sekugcwele amaselesele** (you must not close the pot because you will find it full of frogs). Repetition of the words like **ukushintsha kwamanzi** (the changing of water) and **amaselesele ebhodweni** (frogs in the pots) is an indication of how rare these events are. The reader is pacified by the declaration that **loluhlobo lwezinkinga luyenzeka ngempela** (these types of problems do really happen).

Besides creating relationships between sentences and paragraphs, repetition helps to keep the topic if discourse intact.

The maintenance of coherence

Coherence is maintained in this essay through the topic of discourse. There is a “thing” which troubles the Gumede family. This “thing” burns household goods and even school books; it spoils food in pots and changes water into paint-like lumps. The last paragraph summarizes everything by saying **izinto ezinjena ziyenzeka ngempela** (things like this really do happen).

Information structuring in the topic sentences helps to maintain coherence. Therefore topical subjects together with supportive clauses that are comment information, e.g. **izinyanga nabathandazi baphuma bededelana kulo muzi wami** (herbalists and prayer-makers go out one after the other in this family of mine) is the topical subject. The answer to an anticipated question as to why they leave one by one is: **bethi balethe usizo** (saying they have brought help) which is the comment information. Another supportive clause is: **kodwa kuvele kube nhlanga zimuka nomoya** (but all in vain).

Topical sentences are arranged in a logical sequence to maintain coherence, e.g. **le”nto” ayigcini ngokushisa izimpahla kuphela, kodwa imosha nokudla okuphekiwe emabhodweni** (this “thing” does not stop by burning household goods only, but it also spoils even food being cooked in a pot); **uma uphekile kumele ungalivali ibhodwe ngoba uzofica sekugcwele amaselesele, utshani nenye inhlobo yokungcola** (if cooking you must not close the pot because you will find frogs, grass and other types of dirt).

4.8.2 The parameter ‘what’ analysis

Genre types

This newspaper article is regarded as an information essay with the topic, **bahlushwa yi”nto” eshisa izingubo** (they are troubled by a “thing” which burns clothing). It has an introduction, a middle that is characterized by topic sentence paragraphs and an ending. The communicative purpose is to spread information and knowledge to a reader of Ilanga. Formal properties of an essay are contained in paragraphs. Each paragraph is made up of one or two topic sentences. Each topic sentence is comprised of a topical subject and comment information, e.g. **le”nto” ayigcini ngokushisa izimpahla kuphela** (this “thing” does not stop by burning household goods only) is a topical subject and **kodwa imosha nokudla okuphekiwe ebhodweni** (but it spoils even food being cooked in a pot) is comment information.

The writer is telling the story as it is and does not include her opinions and conclusions. That is why she uses lexical items like **uthe** (he said), **bathe** (they said), **kuchaza uGumede** (explained Gumede), **ngokusho kuka Mnuz. John Gumede** (according to John Gumede), etc. To impart the truthfulness of the happenings to the reader, she says: **izintatheli zeLanga zibe ngofakazi balokho** (reporters from Ilanga were witnesses to that).

The register

The writer uses register that is appropriate to the information essay and the topic of discourse. The essay is about a “thing” which is ruining the Gumede family. It is called **yi”nto”** (a “thing”) because it lacks identity and thus deserves to be a “thing.” Mr John Gumede terms what occurs at his home an **umhlola** (a rare and nasty occurrence) because if cooking with a closed pot, one will find it later full of frogs, grass and another type of dirt. On Monday morning **kwakukhala amakhwela namatshe phezu kwendlu** (there were whistling sounds and falling stones on the roof). **Kwesinye isikhathi babona kusakazeka phansi umsakazo nomabonakude** (sometimes they see a television set and a radio falling down). **Kusakazeka phansi** (falling down) implies that certain parts fall and others break because some force is exerted in pushing these apparatus down. Water changes colour and burning is the word. Clothes, blankets, school books and other household items get burnt. Life has become extremely miserable to the Gumede family- **kawusabuthi quthu ubuthongo** (does not sleep at all).

4.8.3 The parameter ‘to whom’

The register of the essay suggests that the writer shares the same background knowledge with the readers-the ‘real’ readers. The expression **kawusabuthi quthu ubuthongo** (does not sleep at all) may be read without any feeling by some readers but to those with whom the writer shares the same background knowledge, know how painful the situation is, and that there must be something serious that causes people to stay awake. Another

expression is **kunhlanga zimuka nomoya** (meaning that all efforts had failed). It is used in the text to show how desperate the situation is.

The very fact that Mr Gumede has summoned the **izinyanga nabathandazi** (herbalists and prayer-makers) proves that the writer's audience are people with whom she shares the same cultural background. These people know that if a homestead is bewitched or something strange surfaces, the concerned family has to embark on the services of the herbalists, prayer-makers and other spiritualists. To those belonging to the Roman Catholic Church, a rosary is helpful. The expression, then **kube zinhlanga zimuka nomoya** (but all in vain) shows that Mr Gumede's hopes are devastated.

Mr Gumede agrees that **esikhathini esedlule ubeke azibone izindaba ezixoxa ngalokhu kusha kwezimpahla endlini** (sometimes back he had seen stories about the burning of household goods). Therefore, the writer has in mind a group of people with whom she shares a specific topical knowledge. That is why she concludes by saying **izinto ezinjena ziyenzeka ngempela** (such things happen for real).

4.8.4 The parameter 'for what purpose'

The purpose of writing this genre is to convey information content about a "thing" which burns clothing and other household items. There might be a number of readers who have not heard of such a "thing."

Knowledge is what the writer wishes to impart to unsuspecting readers. When such a "thing" happens to visit them, they must know what measures to undertake, fully aware that herbalists and prayer-makers sometimes fail.

More than everything else, the writer manipulates her audience to sympathize with the suffering family.

4.8.5 The parameter ‘why’

It is the writer’s intention that researchers should conduct an investigation into the existence of a “thing.” What is the source of its devilish power to burn clothing, put frogs into pots, throw stones on the roof, etc? Why are certain families picked out while others are left in peace? Is there any treacherous foul-play operating within the family?

The family’s clothes are burnt and there are no blankets to sleep with. Some children no longer go to school because their books are in ashes. Something must be done to assist the family. Ministers of Religion, magistrates, commissioners of police, school principals, social workers, etc. should join hands to help the children whose futures is in jeopardy.

4.9 CONCLUSION

The main purpose of this chapter was to analyse six newspaper articles in isiZulu as genre on current affairs. This newspaper is **iLanga**. An analysis has been conducted in accordance with Grabe and Kaplan’s (1996) ethnography of writing which contains parameters such as **who writes what to whom; for what purpose; why; how; where; and when**.

In analysing text-structure or the functional sentence perspective, aspects like topical sentence structure, topic continuity, topic-comment, etc. have been investigated. For example: **zizulelwa ngamanqe izikhala eziningi zothisha kulandela loluhlelo.....abangaphumeleli** (many teachers’ posts are in danger following this system.....will not succeed). This is an idiomatic topical sentence which contains the topic/subject of the sentence **zizulelwa ngamanqe izikhala eziningi zothisha** (many teachers posts are in danger) and a comment which is **kulandela loluhlelo loMnyango wezeMfundo** (following this system of the Department of Education). Topic-continuity is maintained through noun phrases which refer to the heading of the text, thus keeping the text as one complete entity or unit. Grammar e.g. the use of tenses, has been studied

not in isolation but in context. Coherence and cohesion were investigated by looking at pronominals e.g. **zabo** (theirs), demonstratives e.g. **lolu** (this one), synonymy e.g. **bulala**, **bhubhisa** (kill/destroy), conjunctions e.g. **uma** (if/when). Etc.

Since writing is a communicative act, a reader must be able to discern the text's purpose. As a newspaper, **iLanga** has a duty to inform or to tell the public about what is happening in the country and abroad, i.e. according to Martin (1990) "to explore the world around us." The writer may also have his/her underlying intentions, for example, when analyzing the articles **zizulelwa ngamanqe izikhala eziningi zothisha** (many teachers' posts are in danger) and **zibhubhisile izikhukhula kwaZulu-Natal** (floods have caused much havoc in kwaZulu-Natal) one can realise that the writer appeals to the reader's sympathy. It must never be overlooked that the **iLanga** also intends, besides its monetary gain, widening its circulation especially during these days when it is faced by its competitor **Isolezwe** (The eye of the nation).

CHAPTER 5

CONCLUSION

This study was based on genre-based approach used in the analysis of texts. The texts analyzed were isiZulu Newspaper articles extracted from iLanga. The analysis in Chapter 4 was mainly based on Bhatia's (1993) view that "text analysis should take cognizance of the linguistic discourse elements such as content, register, and theme, alongside defining social reality, keeping in mind special reader requirements, consideration of communicative purpose, and organizational factors in texts". Almost all the above-mentioned elements were discussed in detail in Chapter 4.

As stated in Chapters 2 and 3, the text must reflect its social reality, what is in the writer's mind and the communicative purpose. Swales (1993) observes a genre 'as comprising of communicative events in a particular community, the members of which share some set of communicative purpose'. This is also in line with the ethnography of writing as proposed by Grabe and Kaplan (1996). This theory is comprised of parameters – **who writes what to whom; for what purpose; why; how; where; and when**. These parameters concern the writer's status and his/her underlying intentions, the linguistic structure of the text, its content and the intended reader. The text must reveal the communicative purpose, as well as the place and time of its constructions. The theory is supported by Neeld (1990:30) who argues that "writing assumes a relationship between the writer and readers, whilst incorporating a preliminary purpose for the writer's chosen piece of writing".

Texts which were discussed and analyzed in this study are:

- **Zibhubhisile izikhukhula kwaZulu-Natal**
(Floods have caused havoc in kwaZulu-Natal)
- **Umbango ngezingane ezishonelwe ngunina**
(A dispute over children whose mother passed away)
- **Zizulelwa ngamanqe izikhundla zothisha**
(Teacher's post are in danger)

- **Bathole elinye ithuba lokuyofunda phesheya**
(They have obtained another opportunity of studying overseas)
- **Kome amathe emndenini uthola inyoni othi ingeya “bathakathi”**
(A family was greatly shocked to find a bird which it says is for “witch-doctors”)
- **Bahlushwa yi”nto” eshisa izingubo**
(They are troubled by a “thing” which burns clothing)

Chapters 2 and 3 were also concerned with how theoretical assumptions invoked in this study could be put into practice in the language classroom. Investigations into this aspect led to an Explicit Pedagogy for Inclusion and Access and a generalized approach to writing curricula. There were strong concerns about thorough teaching of reading and writing. It is suggested that teachers should shoulder their responsibility of developing reading skills in their classrooms. Learners should be introduced to different types of writing such as newspaper and school books including novels, poetry, etc. Needs (1990) views on writing include “the purpose of writing, motivation for writing, as well as writer-reader relationship in the text”.

There exists a relationship between the content of this thesis, and its relevance to the teaching of writing in Curriculum 2005. Learning Outcome three states that: “the learner is able to read and view for information and enjoyment and respond critically to the aesthetic, cultural and emotional values in texts”. When assessed, the learner will be able to read spontaneously for pleasure and interest across a wide range of text types. The learner must recognize the purpose, context and audience of a text, for example:

- Why was it written?
- When was it written?
- Who was it written for?
- What were the intentions of the author?
- What values are expressed?

This is in accordance with Cope and Kalantzis (1996) who states that “learners must be motivated to apply a critical analysis of different social purposes that inform patterns of regularity in language and writing – this refers to the why, what, and hows of textual conventionality”. Learning outcomes 4 and 5 respectively state that: “the learner is able to write different kinds of factual and imaginative texts for a wide purpose. The learner is able to use language to think and reason, and access process and use information for learning”. Again, this is in accordance with Mike Baynham (1995) who argues that “a good approach to teaching reading and writing is the one which encourages the learners, after they have read a certain text, to ask interesting, critical and challenging questions such as what is the text’s purpose, whose interest does it serve, whose interest does it frustrate, and how does it operate?”.

The ethnography of writing as advanced by Grade and Kaplan (1996) has been incorporated in almost everything that has been done and said in this study.

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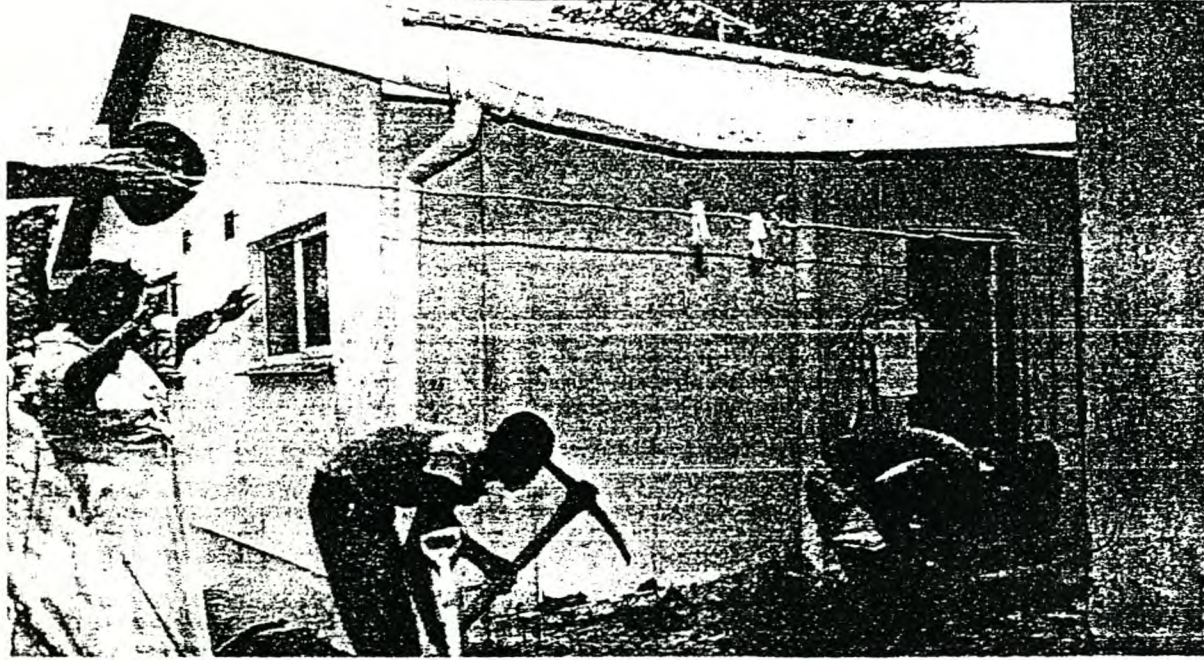
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Zibhubhisile izikhukhula KwaZulu-Natal



UNKK. Nonhlanhla Mbotho waku-Road 3 eChesterville uthathwe ekhombisa izi-Ntatheli zeLANGA indlela amanzi abegeleza ngayo esuka emzini ongenhla kwakwakhe, obhodloke wasala wamagbugebhu maqede kwaqhuma ipayipi amanzi agcwala endlini yakhe. Abasebenzayo bese besusa inhlabathi nezizinguzunga zamatshe obekudilike kulo muzi wakwamakhelwane kwaye kwayoyala usinki wakwakhe wangaphandle. ISITHOMBE NGU: ABE PHUNGULA.

ZANELE MSIBI

KUBHUBHE abantu abangu-7 ezindaweni ezehlukene, kwadaleka omkhulu umonakalo emuva kwezikhukhula ebezinama-ndla ebezihlasele KwaZulu-Natal ekupheleleni kwesonto eledlule.

Phakathi kwabashonile kubalwa ingane kanye nonina baKwaNdengezi abafe ngaso leso sikhathi ngesikhathi uphahla lwendlu luweia phezu kwabo. Abanye abantu abakatholakali emuva kokumuka nemifula ezindaweni ezehlukene.

Izingcingo zingene zingenile emahhovisi eLANGA ngoLwesihlanu kuyilowo nalowo ebika umonakalo odaleke emzini wakhe kumbe endaweni yakubo. Nokho bekulungelula neze ukubhekana naleso naleso simo ngasinye ngoba mkhulu kakhulu umonakalo odalekile kulo lonke iTheku namaphethelo lapho kubhodloke imizi. kwakhukhuleka imigwaqo. kwadilika nemijondolo.

Abantu abathintekile kakhulu kulezi zikhukhula kube yilabo abahlala emijondolo, ikakhukazi egudle imihosha lapho eminye yayo imuke nezikhukhula nempahla yonke yasendlini ngisho nezimali imbala. Ezinye zalezi zindawo kube yimijondolo yaseClare Estate, eCato Manor naseNanda.

Nezinye izindlu zasemalokishini ehlukene nazo zithintekile kakhulu ngenxa yalezi zimvula engangoma kwezinye amanzi agcwale naphakathi laze lashona golokoqo elangoLwesihlanu kukhishwa amanzi ezindlini kwenekwe nempahla elangeni.

Umgwaqo uBooth Road ongenela elokishini laseChesterville futhi oxhumene nomusha obuvulwa nguNgqongqoshe wezoThutha. uMnuz Sbu Ndedbele muva nje, endaweni eyaziwa ngokuthi kukwaMashon'avumbuke, ububhodloke ngendlela yokuthi izimoto bezingakwazi ukunqamula. zaze zaphoqeleka ukuba zisebenzise eminye imizila. Ezinye bezifike zibhajwe, kube wumzuzuzuku se-zikhishwa.

"Bekungathi sibuka ifilimu ngesikhathi sibona kudilika udonga lwendlu kamakhelwane ongenhla kwami yasala imagebhugebhu, amatshe aye ayodilikela emzini wami.

Sithe sisabhekile kwakuqhuma ipayipi kwangathi kungenisa umfula amanzi eyongena endlini. kuze kwacishe kwasa sizama ukuwakhapha," kuzikhalale uNkk Nonhlanhla Mbotho waku-Road 3 eChesterville.

UMnuz. Albert Mthembu, ohlala emijondolo yaseSoweto eNanda, endaweni eyaziwa ngokuthi yiPiesang kwaBlock C, uthi kuze kwasa bebbeke ngawo womabili.

"Umfula esakhe eduze kwawo ubugcwele uchichima amanzi aye ayongena endlini, akhukhula inqwaba yezimpahla zami," kubalisa uMnuz. Mthembu.

Ukhala ngokuthi njalo uma kunezimvula babhekana nalolu sizi ngenxa yalo mfula abakhe eduze kwawo. Uthe njengomuntu osekuneminyaka ehlala kule ndawo, bahlala bethenjiswa yiziPhathimandla zakule ndawo ukuthi bazosuswa bayohlaliswa kwenye engcono. kodwa akukho mnyakazo owenzekayo.

EMPangeni abantu bakhona bebengakwazi ngisho ukubona lapho beya khona ngenxa yezimvula ebezimandla.

Umfula uMhlatuze ubugcwele uchichima.

Ziningi nezinye izindawo ezibe mononakalo ngenxa yalezi zikhukhula.

Empeleni sekuyinto esiyinsakavukela nje kulezi zinsuku ukuba kuvele kuqubuke imvula enamandla kumbe "inkanyamba" maqede kudaleke omkhulu umonakalo ngesikhashana nje.

Lokhu kwenzeka ngisho nangaphandle kwesifundazwe saKwaZulu-Natal imbala.

Kuhlaseia lezi zikhukhula nje abantu bebesakhala ngokushisa kwelanga okumangalisayo.

Umbango ngezingane ezishonelwe ngunina

DUDUZILE SIBIYA

KWAMASHU.- Sezidideke imiqondo izingane ezashonelwa ngunina njengoba seziphenduke umdonsiswano woqobo kulandela impikiswano esiqubukile ngokuthi kumele zibe ngaphansi kwamuphi umzali phakathi kukamalume wazo, umam'khulu wazo noma uqobo wazo.

Umalume wezingane ezashonelwa ngunina, usola oSonhlalakahle ngakubiza ngokuthi bamqhatha nabashana bakhe, athi abafuni ukumnikeza bona ngokusemthethweni abe yi-"foster parent" yabo, kunalokho bafike kwakhe bafaka lezi zingane umoya wezikhova wokuthi yena uzozihlukumeza.

UMnuz Bheki Zuma wakwa D 1436 Kwamashu, othi selokhu aqala ukuhamba lolu daba efuna ukuba yi-"foster parent" yalezi zingane ezintathu ezingoNtokozo (14), Zanele (11), noSiyabonga (7) ngoMashi 1997, uthi kuze kube yimanje labo Sonhlalakahle baKwamashu abayingeni eyokumnikeza izingane.

Uthi kuyimanje lezi zingane ezalahlwa nguyise kusukela kushona unina ngo 1997, zihlala naye futhi zifundiswa nguye, uthi ngakho akazi ukuthi bakuthathaphi ukuthi batshelwe izingane ukuthi uzozihlukumeza.

"Ngifuna kube nophenyo olunzulu ngabo labo Sonhlalakahle ukuthi kanti ngempela basebenza kanjani, noma mhlawumbe bafuna ukugwazalwa. Okubuhlungu bangitshela emehlweni ukuthi abangethambi, babuye bathi uma umama wami esefa lezi zingane zizosala zihlupheka, angazi ukuthi bangizwani ngempela," kusho uMnuz Zuma ethukuthethe eveva, kudlala ngisho namadevu ngenxa yokucasuka.

Uqhube wathi: "Sesazenza nezifungo emaphoyiseni zokuthi lezi zingane ebezisabiza isibongo sikayise uHadebe, zibuyele esibongweni sakubo kwaZuma ngoba njalo uma sizenzela izinto, ikakhulukazi nasesikoleni, sihlangebazana nenkinga yokungafani kwezibongo, bese kudingeka silokhu sichaza izinto eziningi. Labo Sonhlalakahle ngalesi senzo sabo ababoni ukuthi bahluphekisa zona izingane, kodwa bona ngokwabo bebe bethi bayazisiza."

"Okungiphethe kabi kakhulu wukuthi nabashana bami ngiyababona ukuthi nabo imiqondo yabo isidungekile yilezi zinkulumo ezishiwo yilabo Sonhlalakahle.

Badidekile impela, abasazi ukuthi kumele bakholwe ngubani. Okungixakayo ngokuthi lezi zingane selokhu zaqala ukuhlala nami kusukela unina wazo eshonile, kuze kube yimanje besizihlalele kahle kungekho nkinga. Nezidingo zesikole ngiyazinikeza, akukho ezishoda ngakho," kuba-lisa uMnuz Zuma.

Ethintwa yiLANGA ukuba aphawule ngalolu daba, uNkk Nelly Deyi, okunguye osingethe ifayela yalezi zingane, ukuphikile ukuthi uke wayokhuluma nezingane ezitshela ukuthi umalume wazo uzozihlukumeza. Uvumile ukuthi uyile ukuyobheka uqobo wezingane ngoLwesithathu mhla ka 6 Januwari njengoba esicelweni kubhalwe ukuthi nguye ofuna ukuba yi-"foster parent" yazo, wathi kodwa akakaze nangengozi akhulume nezingane.

Ubuye wathi kuyammangalisa lokhu okushiwo nguMnuz Zuma ngoba yena wamchazela kahle ukuthi angeke akwazi ukuthi azokuba ngufakazi wokuthi ngempela unina wezingane ushonile, aphinde futhi azokuba yi-"foster parent".

"Ubufakazi obukula mabhuku ethu, bukhomba ukuthi uMnuz Zuma wafika nogogo wezingane njengomuntu ongufakazi nje kuphela ezofakazisa ukuthi izingane zifana nezintandane. Ngenkathi ngihambele kulo muzi ngafike ngathola nokuthi isimo sempilo kagogo asisihle kahle ukuthi singamnikeza izingane njengoba ebuye ahlushwe nayiphika. Mina ngibe sengimchazela uMnuz Zuma naye uqobo ukuthi izingane singazinikeza udadewabo kamufi uThembisile ongumam'omkhulu wezingane kube nguye ozozibheka, ikakhulu njengoba engumuntu wesifazane," kuchaza uNkk Deyi.

Ube esethi yena njengoSonhlalakahle uzimisele ukubona lezi zingane zisizakala kangangoba bazama nokuzitholela usizo lokuthi zondliwe nguHulumeni ukwelekelela lowo ozokuba ngumbheki wazo ngokusemthethweni.

Uthe konke uma kuhambe ngale ndlela abahlele ngayo, nomam'omkhulu wezingane evuma ukuthi zibe ngakuye, izingane angeke zibe nankinga.

Uthembise nokuthi lesi sicelo singase siphumelele maduze nje, ngoba zonke izincwadi ebezidingeka zilethwe ngugogo seziphelile, wathi sebeyile nokuyofunga enkantolo, benza isitatimende esifungelwe, i-Affidavit.



NTOKOZO



ZANELE



SIYABONGA

Zizulekwa ngamanqe izikhundla zothisha

DUDUZILE SIBIYA

ZIZULELWA ngamanqe izikhundla eziningi zothisha kulandela lolu hlelo loMnyango weMfundo lokusatshalaliswa kwabo nanjengoba imiqingo yemigomo ezolandelwa ikubeka ngokusobala ukuthi kulolo hlelo uma sekuhlungwa izicelo kungase kube khona abangaphumeleli.

Yize kunjalo kodwa ikomiti elibhekele uhlelo loMnyango weMfundo lokusatshalaliswa kothisha ezikoleni, selisihlabile isenzo sabanye othishanhlolo okuthiwa basebenzisa inzondo bese bexosha othisha ezikoleni zabo bethi sebephelelwe yimisebenzi beshisa ngalolu hlelo loMnyango, lathi lesenzo siwukungcola.

Emhlanganweni weKwaZulu-Natal Provincial Task Team (PTT) okuyikomiti elibhekele ukuqhubeka kwalolu hlelo lokusatshalaliswa kothisha, nabacoshehi bezindaba obuseThekwini muva nje, kubekwe ngokusobala ukuthi lesi senzo singamanyala futhi asikho emthethweni yemigomo ebekelwe ukuba ilandelwe uma kusatshalaliswa othisha.

Kulo mhlangano obekukhona kuwo noMnuz Mandla Msibi ongumqondisi wezokuXhumana eMnyangweni wezeMfundo KwaZulu-Natal, uMnuz Maduray Moodley ongumqondisi kwaHuman Resources eMnyangweni wezeMfundo KwaZulu-Natal, uchaze wathi bonke labo thisha okungenzeka bathi teke kulolu hlelo bazophathwa ngenhlela enobulungiswa, wathi futhi akelkho uthishomkhulu noma umphathi onelungelo lokuvele axoshe uthisha ngoba emzonda eqonde ukumjezisa ecasha ngalolu hlelo.

"Inhloso yaleli thimba le-PTT wukwenza isiqiniseko sokuthi yonke into yenzeka ngendlela nokuthi igcwaliseka njengokunqunyweyo kuResolution 6 ka 1998 njengoba kubekiwe naku HRM Circular No. 51 no 52 ka 1998 kanye noHRM Circular No. 3 ka 1999," kucha-

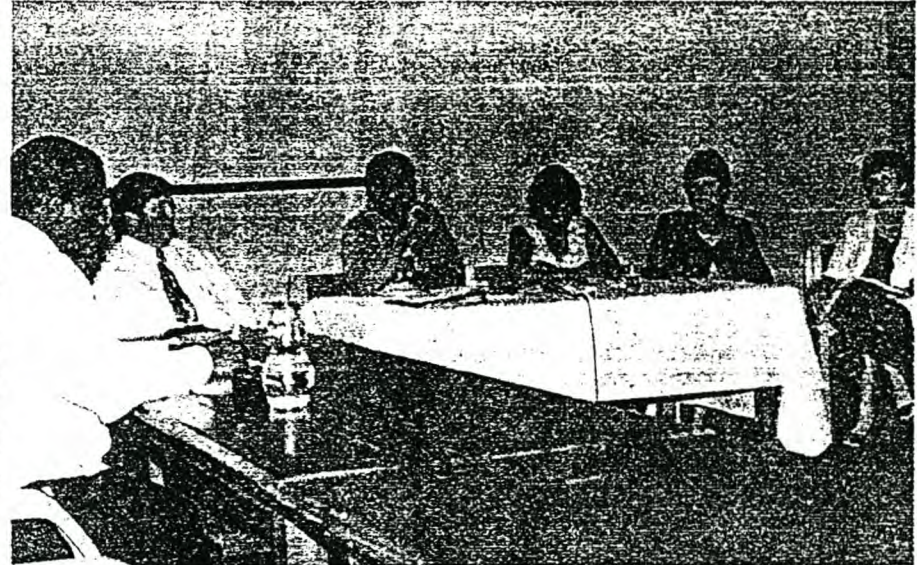
za uMnuz Moodley othe lowo oweqa le migomo ekulamasekhula usenza okuphambene nomthetho nomgomo okumele kuqhutshwe ngawo.

Ubuye wathi uma kwenzeka kukhona othisha ababili esikoleni esisodwa abaphethe isikhundla esisodwa, kumele kusetshenziswe uhlelo lwe-LIFO, okungukuthi ofike kamuva uhamba kuqala (last in first out). Ube esechaza ukuthi nalapho ku-LIFO akushiwo ukuthi kusuke kubalwa iminyaka umuntu aseiyifundisile ngisho eseyitoho, wathi kodwa kusuke kubhekwa umsebenzi asewenzile ngokungaphumuli iminyaka ilandelayo futhi esebenza ngokugcwele hhayi ngengetoho, bese kubhekwa neminyaka efundisa lesi sifundo, bese kuphinda kubhekwa nezinga lemfundo yakhe.

Enikeza isiqiniseko nakulabo thisha abafundisa uGrade 0 noma uGrade R okungothisha basemaPreSchools, uMnuz Moodley uthe, bona bangakhathazeki okwamanje ngoba abakathinteki kulolu hlelo, wathi kodwa kuzothi ngonyaka ka 2 000 sekunelwe kabusha imigomo yezemfundo nakubona kungase kube noshintsho.

"Ngolwesihlanu oludlule njengoba bezingu 12 izinsuku bekumele sihambise uhla lwezindawo ezinezikhala kuzo zonke iziko,le, kodwa ngenxa yokubambeka lokho sesethemba ukuthi singase sikwenze emasontweni amabili ukusuka manje. Lolu luhla luzobe luvulela bonke othisha ukuba bafake izicelo kulezo ziko le ababona ukuthi bangathanda ukuya kuzona," kuchaza uMnuz Moodley.

Ngokwemigomo ebhalwe kulo mqingo ochaza ngendlela okuzoqhutshwa ngayo kuthiwa kuzothi uma bonke othisha sebefakile izicelo zabo kulezo ziko le abafuna ukufundisa kuzona, kuzobe sekutshenziswa umthetho wokushwa kothisha ka-1998, uhlangene ne-South African School Act ka 1996 kanye neLabour Relations Act ka 1995.



YILO leli thimba le-PTT elibhekele uhlelo lokusatshalaliswa kothisha luhamba ngokwemigomo eyiyo. Kwesokunxele nguMnuz Mandla Msibi ongumxhumanisi eMnyangweni wezeMfundo, owesithathu ophethe umbhobho wokukhuluma nguMnuz Maduray Moodley ongumqondisi weHuman Resources eMnyangweni wezeMfundo KwaZulu-Natal kanye nethimba le-PTT nabezinyunyana.

Bathole elinye ithuba lokuyofunda phesheya

LINDA NTSELE

ABAFUNDI baseDlangezwa High School eMpangeni sebephinde bathola elinye ithuba lokuyofunda phesheya kwezilwandle ngaphansi kohlelo olwaziwa ngokuthi yi-Youth for Understanding Students Exchange Programme (Yusep).

Laba bafundi bakulesi sikole okulindeleke ukuba balifulathele leli ngeSonto mhla ka 30 Januwari belibhekise eJalimane, ngoNonkululeko Pearl Ndwandwe (16) waseGcotsheni eMandeni, uNontobeko Charity Dladla (16) waseMacekane eMpangeni noNelly Daphney Mbanjwa (18) waseSikhawini eMpangeni.

Bonke bebefunda uGrade 11 (Std 9) emkhakheni wezeSayensi neMathematics.

Izifundo zabo zikaGrade 12 (Std 10) baziqedelwa phesheya kwezilwandle eJalimane. kanti kubhekeke ukuba ezifundweni zabo bafunde kabanzi ulimi lwesiJalimane, iScience, nezifundo zeMathematics.

UNonkululeko noNontobeko bazofunda eHamburg, kanti uNelly yena uzofunda eHanover.

Ngesikhathi bekhuluma neLANGA laba bafundi eThekwini ngemuva kokuyokwe-thamela izifundo zokuchazelwa kabanzi ngohambo lwabo ezethulwa ePitoli ekomkhulu le-Yusep, eSouth Africa, bazwalelise ukulijabulela leli thuba eliyinqayizivele abanikezwe lona.

Laba bafundi abebebonakala begajwe

yintokozi, bathe lolu hlelo lubasiza kakhulu ekutheni bakwazi ukufunda amasiko nezilimi ezikhulunywa kwamanye amazwe.

Baveze nokuthi kuye kujabulise ukuthola ukuthi izivakashi zakwamanye amazwe uma zifike lapha ziyakwazi ukuxhumana ngolimi lwakubo.

Uthisha ofundisa ulwimi lwesiJalimane nosabambele inhloko yoMnyango wezilimi (Head of Department) eDlangezwa, uMnuz. Nathi Njoko, uthe laba bafundi bazoze babuye ngoJanuwari ngonyaka ka-2000.

Leli qembu sekungelesibili ukuya eJalimane ngaphansi kwalolu hlelo lwe-Yusep.

Ithimba lokuqala lahamba ngo-1996, kanti leli thimba lona labe linabafundi abayisihlanu. Nabo bahamba unyaka wonke.

I-Yusep iyinhlangano ezimele engancikile kuHulumeni, kanti inhloso yayo enkulu wukushintshanisa abafundi bakwamanye amazwe ukuze bafunde ulimi lwalelo lizwe. amasiko nempilo yakhona.

Sekunesikhathi eside le nhlangano yaqala ukusebenza. kanti baningi abafundi bezikole eziKwaZulu-Natal asebeke bahambela eJalimane. Ngonyaka owedlule kukhona abanye abafundi baseJalimane abebesikoleni oGwini Comprehensive eMlazi. Cishe bonke laba bafundi bebelhala nozakwabo elokishini laseMlazi.

Nabafundi abasuka eDlangezwa nabo bafike batholelwe indawo kozakwabo abafunda nabo. Lokhu kwenzelwa ukuba abafundi bakwazi ukufunda kahle amasiko nokuxhumana ngokulimi lwaleli lizwe abasuke bekulo.

Laba bafundi baseDlangezwa baqale ukufunda ulimi lwesiJalimane ngesikhathi benza uGrade 8 (Std 6). Lokhu kusho ukuthi esikhundleni sokwenza izilimi ezintathu okuyisiZulu. isiNgisi nesiBhunu, bebenza ezine okukhona kuzo nesiJalimane. Ngesikhathi behamba bebephelekezelwa ngabazali babo, othisha nezihlobo.



"SESIYOBONANA ngo-Year 2000." Bavalelise kanjalo lapha abafundi baseDlangezwa High School ngesikhathi sebeya ePitoli ukuyochazelwa kabanzi ngohambo lwabo. Bazosuka lapho baye eJalimane lapho bezofunda khona unyaka wonke. Esithombeni ngemuva uNontobeko Dladla, kanti abami phansi kusukela kwesokunxele nguNelly Mbanjwa, noNonkululeko Ndwandwe, kanti ogcine ngakwesokudla nguthisha wabo obafundisa ulimi lwesiJalimane uMnuz. Nathi Njoko. - ISITHOMBE NGU: ABE PHUNGULA



IBISIMANZI te yizintelezi le nyoni ebanjwe egcekeni lakwaButhelezi kwa H KwaMashu. Lapha uMnuz Daniel Makhanya, oyiphethe, nowayethunywe wukhokhovu lwenyanga asebenzi nayo eThekwini ukuba azobetheia kulo muzi, ukhombisa umndeni wakwaButhelezi imisebenzi yabo athi ishaya emhlohlweni. Phakathi nendawo nguNkk. Mildred Buthelezi wakulo muzi kanti eduze kwakhe ngakwe-sokunxele yindodana yakhe uNhlanhla noyikhansela lakule ndawo. -ISITHOMBE NGU: BHEKI MAHLABA.

Kome amathe emndenini uthola inyoni othi ingeya "bathakathi"

LINDA NTSELE

KWAMASHU.-Umndeni wakwa-Buthelezi kuleli lokishi we-
thuke koma amathe ngesikhathi ubhadama inyoni othi "ngeyabathakathi" ingaphakathi egcekeni lalo muzi.

Le nyoni ebizichanasela nje egcekeni. ize yayongena ehokweni noku-yilapho uNkk. Mildred Buthelezi enqume ukuyivalela khona.

Lo mndeni wakwa H.1175 uthi, usanda kushonelwa yingane yakhona uNolwazi obenezinyanga ezingu-11 emuva kokuba ebike ikhanda, unezinsolo ezinqinile zokuthi, kukhona abawuhlalise lubhojozi. Uthi ngesikhathi besazilele ukushonelwa yingane, kwaphinde kwashona uMnuz. Muziwandile Buthelezi (30), emuva kokuthi naye ebike ikhanda elabe lingamnike thuba nelagcina ngokumthatha.

Lo mndeni uthi, awuquli nakuqula ukuthi le nyoni "yabathakathi" ibisilande elinye lamalungu alomndeni. UNkk. Buthelezi uthi, okwabethusa

kakhulu ngokushona kwalamalungu alo mndeni wukuthi, womabili abulawe yisifo esisodwa.

Kuthiwa ngosuku lo mlindo lo Muziwandile, kwathi bengazelele kwaqhamuka isilwane ngesikhulu isivini saqonda-ngqo, lapho kwabe kubekwe khona ibhokisi elabe line-sidumbu sikaMuziwandile. kodwa lesi silwane lo mndeni ukholelwa ukuthi, sathuswa ngabantu ababegcwele endlini sase siyophuma emnyango omkhulu.

Kuthiwa lesi silwane sangena ngomnyango wasekhishini saze sayophuma ngomnyango omkhulu ongaphambili.

Le nyoni ithathwe nguMnuz. Jabulani Makhanya osebenza nokhokhovu lwenyanga kwehnye lamabhiliidi asedolobheni aseThekwini uMnuz. Daniel Makhanya nokuthiwa nguye-na owaqinisa lomuzi ngamakhathakhathana ngemuva kokusola ukuthi kukhona okushaya amanzi.

Indodana yakulo muzi uNhlanhla noyikhansela lakwa Ward B3 uthi,

uMnuz. Makhanya ubesetsheliwe ngalesi sehlakalo.

UMnuz. Makhanya kuthiwa uthi 'amakhosi' azobacaci-sela kabanzi ngemikhuba vale nyoni.

Le yoni okuthiwa uma ike yangena ekhaya kusuke kukhona okushaya amananzi, ivame ukutholakala ezindaweni ezisemaphandleni. Kanti yaziwa ngokuthi 'unogolantethe' kwazise iphila ngokudla izintethe, izinyoka nezinye izilwane. Indodana yakulo muzi uNhlanhla noyikhansela lakule ndawo utshela ILANGA ukuthi, kuyaqala-ngqa ukuthi, kwenzeke lesi sehlakalo emzini wakubo, wathi yingakho bebone kungcono lesi simo basithathele izinyathelo ezinqala ukuze kuvinjwe lesi sikhala esibonakala sifuna ukuqotha lo muzi.

Ngesikhathi sokuloba lapha umndeni wakwaButhelezi uthi inyoni yagcina ithathwe yinyanga ngoba ithi iyohiola ukuthi yabe izogila mikhuba mini kulo muzi. Bathe kuze kube manje bekungakazeki ukuthi inyanga yagcina iyenjani le nyoni.

Bahlushwa yi"nto" eshisa izingubo

LINDIWE BHENGU

EFOLWENI. Umndeni oblushwa yi"nto" eshisa izingubo noma sezicelelwe kwamakhe-
lwana, ibuye ifake amaselesele emabhodweni
kuphekiwe, kawusabuthi-quthu, ubuthongo.

Ngokusho kukaMnuz. John Gumede ongumnikazi
womuzi. lo mhlola waqala ukubahlasela ngoJuni wo-
nyaka owedlule, kwaqala ngokudabuka kwezingubo.

Uthe: "Ngenxa yokuthi sinezingane saze sazishaya
ngoba sicabanga ukuthi yizona ebeziziganga ngezi-
gubo, kodwa ngemva kwesikhathi sabona ukuthi
kunomkhuba othile oqhubekayo kulo muzi wethu,"
kusho uMnuz. Gumede.

"Le"nto" ayigcini ngokushisa izimpahla kuphela,
kodwa imosha nokudla okuphekiwe ebhodweni.
Uma uphekile kumele ungalivali ibhodwe ngoba
uzofica sekugwele amaselesele, utshani neny-
inhlobo yokungcola. Ngisho namanzi asemphongol-
weni uma sike sawakha sawabeka, siwafica
esegwele ukungcola," kuchaza uMnuz. Gumede.

Izintatheli zeLANGA zibe ngofakazi balokho ngo-
ba ukushintsha kwamanzi kwenzeke zikhona. Kuthe
abomndeni besazilandisa ngokwenzekile. kwezwa-
kala uNki. Bavelile Gumede (MaNzimande) ongu-
mkaGumede esememeza ebabaza ukushintsha kwa-
manzi. Amanzi avele ashintsha aba nezigaxa ezibu-
keka sengathi ngupende futhi anukise okwawo
aphinde adungeke.

-Bathe, uma sekuzokusha bavele bezwe befikelwa
wubuthongo bese bebona sekukhona amalangabi,
noma umuntu othile okhona endlini aphiswe ngu-
mchamo aphumele phandle, uyothi uyabuya amala-
ngabi abe esephezu kwezimpahla.

"Izinyanga nabathandazi baphuma bededelana
kulo muzi wami bethi balethe usizo, kodwa kuvele
kuba nhlanga zimuka nomoya," kuzikhalala uMnuz.
Gumede.

Uma ungena endlini yakhe uhlangatshenzwa yim-
fumba ye-Rosari ebekwe ngamakholwa ngoba ethi
ayisiza. Uthe kunamahlelo amanngi amaBandla
aseke afika, ngisho nezinyanga, kodwa abakalutholi
usizo.

Eqhuba echaza ngalokhu kuhlaselwa uthi, enta-
thakusa ngoMsombuluko, kwakukhala amakhwela
namatshe phezu kwendlu kodwa bengaboni ukuthi
lokho kwenziwa ngubani. Kwesinye isikhathi babo-
na kusakazeka phansi umsakazo nomabonakude.

Njengoba kunezingane ezingu 6 kulo muzi, ezinye
zazo azisafundi ngoba sezashelwa yizo zonke izi-
newadi zesikole zishiswa yile"nto" engaziwa.

UMnuz. Gumede ukuvumile ukuthi, esikhathini
esedlule ubeke azibone izindaba ezixoxa ngalokhu
kusha kwezimpahla endlini, kodwa acabange uku-
thi, ILANGA liqamba amanga ngoba liphelelele yizi-
ndaba. Ngemuva kokuba lokhu kwenzekile emzini wa-
khe ukholiwe wukuthi, loluhlobo lwezinkinga luyen-
zeka ngempela. Uthe abantu kumele bakholwe wu-
kuthi, izinto ezinjena ziyenzeka ngempela.



IZINGUBO zokugqoka nezokulala sezizimfumba engenamsebenzi ngenxa yendlela ezishe ngayo. UMnuz. John Gumede nomkakhe uNk. Bavelile uMaNzimande, sebelahle lthamba ngezimpahla zomuzi wabo esezishe zaphela zishiswa yi"nto" engaziwa ukuthi ivela kuphi nokuthi lyini. Isimo esifana nalezi sivama ukuba nomphumela ongabekizeleki kulowo mndeni osuke ube neshwa lokuhlaselwa yi"nto" ISITHOMBENGU BHEKI MAHLABA.