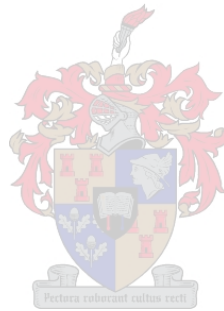# A GENRE-THEORETIC APPROACH TO MEDIA TEXTS IN ISIXHOSA FOR TEACHING ACADEMIC LITERACY IN SECONDARY SCHOOL

BY

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Thesis presented in partial fulfilment of the requirements for the degree of Masters of Arts in the Faculty of Arts and Social Science at Stellenbosch University

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DECLARATION

By submitting this thesis electronically, I declare that the entirety of the work contained therein is my own, original work, that I am the sole author thereof (save to the extent explicitly otherwise stated), that reproduction and publication thereof by Stellenbosch University will not infringe any third party rights and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

ABSTRACT

The development of advanced academic literacy skills during primary and secondary schooling has been well researched as a crucial factor in achieving educational success and improving subsequent opportunities for tertiary study in successfully obtaining professional abilities (Martin, 2009). This study explores some properties of the influential genre-based approach to literacy development – mainly developed by Australian researchers over the past three decades (Rose & Martin, 2012) – regarding its possible application to the South African context. This approach is utilised in the light of facilitating academic achievement assuming bilingual/multilingual teaching and learning contexts in which the African languages as home languages are used in conjunction with English for teaching and learning content-subjects (Christie &Derewianka, 2008). This study presents evidence to the effect that (i) the Curriculum and Assessment Policy Statement (CAPS) of the Department of Basic Education, contains specifications regarding reading and writing in the home language subject which strongly assumes expertise of the genre-based approach by teachers (White, Feez&Iedema, 2010) and (ii) a variety of texts including printed-media texts can be used effectively by teachers in the home language class to facilitate academic literacy in content-subject genres. Selected examples of genres (text types) are discussed as regards their purpose and schematic (cognitive move) structure. In addition, the study explores some properties of teaching grammar of isiXhosa as meaning-making resources, along with the characteristics of the genre-based approach, including the use of lexical items in sentences – level grammar, discourse – level grammatical properties, and discourse semantics in evaluative language use (appraisal). Furthermore, the study explore the genre-based approach, as exemplified in the analysis of printed media and these analyses relate to the questions concerning academic writing development in isiXhosa at secondary school.

ISISHWANKATHELO

Uphuhliso lwezakhono zokufunda ukufunda nokubhala kumabanga asezantsi naphezulu esikolweni ngumba ophandwe kakuhle nje ngonobangela wokuphumelela kwimfundo kwanokwandisa amathuba okuya kumaziko emfundo enomsila ukuze uphumelele izakhono zobunjinga (Martin, 2009). Esi sifundo sijolise ekujongeni iindlela zokubhaliweyo ezinefuthe kuphuhliso lokufunda nokubhala, hlobo olo luphuhliswe ngabaphandi base-Ostreliya kwiminyaka engamashumi amathathu edlulileyo (Rose & Martin, 2012), ngokuphathelele kwindlela olunokusetyenziswa ngayo eMzantsi Afrika. Olu hlobo lusetyenziswa ngenjongo yokufundisa ngeelwimi ezimbini ukuya kwezintathu kusetyenziswa iilwimi zaseMzantsi Afrika nje ngolwimi lweenkobe kodwa zisetyenziswa nesiNgesi ukufunda nokufundisa izifundo ezinomongo "*content-subjects*" (Christie & Derewianka, 2008). Esi sifundo sibeka ukuba (i) Inkcazelo Yepolisi Yekharityhulam Nokuhlola (CAPS) yesebe lezemfundo kumabanga asezantsi, iqulathe izikhokelo kwindlela yokufunda nokubhalwa kolwimi lweenkobe, nethatha ngamandla kwizikhokelo zethiyori esekwe kwi-genre ngootitshala (White, Feez & Iedema, 2010) kunye (ii) iintlobo zemibhalo kuquka nemibhalo epapashiyweyo yemidiya ingasetyenziswa ngootitshala ukufundisa nokuphuhlisa indlela yokubhala "kwi-*content subject*"/kwizifundo ezinomongo. Imizekelo echongiweyo yeentlobo zemibhalo (genre types) iza kuxoxwa kwesi sifundo ngokuphathelele kwinjongo yombhalo, ubume bombhalo lowo (schematic structure). Ukwaleka esi sifundo siphicotha iindlela zokufundisa ulwimi (igrama) lwesiXhosa nje ngesixhobo esinika intsingiselo kulwimi, kunye neempawu ze-genre, kuqukwa ukusetyenziswa kolwimi kwizivakalisi (izigaba-zentetho), kwisiqu eso sombhalo, kwakunye nendlela ulwimi olusetyenziswa ngayo ukujonga oko kuthethwayo. Ngaphezulu, esi sifundo siphicotha uhlobo lwemibhalo (lwe-genre), nanjengokuba luzekelisiwe kwimibhalo yemidiya size sijonge imibuzo engokuphuhlisa ukubhala isiXhosa kumabanga aphezulu.

OPSOMMING

Die ontwikkeling van gevorderde akademiese geletterdheidsvaardighede gedurende die primêre en sekondêre skooljare is reeds deeglik bestudeer as 'n noodsaaklike faktor vir die bereiking van opvoedkundige sukses en vir die verkryging van suksesvolle professionele vermoëns (Martin 2009). Hierdie studie ondersoek eienskappe van die invloedryke genre-gebaseerde benadering tot geletterdheidontwikkeling – hoofsaaklik ontwikkel deur Australiese navorsers die afgelope dertig jaar (Rose & Martin 2012) – met betrekking tot die moontlike toepassing daarvan in die Suid-Afrikaanse konteks. Hierdie benadering word aangewend vir die doel van die fasilitering van akademiese prestasie binne die twee-/meertalige onderrig en leerkonteks waar die Afrikatale as huistale gebruik word in samehang met Engels in die onderrig van inhoudsvakke (Christie en Derewianka 2008). Die studie lewer bewys tot die effek dat (i) die Kurrikulum en Assessering beleidsverklaring (KABV) van die Departement van Basiese Onderwys spesifikasies bevat van lees en skryf in die huistaalvak wat kundigheid in die genre-gebaseerde benadering deur onderwysers sterk veronderstel (White, Feez & Iedema 2010) en (ii) 'n verskeidenheid tekste, insluitende gedrukte media tekste, kan doeltreffend deur onderwysers gebruik word in die huistaalklas om die ontwikkeling van akademiese geletterdheid in die inhoudsvakke te onderrig. Geselekteerde voorbeelde van genres (tekstipes) word bespreek betreffende die doelstelling en skematiese (kognitiewe) skuifstruktuur daarvan. Voorts, ondersoek die studie die kenmerke van die grammatika onderrig van isiXhosa as betekenis-makende bronne, in samehang met die genre-gebaseerde benadering, insluitende die gebruik van leksikale items in sins-vlak grammatika, diskoers-vlak grammatikale kenmerke en diskoers semantiek in die evaluerende gebruik van isiXhosa. Die studie ondersoek ook die genre-gebaseerde benadering, soos geïllustreer in die analise van gedrukte media, en bring die analises in verband met die ontwikkeling van akademiese skryfvaardigheid in isiXhosa in die sekondêre skool.

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DEDICATION

I dedicate this work to my loving and caring wife, Nobesuthu Xeketwana, my parents Luyi and Nolindile Xeketwana and both my later grandmother and brother Nonamathela and Lwando Xeketwana. They are my inspiration, source of strength and my pillars.

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CHAPTER ONE
INTRODUCTION

1.1 AIMS AND PURPOSE OF THE STUDY

The primary concern of the study is to interrogate the nature of the linguistic features found in printed media texts, specifically Bona magazine and newspaper articles written in isiXhosa for teaching academic literacy in secondary schools. This will be done by selecting and analysing articles for potential use by teachers to advance the academic achievement of learners. The language in education context assumed entails bilingual/multilingual teaching and learning contexts in South Africa, in which the African home language, specifically isiXhosa, is used in conjunction with English for teaching content-subjects (Christie & Derewianka, 2008). The investigation of the study aims at focusing on reading and writing skills as a reflection of competence in isiXhosa Home Language (XHL), by using selected printed media texts to demonstrate how, through genre-based pedagogy, academic literacy development can be enhanced in secondary school. The study also intends to examine how communicative writing skills are taught and learned through the use of Bona magazines and newspaper articles as prescribed in the Curriculum Assessment Policy Statement (CAPS) for languages, and how the teaching of these texts can be implemented in the isiXhosa Home Language Senior Phase classrooms. The study will analyse printed media genres invoking the genre-based approach which evolved from Systemic Functional Linguistics (SFL). In particular, focus is on the ideational metafunction (sentence-level grammar), the textual metafunction (theme rheme and coherence, cohesion devices), and the interpersonal metafunction (appraisal theory) that constitute the linguistic resources in isiXhosa for creating patterns of evaluation in the Bona article and newspapers. It will explore the different genres found in these texts, and illustrate the journalistic use of different types of genre in an article. In the newspaper articles, the generic structure of the newspaper reports, and news writing (the nucleus, orbital and satellite structure) will be analysed using White's (2001&2002) framework of genre analysis.

1.2 THEORETICAL FRAMEWORK

This study employs systemic functional linguistics (SFL) and appraisal theory in the analysis of Bona magazine and newspaper report discourses. This section gives a brief overview of the theoretical framework of systemic functional linguistics as a theory that can be employed for the analysis of print media texts in this study. Genre analysis informed by systemic functional

linguistics is selected because it is concerned with the nature of language, specifically written language, including how language is developed through the years of schooling. The genre-based pedagogy is employed for its value in language teaching. Genre-based pedagogy is particularly concerned with how meaning is realised in language, and further provides tools for interpreting and explaining the nature of academic literacy and language development (Christie & Derewianka, 2008). The study utilises the appraisal theory developed by Martin and White (2008), as well as Martin and Rose (2008), which developed from systemic functional linguistics (Christie and Derewianka, 2008; Schleppegrell, 2004). White (2002:1) explicates that the appraisal theory is concerned with how the speaker/writer exploits appraisal semantics to approve or disapprove, agree or disagree based on the social values of the community and how evaluative language invokes linguistic resources to solicit a similar response from readers or listeners.

Schleppegrell (2004:43) argues that there are linguistic expectations for learner's language use at school, and such expectations replicate the language practices of some social groups but not the others, or all, the social groups. This raises concerns that if there are certain kinds of academic literacy practices in the schooling system which are required from learners who are underprepared, their academic literacy will be challenged and exposed to failure. This study employs genre-based pedagogy theory, which developed from systemic functional linguistics to examine the linguistic resources of printed media texts in isiXhosa which demonstrate the linguistic features that need to be mastered in the language class. According to Schleppegrell (2004), the linguistic resources of a language need to be used by teachers and learners to construct and analyse meanings, ideologies and to recognise the position of the language. This study will focus on the language use at school through systemic functional linguistics, where the awareness of linguistic choices in isiXhosa enables the participation in the context of learning through texts. The learners need to develop new ways on structuring language, in particular isiXhosa home language, for academic purposes. Chapter 4 and 5 of the study will present an analysis of isiXhosa printed media texts and how it can be used in language teaching. The study, therefore aims to provide an analysis of the nature of learners' knowledge of isiXhosa language as a result of teaching printed media genres, and to ascertain the best way of applying these language skills in doing different kinds of school-based tasks. It is often acknowledged that currently there is a huge gap and/or a very little attention is paid to grammar or discourse as part of schooling in learning and teaching and educators do not have the skills to help learners to use language in different contexts, (Schleppegrell, 2004:43). This study therefore aims to explore which skills are needed by teachers and learners to

identify lexical and grammatical features in the isiXhosa language system. Such skills must be relevant to comprehend the linguistic structure of language utilised at school. This understanding will then inform the pedagogical approaches to writing development, argues (Schleppegrell, 2004).

It is evident that systemic functional linguistics has been utilised for language in education planning in South Africa, specifically in terms of what Curriculum and Assessment Policy Statement requires from teachers. The South African language in education policy, as discussed below in section 1.5 promotes the development of all the official languages, which relates very well with the current study. The issue of the scarcity of learning materials in South Africa will be addressed because media texts used in this study will demonstrate how relevant materials can be made accessible to teachers. The analysis of the printed media texts in isiXhosa presented in the study aims to add value to the competence of both teachers and learners.

1.3 RESEARCH QUESTIONS

It is still a concerning issue how writing development is taught in isiXhosa Home language in schools where the learners are isiXhosa speakers. There has been an outcry by institutions of higher learning that students cannot write in their own mother tongue, including isiXhosa (Kaschula, 2013). Furthermore Kaschula, 2013 argues that the attitude of students towards studying their mother tongue; and the trivialisation of the teaching of African languages in the schooling system, are, among other factors, the cause of inadequate writing development. In this regard, one may argue that this is as a result of the writing development not being supported sufficiently in all phases of schooling for African languages. The institutions of higher learning and training in South Africa need to do justice to the student teachers and train them how to teach writing effectively, which will result in such teachers implementing effective teaching of writing skills through the genre-based pedagogy to language teaching. The media texts analysed in the present study are seen as texts that can be used by teachers of isiXhosa to teach writing in the classroom using the genre pedagogy approach (Rose and Martin, 2012). In this way the development of isiXhosa and other African languages as languages of learning and teaching can be implemented. The use of the genre-based pedagogy to language learning and teaching in isiXhosa home language, in the senior phase will expose learners to different genres of writing and further prepare such learners to use isiXhosa as a language of learning. In addition to the knowledge that learners acquire concerning the genre

analysis of texts there can be transfer of the skills to the reading and writing of English second language for learners with an African language as home language.

The study examines the linguistic features of media texts in isiXhosa by analysing the linguistic features manifested in these printed media texts. The purpose of examining these texts is to understand the language features and demonstrate how these features can be used for teaching isiXhosa Home Language in secondary schools.

The study seeks to answer the following questions:

i.   How are the properties of the isiXhosa language and linguistic resources realised in printed media texts?

ii.   How are the semantic resources of isiXhosa realised in isiXhosa newspapers?

iii.   What are genre types exemplified in the Bona articles, and how they can be utilised to teach in secondary schools?

iv.   How can the specifications of the Curriculum and Assessment Statement be achieved through genre pedagogy?

v.   What impact can genre pedagogy have in teaching isiXhosa Home Language through printed media texts?

1.4 METHODOLOGY

The study employs a genre analysis methodology to examine the selected Bona magazines and newspaper reports. The texts selected are concerned with economic, social and cultural issues affecting the community. The overarching approach comprises systemic functional linguistics and appraisal theory. Both theories complement each other, as the systemic functional linguistics interrogates the discourse structure and cognitive organisation of a text (i.e sentence level grammar and textual level grammar). At the sentence and textual levels of grammar the study will demonstrate the ideational, experiential and logical meanings of isiXhosa language system, the analysis on Christie and Derewianks (2008). Furthermore, the study uses appraisal theory which is concerned with the discourse semantic resources of a language as realized in texts. The structure of the newspaper reports will be analysed using White (1998, 2001 & 2002).

For the purposes of this study, news articles and one extended text with different types of genres have been selected see subsection 4.2). The Bona article has been selected because of the hybridity of its genres and the fact that it is an authentic text. IsiXhosa news stories

utilised in the study also manifest a variety of linguistic features that teachers need to be able to analyse for the purposes of teaching isiXhosa in the secondary school.

1.5 SELECTION OF TEXTS

The texts utilised in this study are printed media texts, namely the Bona and newspaper articles. The texts were chosen because they denote a hybridity of genres. These texts are easily accessible for teachers and learners as they are sold as monthly editions at a very affordable price. The Curriculum and Assessment Policy Statement specifies that printed media texts can be used in teaching home languages in the secondary schools. Thus it is within these premises the texts used in the study were selected.

1.6 ORGANISATION OF THE STUDY

Chapter 2: This chapter presents the theoretical underpinnings of the study. It outlines genre-based pedagogy with emphasis on systemic functional linguistics (SFL). The chapter gives an analysis of language features as proposed by Christie and Derewianka (2008).

Chapter 3: From systemic functional linguistics in Chapter 2, this chapter reviews research within the framework of the appraisal theory as developed by White (2001 & 2002). The chapter explores the main principles and properties of appraisal theory White (2001 & 2002).

Chapter 4: This chapter presents the analysis of isiXhosa Bona magazine articles, by looking at the different genres present in one text. The chapter also gives an analysis of the metafunctions of isiXhosa as exhibited in the article.

Chapter 5: This chapter explores the appraisal theory in isiXhosa newspapers. The chapter discusses the orbital structure of the news, labelled as headline and lead (nucleus). Lead development is further analysed in relation to the orbiting satellite.

Chapter 6: This chapter summarises the findings, and gives recommendations as well as the direction for further research. It gives answers to research questions that are raised in Chapter 1 and suggestions that can be considered in overcoming the problem.

1.7 THE MULTILINGUAL LANGUAGE IN EDUCATION POLICY AND ACADEMIC LITERACY DEVELOPMENT

The current study intends to highlight the significance of promoting additive bilingualism in language education in South Africa. The bilingual literacy has been undertaken in other

countries such as Australia and the United States, where it has shown success. This section will therefore give evidence that there are similar concerns internationally; in most countries in the world education has become bilingual to accommodate multilingual students. Whittaker and Llinares (2011) show that teaching in a multilingual context needs teachers to scaffold the register of the content subject. Furthermore, they conclude that it is vital for teachers to integrate the language of discipline which is more relevant to learners' success. Whittaker and Llinares (2011) explicate further that in a multilingual context teachers can intervene and make explicite to learners the features of the language of their discipline. Johnson (2013:16) discussed the importance of African languages in language in education policies. Johnson discussed colonial language policies which over the years have been destructive to the world's linguistic diversity. He puts forward an argument that in the United States the indigenous languages have been replaced by English. However, despite what Johnson (2013) calls the top-down approach of eradicating the indigenous languages, there have been efforts from bottom-up of revitalising the languages. Further showing the importance of mother-tongue based bilingualism/multilingualism, Johnson (2013) argues that language policies should be created, interpreted and appropriated across multiple levels. Shin (2013:20) maintains that bilingualism is an ordinary fact of life for the vast majority of people in the world. He argues that bilingualism is displayed or evidenced in schools and society in a globalised world. He further argues that the world has become globalised and this has led to people communicating and accessing information across national and linguistic borders (Shin, 2013:20).

Shin (2013) proposes that globalisation is the reason why there is a need for bilingualism/multilingualism and bilingual literacy has become greater than before. This has to be done through English as a lingua franca, as is used in most parts of the world today. Bi/multilingualism is at the heart of an interconnected world, argues Shin (2013). He further explicates the importance of English as a lingua franca and how it is used globally to meet communication demands and also create the opportunities diplomatic, business and cultural for cooperation among countries. However, Shin (2013) emphasises that as much as this is a great success, it presents vast challenges for local cultures, language and dialects as thousands of languages are threatened by the hegemony of English. In this regard, Shin (2013) also explains the danger of forcing learners to communicate in one language. She explicates how when children enter school, they quickly become aware of the language of teaching and learning and further understand/realise that the language they speak at home with their families has no appreciable value in school and that they must learn the school language to be

acceptable among teachers and peers. One may agree that there are negative issues with learning in a language that one is not familiar with, considering the ideal that literacy must be developed in the learner's first language.

In arguing for the development of biliteracy, Hopewell and Escamilla (2014:181-191) describe three critical areas that need to be taken into consideration. These are designing a comprehensive theoretical framework for biliteracy development, secondly, identifying and clarifying trajectories to biliteracy and thirdly, develop better teaching practices to accelerate biliterate competencies and improve quality of instruction. In the introduction to their study, Hopewell and Escamilla (2014) argue that it is not surprising to learn that immersion of multiple languages is increasing all over the world. Furthermore, the research suggests that bi/multilingual education programs employed where learners are taught in two or more languages result in excellent academic outcomes and increases opportunities to learn. They discuss a good example of biliteracy in the United States, where they looked at how well learners will acquire English and English language literacy (for further discussion see Hopewell and Escamilla, 2014).

Liddicoat (2007:24) takes this view further by considering the importance of literacy and how it benefits learners when taught in their mother tongue. Liddicoat (2007) further explores literacy and language selection as well as the issues surrounding language, literacy and bi/multilingualism. Liddicoat (2007) examined the impact of an approach that privileges one language which was the official language. This approach entailed the use the official language for literacy development and was treated better than the indigenous languages. This treatment of privileging English over the other languages by denying the linguistic and cultural identity and context of learners implied a rejection of biliterate capabilities of bi/multilingual learners in favour of a cultural logic of elimination through linguistic replacement, according to Liddicoat (2007). In addition, the attempts to discontinue bi/multilingual programmes for indigenous children showed the extent to which restrictive views of literacy in one language can have dire consequences. Liddicoat (2007) further argues that literacy is developed through official languages which ignore all other languages spoken. In his argument, minority languages become marginalised and literacies developed in other languages than English are unrecognised or undervalued.

The current study addresses to this notion of other languages not being recognised, and in South Africa this has become evident over the years, where the African languages were overshadowed by the hegemony of English. Liddicoat (2007) argues that literacy education

should also focus on the minority languages for the initial development and the introduction of literacy development in the main official language at a later stage in education. The current study shares the views of Liddicoat (2007) as the study aims to suggest that literacy should also be developed further in the first language, along with the learning of English as a lingua franca. Liddicoat (2007) states that the first step in literacy development is to introduce basic literacy skills in the first language of the learner together with the introduction of second language. Learners are able to comprehend and understand learning when it is done in the language they understand. The study proposes that this literacy development should be expanded into the secondary school by incorporating isiXhosa media texts in the home language classroom to learn context. This proposal is discussed in the following section on language policy and basic education policy in South Africa.

1.8 PERSPECTIVES ON LANGUAGE IN EDUCATION POLICY (LIEP) AND THE CURRICULUM ASSESSMENT POLICY STATEMENT (CAPS)

This section discusses specifications of the Language in Education Policy and Curriculum and the Assessment Policy Statement consecutively. Both these policies advocate that literacy should take place through the first language of learners. Tedick (2014:155) argues that the bi/multilingual approach has been a contentious issue in achieving education, in that there is always different views and new developments in language. He (2014) states that in many contexts all over the world learners are afforded opportunities bi/multilingual in their communities as two or more languages are utilised on a daily basis. The next section discusses questions how this applies to South African education policies in language and how home language literacy should be taught.

1.8.1 The language in education policy

According to the South African Language in Education Policy Act 27 of 1996, the Department of Education acknowledges that cultural diversity is a national instrument and thus it is tasked, among other things, with the advancement of multilingualism. This task also embraces the development of the South African official languages. The preamble of the policy takes cognisance of the fact that multilingualism is a global norm today. In particular, Section 5 of the Preamble in the policy states the importance of drawing from international experiences and that most learners benefit cognitively and emotionally from a well-structured bi/multilingual education programme. The policy states further that the underlying important principle is to maintain the usage of home languages while providing access to, and the

effective acquisition of, additional languages. The policy then takes a stand that an additive approach to bilingualism is a viable approach advanced in the language in education policy. It is evident from the above discussion that the language policy advocates an approach that will utilise the first language of a learner. The study therefore seeks to demonstrate how this approach can be implemented through genre-based pedagogy. It is vital to consider the Curriculum and the Assessment Policy Statement in order to take into account its specifications. The following section will examine the Curriculum and the Assessment Policy Statement specifications and relate it to rationale of the current study.

1.8.2 Curriculum and assessment policy statement (CAPS)

The South African Curriculum and Assessment Policy Statement document is a guide to educators in the schooling system. Among other things it aims to give specifications with regards to knowledge, skills and values that learners must acquire. The policy aims to ensure that learners acquire skills and apply their knowledge and skills in meaningful ways to their lives in future careers. Language is at the fore of acquiring this knowledge. The learner will be able to acquire the skills and knowledge and apply it constructively if they are taught in their home language. Section 2 of the Curriculum and Assessment Policy Statement explains in detail the importance of teaching the home language and suggest ways it can be taught. According to the Curriculum and Assessment Policy Statement the home language is the language first acquired by learners from home and it is the main language they use to think. From this point it is clear that the cognitive skills of the home language should be developed in such a way that it is the language of learning and teaching. The skills that are vital for learners to acquire in the home language class, include listening and speaking, reading and viewing, writing and presenting as well as learning about the language structure and usage. Furthermore, the Curriculum and Assessment Policy states that these skills are required for academic learning across the curriculum. Critical interaction with a wide range of texts in school is one of the suggestions of the Curriculum and Assessment Policy Statement document. One of the requirements of Curriculum and Assessment Policy is to offer the home language as a subject, and learners should be exposed to a variety of media material, such as newspapers and magazines. Section 2.5 on language teaching approaches suggests that, a text based approach involves producing different types of texts for certain purposes and audiences. This approach is informed by the understanding of how texts are constructed. This policy further advocates teaching for comprehension and understanding a variety of genre texts which can be utilised for teaching and learning. Through the reading and writing of genres learners will learn how to classify, compare and contrast different types of literary genres.

Adding media texts in learning to classify such genres will add value in teaching as these texts exhibit a wide variety of genres.

It is evident from the above discussion that many countries have been successful in changing from a monolingual to a bi/multilingual model of teaching and learning. The implementations have become very effective for their teaching purposes. In South Africa, where English as a lingua-franca is used in the teaching of content learning areas, there have been huge challenges because the majority of learners are not English first language speakers. The current study aims to argue for the use of the home language in conjunction with English in schools in ways that provide scaffolding, to master the requirements of English. These are international examples that have shown good results for the view that learning through the home language is central to acquire literacy. This study seeks to argue further that there can be huge implications for advancing a bi/multilingual policy in South Africa. It also aims to propose that content textbooks must be available in the home language.

The present study aims to explore views in line with Curriculum and Assessment Policy Statement specifications regarding language learning at secondary school, in order to transform and improve learners' isiXhosa Home Language writing skills and enable them to transfer such skills to English second language learning. The study focuses mainly on language writing development and genre-based pedagogy, which is essential to raise the awareness and to provide the scaffolding for the cognition of language. The study takes the view that the quality of learning is compromised because the home language is not exploited to promote the learning and teaching in school. What is largely absent is the kind of research that addresses the linguistic resources of isiXhosa language in terms of how it is utilised in school. This study suggests that what is required from teachers for succesful promotion of isiXhosa is to implement genre-based pedagogy.

1.9 SUMMARY

This chapter provided an overview of the issues and theoretical assumptions that are explored in the chapters that follow. It has emphasised the view that literacy needs to be developed in isiXhosa. The chapter has reviewed the language policies of other countries which can provide useful insights for South Africa. This chapter also discussed the Language in Education Policy and the Curriculum and Assessment Policy Statement (CAPS), as they contain specifications informed by genre-based pedagogy. Furthermore, the chapter stated that printed media texts, namely Bona articles and newspaper articles in isiXhosa will be

utilised for the purposes of genre analysis in the study. The hybridity of genres in these texts make it easy for the purposes of analysis. Finally, the view was advanced the texts to be analysed are useful for the purposes of teaching reading and writing in the secondary school.

CHAPTER TWO
GENRE-BASED PEDAGOGY: THEORY AND PRACTICE

2.1   INTRODUCTION

This chapter will explore the core properties of genre-based pedagogy as it has been developed mainly by Australian researchers, over the past three decades. The chapter aims to discuss the theoretical underpinnings of this theory, and further give an overview of the theory. This chapter is divided into sub-sections which will give details of the genre - based pedagogy, how it developed from Systemic functional linguistics out of which appraisal theory was developed. In the first subsection, the definition of genre-based pedagogy will be outlined in detail. Furthermore, the chapter will discuss the development and the rationale of the genre-based approach, giving a brief history of the genre-based pedagogy and identifying researchers involved in developing this theory. The subsection will discuss central properties of Systemic Functional Linguistics as developed by Rose & Martin (2012), Martin & Rose (2008) and Christie & Derewianka (2008). In addition, Peter White (2001, 2002) developed appraisal theory from SFL. This chapter will also discuss key concepts and views on genre analysis by Swales (1990) and Systemic functional linguistics(SFL) (Martin, 1997, 2000). Finally, a broad overview of the specific properties of genre-based pedagogy is discussed, specifically the sentence-level grammar, text-level grammar (theme and rheme, cohesion ad coherence) and the main features of genre-based pedagogy (2008: 6-17). Examples of analysis from English, as given by the Australian researchers will be given. The main goal of this chapter is therefore to present an overview of Systemic functional linguistics and appraisal theory as these are the major theoretical frameworks assumed in the current research for assessing and analysing Bona magazines article and newspapers genres in isiXhosa.

2.1.1   Defining the concept of genre

The genre-based approach to writing has been defined in a number of ways based on disciplinary orientations. It is clear that there is not a single definition agreed upon by researchers. However, there are similarities in some of the definitions of genre-based pedagogy. Christie (2005) argues that "Genre is a technical term for a particular instance of a text type". Hyland (2007) defines genre as a term for grouping texts collectively, representing how writers typically use language to answer to recurring situations. Similar to what Hyland says, Nunan (1999) states that "Genre is a purposeful, socially-constructed oral or written communicative event, such as narrative, a casual conversation, a poem, a recipe or a

description. Different genres are characterised by a particular structure or stage, and grammatical forms that reflect the communicative purpose of the genre in question." In addition, Knapp and Watkins (2009) argue that, "genre is an organising concept for our culture practices, any field of genres constitute a network of contrasts according to a variety of parameters; genre is a place, occasion, function, behaviour and interactional structure; it is very rarely useful to think of it as a kind of 'text', genre as culture competence involves knowing the appropriateness principle for genre, knowing the kind of margin you have with it, being able to vary it, knowing how to shift from one to another and how many factors would involve in any such shift."

Finally Martin and Rose (2008:6) conceive of genre as **a staged, goal-oriented social process** [my own emphasis]; *stage* because it normally takes us a few steps to attain our goals, *goal-oriented* because there is usually need for a use of different genres to get things done, and if they are not done there is frustration, and it is *social* because as people we participate with other people in the genres, and therefore the texts that are produced are for certain people or different readers.

Martin and Rose (2008) define genres as recurrent configurations which entail that there are meanings that enact the social practices of a particular culture. In addition, Martin and Rose (2008) argue that genre can be situated in the culture and social context which is where humans use genre to describe the different ways they utilise language to achieve communication in a repeated way and enacting more genres, which results in production of novel needs.

The current study will not privilege any one definition over the other; however in the context of media discourse, the term genre will be understood as a text of a discourse community. Bona magazine articles and newspaper articles will be utilised to invoke sentence level grammar, discourse semantics and language features of isiXhosa.

2.2   THE RATIONALE FOR STUDYING GENRE-BASED PEDAGOGY

The primary justification for the study of genre-based pedagogy is rooted in the principles of genre-based pedagogy. According to Hyland (2002), texts encompass values and beliefs of discourse communities and in that the strong and influential genres survive. He argues further that there are those who have access to powerful and dominant genres, which can be of influence and take control of the values of societies, compared to those that have no power. Martin (1993) argues that, the above justification forms the basis that the genre literacy

pedagogy supports the fact that learners are empowered with knowledge and that gives them access to genres and cultures of power. Kress, (1993), Feez, (2002) further explain that learning through genre-based pedagogy will enable learners to partake thoroughly in all facets of social life. Theorists support this believe that many useful writing and communication is achieved in life by people, which is made possible by learning through genres. For example, some people thrive in education because of genre theory and they succeed in community engagement and employment. This view is supported by Hyon (2002) who maintains that the improvement of genre knowledge lies in the reading of genres. Further, the context and purpose of writing, as well as the role of the producer of the text, and the reading skills of second language (L2) learners are consequently expanded widely. Hyon (2002), advocates that the teaching of English as a second language enhances second language readers' skills and their reading speed is accelerated.

The second reason to study genre - based pedagogy is, according to Bazerman (2004), the fact that it helps writer and learner to complete their writing tasks in a successful way. Bazerman (2004) suggests that it is vital for a writer or learner to understand the acts and facts of the text or theory, as it is helpful when a text presented in a correct manner, or when it does not convey the message intended. With such understanding it can help one to examine the text and ascertain if some parts of the genre need to be modified, or one can redesign the communicative system to determine whether documents used are not repetitive or misguiding. Bhatia (2004) argues that genre analysis is important because one will be able to comprehend how people in a specific discourse community construct, construe and utilise genres in order to achieve their communicative purpose. In this regard, Paltridge (2002) adds that understanding genres helps people to comprehend the cultural and social context where genres are located and further helps them comprehend how such factors relate to language users choices. Knapp and Watkins (2005: 14-15) argue that knowledge of genre is vital because it also develops the writing of learners. They argue that learning to write is a complex process that needs a range of explicit teaching methodologies throughout all stages of learning. Christie and Derewianka (2008) locate the reason for the study of genre as important in that, as children move from home to school, they get to an unfamiliar environment. The environment becomes abstract, technical and specialised as children or learners move to higher grades. Christie and Derewianka (2008:13) argue that there is a need to expand the learner's linguistic competence in order for them to be able to function in society. According to Cope and Kalantzis (1993:7) genres have a huge contribution in society, stating that society itself would not exist without language. For example, as people need to

progress in life they are communicating and when communication happens, things do happen, hence the contribution of language in the society. Cope *et al* (1993) argue that different genres are not abstract but have practical value. The varied genres give people an in-depth understanding in reading and writing in that they can understand language and how it functions in different discourses.

From the discussion above, there is clear justification that genre theory and knowledge about genre should be developed and used as tools for learning and teaching in the isiXhosa language (this will be discussed further in chapter four). Genre must be advanced to be utilised as a tool for reading and writing as Christie and Derewianka (2008), Rose and Martin (2012) as well as Martin and Rose (2008) maintain. Finally, genre - based pedagogy should not only be used to describe and scrutinize texts but also to write professional texts (Mugumya, 2013: 23), meaning that it should be used in different texts and media discourses.

2.3   THE DEVELOPMENT OF THE GENRE-BASED PEDAGOGY

In the past two decades, from the 1990s, genre-based pedagogy has undergone rigorous debate and refinement. Martin and Rose (2005:1) give credit to the Australian linguists who have been part of the genre-based literacy development scholarship. Acclaim is also given to Halliday's (1985) ground breaking work on language development which states that the development of genre-based language teaching was also taken further by Joan Rothery on designing literacy pedagogy for primary and secondary schools. Martin and Rose (2005) argue that this project started in the context of school programs for the disadvantaged in Sydney for secondary school English in the previous century. According to Rose and Martin (2012:1-2) the main aim of the Sydney School project was to develop a writing pedagogy that will enable learners to be successful in school writing demands. The scholarship on genre in Australia has expanded to the point of designing methodologies for integrating the instruction of reading and writing within the curriculum in primary, secondary school and tertiary education (Rose and Martin, 2012). At this point it is worth noting that there has been little research on genre-based teaching for isiXhosa as a language of learning and teaching in South Africa. Thus, chapters four and five will give an analysis of isiXhosa printed media texts inorder to indicate that genre-based pedagogy should be employed in the teaching of isiXhosa. To return to a point made previously in section 2, according to Cope and Kalantzis (1993) genres of learning in literacy teaching are in the process of generating new ways of teaching and writing, in different genres in literacy that can change the way writing is being taught. Cope and Kalantzis agree that different genres in literacy exemplify characteristic

steps that explain the relation of the social purpose of text to language structure. In learning literacy there is a need for learners to analyse the different social purposes in literacy development in relation to language. Moreover, Cope and Kalantzis (1993) explain the different types of genre in literacy teaching that have to be given to educators. Cope and Kalantzis discuss the question as to why a new approach to literacy is needed. In answering this question, they at the same time consider the historical steps and theoretical steps in the history of literacy pedagogy. These important steps are the traditional curriculum and progressive curriculum.

The traditional curriculum: Cope and Kalantzsis (1993) discuss the traditional curriculum as being closely linked to the way literacy was taught in Greece and Rome, and the way grammar was taught in Latin and Greek. In reality, Latin and Greek were the main subjects in early modern education, according to Cope and Kalantzis. This curriculum is explained as a system whose ideas, subordinate facts, rules and regulations were "epitomised in tables to conjugate verbs and declines nouns" argue Cope and Kalantzis (1993). They further argue that in ancient times Greek and Latin grammar was taught using dialects, meaning that these languages developed over time. Cope and Kalantzis (1993) use these examples in explaining what this curriculum entails. The way that Latin was taught had a great impact in the way English is currently taught, according to Cope and Kalantzis (1993), as well as a great impact in teaching thinking. Cope and Kalantzis (1993) argue that in Latin education, as taught in a contemporary way, one is also taught a certain way of thinking. Likewise, in using the traditional curriculum to teach English, the role of literacy learning had improved a lot, and it acquired the same sort of social mission. Teaching grammar in context, for example, and parts of speech, in an appropriate way, by demanding a standard of correctness and teaching the students the most correct way of writing, has also taught discipline, according to Cope and Kalantzis (1993). Cope and Kalantzis (1993), maintain that the traditional curriculum only believed that the most effective learning will take place when it is relevant to the individual, rather than abstract from their lives. Textbooks that presented content as ordered, in the traditional way were not suitable. Again it was believed that learners learn more when input is oral, not only in textbooks. Finally, Cope and Kalantzis (1993) argue that in the same way learners were encouraged to speak about practical topics in debates, not just abstract things.

The progressive pedagogy: Cope and Kalantzis (1993: 5) refer to this approach as a cultural and linguistic assimilation. This pedagogy is inclined towards a relativistic theory. Cope and Kalantzis (1993:5) argue that the key term in this pedagogy is 'difference'. They further argue that the notion that the western canon is the only important tradition, is no longer accepted

and different literary and cultural traditions are studied. The belief is that English as a standardised language was prejudiced. According to Cope and Kalantzis (1993:5), central to this is the student's voice. The teacher must be there as a facilitator rather than a dictator who tells the students what to do. Considering the new model, Martin and Rose (2005:2) argue that it brought various aspects of guidance through interaction where the experience is shared in the writing process. Furthermore, Martin *et al* state that the clear guidance and shared experiences among the teachers and learners are established through clear generic goals, building the field and setting context; more importantly, when learning there is a clear interaction that is built. Placing the teacher in the centre or authoritative position as far as the guidance is concerned, where an educator would be modelling genre, is important in "recontextualising spoken discourse as writing when scribing or scaffolding field building activities", according to Martin and Rose (2005).

It is evident from research that the value of learning different genres in literacy development was pivotal to develop reading and writing in school. Literacy as a culture of writing is valued highly. Cope and Kalantzis (1993: 7) argue that "in our common sense understanding of lawyers' language, or academic language, or chess players' language, we know these are social realms from which a lot of people are excluded, and this pattern of social exclusion is marked linguistically". This means that what is taken as a common knowledge might be an abstract knowledge to other people who are not familiar with the language used. It is argued further that, it will be of a great help if people can learn new genres as this will have a huge impact to the society and the people. For example, one will not be familiar with chess and lawyers' language if it has not been taught to them. Furthermore, it is argued that school can be used as a site for teaching different genres. According to Cope *et al* (1993: 8) school is rather an unusual place in that it is at once a reflector of the outside world and indirectly very different from the outside world. Additionally, school is not part of society but it benefits a lot from the society and in that way school is still part of society. The second reason why the 'hows' of language need to be prioritised is because schooling is unique and the social mission is to supply historically marginalised groups access to a broad range of social options. This includes groups, cultural, gender, racial, economic and social marginalisation. The school in a democratic society should try and boast about creating opportunities (Cope et al, 1993:8).

In discussing more genres Cope and Kalantzis (1993) use an example from Martin. Cope *et al* (1993: 9) argue that, the reason why they are taking this view is because it has been used extensively in scholarly work, mostly in genre literacy, both by its critics and by its

supporters. It is stated that Martin used this view in his research project called the LEARN PROJECT.   Martin's work started through research that sets out to analyse the textual demands of school literacy, exploring the kind of texts of learners in schools. Among others, the genres that were regarded as the most important were reports, discussions, explanation, diaries and narratives. Rose and Martin (2012: 1) maintain that the primary objective of the project was to design a writing pedagogy that could help any leaner to succeed with the writing demands of the school. The research began by examining types of writing in primary school, a process out of which the concept of a genre as a "staged goal-oriented social process" emerged (Please see section 2.1.1 on the definition of genre). Out of this the Systemic functional linguistics approach to genre-based literacy was developed by Martin and Rose through the Sydney school project.

In the development of genre-based pedagogy, Martin and Rose (2005) also posited the teaching and learning cycle, which evolved in underprivileged schools. In terms of this learning cycle, Martin and Rose (2005) maintained that there is both an invisible and visible pedagogy. It is from these premises that Martin *et al* (2005) drew extensively on Bernstein's renowned notions of classification and framing. Martin et al argue that for Bernstein such classification and framing characterised what he called an **invisible pedagogy** [my own emphasis − which is associated with progressive education], whereas on the other hand there is strong classification and framing which characterised a **visible education** [my own emphasis − those which are associated with traditional education]. It is also from this point that the Systemic functional linguistics (SFL) approach to genre-based literacy teaching emerged.

In conclusion, the above argument has shown clearly that there have been numerous interventions in terms of education in Australia. The above discussion has shown that the idea of intervening in education by these linguists was aimed at bringing justice in the school system. It is also clear that the intervention by Martin (1997, 2002 and 2005) and Rose as well as others has contributed immensely to the development of genre - based pedagogy. From the traditional curriculum to the teaching and learning cycle, to systemic functional linguistics, genre-based pedagogy has shown that the teachers are not the centre of the classroom but the learners are. The following sub-section will dwell more on the development of systemic functional linguistics.

2.4 SYSTEMIC FUNTIONAL LINGUISTICS

This section will discuss Systemic functional linguistics as developed by Australian linguists. Subsection 2.4.1 first gives a brief history of the systemic functional linguistics, discussing how it relates to the genre - based approach, as well as literacy research and language teaching. Subsection 2.4.2 gives a theoretical framework in sentence –level grammar and text – level grammar as developed and argued by Knapp and Watkins (2005), Christie and Derewianka, (2008), Martin and Rose (2008) and Rose and Martin (2012).

2.4.1 Systemic functional linguistics as a functional approach to spoken and written language development

As has been indicated above, Australian education has been faced with challenges, more specifically in relation to teaching of language. According to Rose and Martin (2012:3), a number of Australians in the nineteenth and twentieth centuries were non-speakers of English. Further, most of them often came from rural areas, having not much formal education. There is no doubt that this problem made it even more difficult for the education system in Australia, as Rose and Martin (2012: 2) point out, that the children of the immigrants and of the people from the rural areas had to attend public schools which were originally built to train colonial Australians in basic reading, writing, arithmetic and general knowledge, and for indoctrinating the values of compliance to authority and loyalty to the British monarchy. Rose and Martin (2012: 2) argue further that the education was not easy to access, as further education was not required for farm labour and manufacturer companies, and just 7% held a university degree. Because of the rapid growth in population, more schools were required and the expanding industry economy saw it necessary to find more qualified workers. It was due to this expanding industry and growth in population that more teachers were trained in different programs for delivering common curricula (Rose and Martin, 2012: 3).

However, much of this was stopped as teaching became more professionalised with university degrees in the 1960s and 1970s, argue Rose and Martin (2012:3). Amongst the challenges, that faced Australian education was the fact that constructivism was concerned with the interests of middle-class professional families. Rose and Martin (2012: 3) maintain that as a result of this it was not suitable to the needs of the working class and migrant families. According to Martin and Rose (2009: 7), writing was not taught, but rather, it was assumed to be skill learners possessed. They further discuss other reasons as to why writing was not taught (for further discussion see Martin and Rose 2009).

Martin and Rose (2009) mention that, even though there were schools who deliberately taught writing, the contribution they made was inadequate because they were teaching instructional genres. Martin and Rose (2009: 7) further state that it would have seemed a bad idea for them to leave such a situation to chance, and not intervene, since many learners were not prepared to write across the curriculum in the primary phases of schooling and had also not been introduced to the kinds of writing that they would have to read and be able to produce in secondary school. Martin and Rose (2008: 7-8) argue that there was a need to integrate the pedagogy and curriculum, as that seemed the only way they can serve social justice to all the school children of Australia. They maintain that the school population was a huge challenge and the influx of non-English speaking leaners (either migrants or learners born in Australia) was a double problem. In addition to challenges already listed, Martin and Rose (2009) argue that the teachers, practice of referring to all types of different genres as a story, showed their lack of genre awareness. In light of all the problems characterising Australian education, it was in this context that Rothery, Martin and Rose came together in the early 1980's and started examining the challenges of teaching children to write in school. Rose and Martin (2012) state that because of their research program in disadvantaged schools in inner Sydney, genre writing developed as a completely unique approach of explicit literacy teaching, which attained outstanding results not just for children from disadvantaged backgrounds, but for all primary school learners.

According to Christie and Derewianka (2008:1) the systemic functional linguistic framework as presented in Halliday and Matthiessen (2004) was concerned with characterising the nature of spoken and written language as well as progressive changes in writing genres from childhood to adolescence. Systemic functional linguistics has been developed further by several researchers. Christie and Derewianka (2008:1) taking this research further, maintain that they furthered the systemic functional linguistics research because it is functional and that it irradiates the realisation of meaning in language in that it supplies means for construing and explaining the nature of language development of school learners over time. White (1998:9) describes systemic functional linguistics as being directed towards explaining language as a mode of social action, and he further argues that it accepts that language and the social context in which language is used are systems of meaning (semiotic systems), and interprets the meaning among the two as one of realisation. White (1998) maintains that it is in the language that the social context is realised (context of situation) in that language acts towards construing social context. Furthermore, Christie and Derewianka (2008) point out that the approach on which they are building is one postulated by Halliday which is a multifunctional,

multistratal model of language. They argue that the model referred to is not necessarily about the development of syntax and structure, rather it is about the connection between linguistic form and meanings being realised by those forms in context.

Christie and Derewianka (2008:4) draw extensively on Halliday (1994) in this regard, as regards how the teaching of writing should be taught in a functional way. Furthermore, their focus is also on the relationship between text and their context, finding out how the choices made in the language system are translated by the social context. Christie and Derewianka (2008:1) propose that learners' needs are met through development made in terms of functions that language serves in making learners able to succeed in certain areas in society, and furthermore, to ensure that social goals are met, establishing and maintaining relationships and reflecting on experience. Christie and Derewianka's (2008) survey on previous research indicates that there is comparatively little written from a linguistic approach to writing development, which is identifying growth as showed in learners' actual use of language. As the child grows into late infancy these functions are combined into three metafunctions that characterise the language used by adult writers. In Christie and Derewianka's terms there are linguistic resources that represent the way humans experience the world, when interacting in the relationships needed to be established and maintained, and finally the resources for forming a text. According to Christie and Derewianka (2008: 5) in the process of in learning literacy children move into an unfamiliar world, a new and abstract world demanding that they reinterpret their experiences.

According to Halliday (1994) as learners move into literacy they move into a new world that is more abstract and demands that they construe their experiences in a new way or in a way that they will understand the abstract mode. Furthermore, Christie and Derewianka (2008) propose that when children start schooling their world of experience becomes generalised and they are exposed to more abstract knowledge. In addition, the friendships formed with other learners in school become more varied and as learners progress further the way of communication requires transition to written language. It is in this context that Christie and Derewianka apply the systemic functional linguistics approach as they argue that this functional model help to enhance understanding of how the shifts impact the learners' developing grammatical system. In conducting their study Christie and Derewianka (2008) concur with the work done within systemic functional linguistics by Martin and his colleagues where they use language in the school context by investigating the social purpose.

2.4.2   Theoretical framework sentence–level grammar and text–level grammar

Below in figure 2.1 is the diagram which represents the functional model of language. This diagram gives a gist of Christie and Derewiankas' genre-based theoretical framework based on systemic functional linguistic. In elaborating on what the diagram presents, Christie and Derewianka (2008:6) maintain that for the children to operate successfully and take part in class discussions as they grow older, it is vital to consider the kinds of linguistic demands and types of linguistic resources the learners need to develop, and hence the functional model is of interest to them. Furthermore, Christie and Derewianka argue that the theory of systemic functional linguistics is concerned with language in terms of the relationships between the meaning being made in a particular context and the linguistic resources which have evolved to realise those meanings.

Christie and Derewianka (2008:6) divide the theory into two aspects, namely the context and the language. At the context level, they sub-divide two aspects, which are the context of **culture** and the context of **situation**. Considering the context of culture, Martin (1997) states that at the level of culture there are genres that operate as social practice. According to Christie and Derewianka (2008: 6), the text should be organised in a certain way and the notion of genre is concerned with how the text is organised in order for it to realize its social purpose. Furthermore, Christie and Derewianka consider the level of the specific situation within the culture. According to Feez, Iedema and White (2010:48) these facets differ across situations, hence they are referred to as variables. These variables are found in the context of situation and are called the **field** (my emphasis; what is happening in the text), **tenor** (who is involved) and **mode** (the role which language is playing). Christie and Derewianka (2008: 7) refer to the combination of these as the **register**.

According to Feez, Iedema and White (2010:50) systemic functional linguistics recognises that types of meaning are systematically understood as kinds of wording and that there is a certain relationship between each register variable and language in which it is realised. The language function is to understand what is going on in the context, and thus systemic functional linguistics recognizes three general functions in language that realise each variable. Christie and Derewianka (2008:7) call these functions 'resources' in language clusters, referred to as metafunctions because they are the more specific functions of language.

The **ideational metafunction** (what there is to argue about; a process and its associated participants), relates to how language is used to talk about the experiences of the world).

Secondly **the interpersonal mentafuntion** (something you can interact with) relates to a unit which may reveal an attitudes or judgments of the response with the hearer/reader - a speaker or writer, language used to create relationships and attitudes). Finally **textual metafunction** (a text has to be coherent and cohesive, and exhibit correct word order, punctuation) shows the limits of a clause, and how language must be connected to the social context in which it is used (Christie and Derewianka, 2008, and Feez, Iedema and White, 2010). Christie and Derewianka (2008) explore the relationships between these resources as discussed below. The relationship between these resources becomes more apparent, as shown in the diagram below. According to Feez, Iedema and White (2010:50) the register variables occur at the same time in context of situation and the three metafunctions operate concurrently in language. The diagram of Christie and Derewiank (2008) gives a short description and overview of the resources as they are needed in teaching writing and reading from childhood to adolescence. According to Christie and Derewianka, the language features of a particular text can be described in following terms:

- The text serves a social purpose in the context of culture and the characteristics of culture are seen as the issue, perspectives and position.

- The second aspect is register, for example when writing a text in a particular field, e.g. Geography, the writing will be about the landscape and mountains as well and the earth, the argument being made is whether the earth is round or not, and/or looking at different structures of the mountains; and the finally one would be the mode which looks at the use of the academic discourse.

Christie and Derewianka (2008) give further illustration on how the sentence-level grammar and text-level grammar as well as the appraisal (discourse semantics) are analysed. These are the resources discussed in section 2.4.1 above. Christie and Derewianka (2008:7-8) also see a link between the context of the text and the language of the text. With regard to features, they describe the related choices of language and how language systems are operating to generate certain ideational, personal and textual meanings. Each metafunction will be outlined in greater detail to show the sentence-level grammar (ideational function of language), the text-level grammar (textual function of language) and the appraisal resources (interpersonal function of language).

Figure 2.1 illustration of the context of culture and context of situation in a functional model of language (Christie and Derewianka, 2008)

C O N T E X T	**Context of culture** **Genres:** as social processes for achieving purposes within the culture.		
	Context of situation **Registers:** as particular configurations of the field, tenor and mode		
	FIELD **(subject matter of the topic)**	**TENOR** **(roles and relations)**	**MODE** **(along a continuum from most spoken to most written)**
L A N G U A G E	Ideational metafunction	Interpersonal metafunction	Textual metafunction
	CLAUSE LEVEL Experiential metafunction: The types of processes involved in the activity, the participants in those processes and the surrounding circumstances. BEYOND THE CLAUSE Logical metafunction: The logical relationships between events (e.g. where? When? How? Why?)	CLAUSE LEVEL Resources for interaction (e.g. the MOOD system: questions, statements, commands, offers). BEYOND THE CLAUSE Resources for creating patterns of evaluation and engagement with the audience.	CLAUSE LEVEL Theme and Rheme (the beginning and end of the clause). BEYOND THE CLAUSE Cohesive devices to form the text.

The following section considers examples that demonstrate the properties of **the sentence-level grammar** and **text-level grammar**. In addition, the phenomena of **grammatical metaphor** and **lexical density** as explored by Christie and Derewianka (2008) are examined.

2.4.2.1 Ideational function of language

Christie and Derewianka (2008:8) argue that as learners start schooling, they get to a place that they are not familiar with, leaving their homes and the environment where they are comfortable. They argue further that the school becomes a place requiring writing that is increasingly technical, abstract and, in the later years, becomes more specialised. Christie et al (2008) maintain that, as a result, learners are faced with a challenge of expanding their linguistic resources in order to represent the experiences that they encounter in their schooling life.

Christie and Derewianka (2008) then suggest that the learners have to be familiarised with clauses. The need to see the meanings realized by linguistic resources at clause level, including the **processes, participants and circumstances** denoted by the lexico-grammatical resources of the language system. Christie *et al* argue further that the clause level represents the world experience which is sometimes referred to as the experiential metafunction.

According to Christie and Derewianka (2008: 9) the different process types that learners get introduced to represent different facets of experiences as a child grows older in the schooling system. These are processes such as material processes, behavioural, mental, verbal, relational and existential processes.

Process type	Aspect of experience	Example
Material process	What is happening in the outside world or material world	We **went** to church last night I **went** to the restaurant
Behavioural process	Where a behaviour is psychological and physiological	The crowd **gasped**
Mental process	Here people are conscious of what is happening in their inner experience.	She **realised** that she was wrong. I **don't like** the bus at all
Verbal process	Process of people saying or meaning things	Salute! **Said** the colonel
Relational process	Processes of being and having creating relationships between elements of experience	Her father **has** a kind heart I **was** really upset.
Existential process	Existing	In the 20th century there **was** apartheid.

Figure 2.2 As taken from Christie and Derewianka (2008: 9)

Furthermore Christie and Derewianka (2008) argue that it is common that the processes are realised in the grammar by verbal groups. Processes can take a single item, a number of items and sometime they can be seen in causative function. Below are few examples of different processes as realised by different linguistic items.

Single items: I **waited**

Number of items: I **have been waiting**, I **had waited**, and I **could have waited**

Christie and Derewianka (2008) explain that, as leaners get older and mature in their learning it is imperative that they are introduced to these processes. They also discuss the linguistic

resources that denote participants in those processes. Christie and Derewianka (2008: 10) argue that every kind of a process has a different set of participants.

In a material process, the key participants are the Actor and Goal, as illustrated below:

In the sentence

'We found a cave'the pronoun **we** identifies an actor and the verb in the verb phrase **found** denotes a material process. The material process is further modified by the goal which is the **cave**.

Christie and Derewianka (2008: 10) maintain that when describing relational processes there is an expression of the item that is being described. In the example above there is a carrier and the description (Attribute).

Furthermore, in the sentence 'The water was flat' the nominal phrase **the water** exemplifies a carrier and it is followed by a relational process **was**, and further modified by the attribute **flat**.

Christie and Derewianka (2008) further state that participants are also realised in grammar by the nominalization or nominal group. They point out that the structure of a nominal group can be simple; it has a headword, which can be expanded through premodification, postmodification and sometimes with a use of embedded phrases and clauses. The following sentence denotes a range of logical and experiential meanings in the English language, as illustrated in the following sentence:

Dark dungeons with creepy cobwebs

The headword **dungeons,** is premodified by an adjective **dark**, and the headword is further postmodified by an embedded phrase **with creepy cobwebs**. The headword can also be postmodified by the embedded clause **in which experiments were carried out.**

Christie and Derewianka (2008: 10-11) demonstrate that the headword can be in the nominal group with an adjective. The adjective is modified by the postmodifier containing two embedded clauses. In addition the function of the embedded clause is at the group level and it does not operate at the level of ranking clause.

Furthermore, participants do not function alone. Christie and Derewianka (2008) argue that in the clausal structure certain lexico-grammatical resources in the language system denote

circumstances to which the learners need to be introduced. Such circumstances give information about particulars of 'when', 'where' and 'how' incidents occur. There is a certain way in which circumstances are understood and they are identified in grammar by adverb groups or prepositions. The circumstances can be of time, place, manner, cause, angle, etc. Christie and Derewianka (2008) give a few examples where the circumstances are realised in adverbs and prepositional phrases.

Circumstance	Adverb	Prepositional phrases
Time	Recently/shortly/ suddenly	In those days
Place	Elsewhere	In the cave

Christie and Derewianka (2008) argue that learners should be introduced to these lexico-grammatical resources as they start schooling. They state that these resources represent experiences, called transitivity. The language can be observed in how it constructs experiential meaning; this is done by analysing the texts produced by young writers. In the two texts discussed by Christie and Derewianka (2008: 11-12) the writing of the learners improves as they progress in school, and the linguistic resources that represent the experience (processes, participants and circumstances) are realised in the learner's writing.

Christie and Derewianka (2008: 12) state that as learners progress, the use of a greater variety of clause types and combining of these clauses in different ways, gives them a way to interpret more complicated types of relationships between meanings. In this regard Christie and Derewianka (2008) concur with Halliday and Matthiessen (2004) who call this logic a metafunction to which they refer as 'beyond the clause', where they demonstrate different types of clauses and how clauses work when they are combined. The relationship between different clauses is discussed in detail. They examine how such relationship can be described through a degree of interdependency or in terms of semantic nature of the relationship created.

Firstly, Christie and Derewianka (2008: 13) examine how the clauses depend on each other, stating that in some cases sentences consist of single and independent clause. In combining with other clauses, these can form a relationship of equal status. In such circumstances the writer use conjunctions, and if the clauses are of equal status one will see 'and', 'but', 'so', 'otherwise' etc, as a way of realising such status. The sentence below shows that the clauses are of equal status.

This meat is not well cooked **but** is still tasty.

Secondly, Christie and Derewianka (2008) point out that sometimes clauses are of an unequal status, where one clause can be dominant or independent while the other one is subordinate. Conjunctions are indicators for understanding such relationship between the clauses. This is where elements such as 'while', 'when', 'until', 'since' etc, occur as the conjunctions that denote the unequal dependency among the clauses. Finally, dependent clauses can sometimes take different forms of clauses. They can be non-finite clauses or non-defining relative clauses (see Christie and Derewianka, 2008: 13 for more examples).

There are other ways of comprehending the relationship between clauses which can be realised in terms of the kinds of logical meaning construed, according to Christie and Derewianka (2008). These can be divided into two groups, the first is where one clause develops the meaning of another, in which it can create a relationship of, for example, exemplification, cause and condition. The second group is where one clause projects another, as with the processes of saying or thinking. According to Christie and Derewianka (2008), as the learner matures, more production of the complex combinations of clauses occur and there can be a selection of relationships of expansion and projection of equal and unequal dependencies. Even though children produce complex combination of clauses, there is often a regression to single clauses and simple combinations as soon as they start schooling, according to Christie and Derewianka (2008). It is only in later childhood and early years of higher primary where of clauses and clause combinations flourish.

2.4.2.2 Interpersonal function of language

Christie and Derewianka (2008) point out that, as the child moves from childhood to adolescence, their interpersonal resources expand and matures – "from the unmediated expression of personal feelings and emotion through to more judicious evaluation of behaviour and phenomina based on institutionalised norms". A comparison is made between the fact that young learners lack a strong ability of authorial identity in their writing and sensitivity to the needs of an unknown reader while, on the other hand, the older and mature writers have the ability to create an authorial presence and engage the unknown readers, according to Christie and Derewianka (2008: 15). In this respect , they argue that it is the interpersonal function of language that is required. For this aspect Christie and Derewianka (2008) draw primarily from Appraisal theory as developed by Martin and White. This section will be explored in detail in Chapter 3.

2.4.2.3 Textual function of language

Having considered the sentence level grammar, this section examines different clauses and the relationship they have in making meaning in language. According to Christie and Derewianka (2008:19) the textual metafunction of language is one of the critical learning areas for children to master as they move from the dynamic and impulsive oral mode to the crafted written text of schooling. Thus, when the learners communicate at school their oral communication is supported by others in what is called joint construction, yet on the other hand, in writing, the onus is on the writer for the production of the text, according to Christie and Derewianka (2008). In order to analyse the challenges faced by learners, they expand on the clause level, **beyond the clause, grammatical metaphor and lexical density**. The next section will present a brief analysis of the above linguistic resources as identified by Christie and Derewianka.

At this stage the learners are faced with challenges as they progress from spoken to written discourses, where there is an expectation that they (learners) produce extended texts and organise such texts in a way that they are attainable to remote readers, according to Christie and Derewianka (2008). When one speaks a language, there are certain aspects that tend to be ignored. For example, the thematic development of the conversation – where the pace is too fast and the topic can easily be swayed by the external interruptions. Christie et al (2008) further argue that in written discourse, things are different, as there is time to sit and plan what is to be written. There are drafts, time to prepare and time to refine the final work for remote readers. In light of the above reasons, Christie et al explain that in such processes the flow of the information in writing and how it contributes to coherence is central. For example, Christie et al state that in English the beginning of the clause is used to show a point of departure, referred to as the 'theme of the clause'. The theme is a cue to the reader and it is followed by the rheme which provides the new information. This is what Christie and Derewianka call the clause level theme and rheme. Furthermore, Strauss and Feiz, (2013:138-139) examine the concept to which they refer as the information structure, and which they divide into two categories namely, the new information and the given information, where the newness or givenness of the information relates at once to propositional content as well as to stance of the discourse participants vis a vis such information and other". They refer to the example 'A Mercedes Benz is a nicer car', in which **A Mercedes Benz** is the theme and **is a nicer car** is the rheme.

From this the speaker can bring the reasons as to why this car is better than the other cars. One will expect that the writer will use pronouns to indicate the continuation of the clause, according to Christie and Derewianka (2008). There are different ways of starting a clause. A writer may put a dependent clause in theme position or in prepositional phrases. It is very important that leaners write lengthy texts, and that they are able to use clauses in order to let the reader know how a text will unfold. The skilful use of theme and rheme continues to be an important skill even for tertiary education, where the writer always monitors the whole text to ensure that there is coherence.

Strauss and Feiz (2013: 140) argue that there are lexical items identified in the new information where an incorporation of topics and references occurs that the hearer or discourse recipient may not already be familiar with or sometimes may be unable to identify or recognise at all. They further argue that the given information includes reference to the events, persons, and entities that the hearer or reader is presumed to either be already familiar with, or be in a stage to understand, identify or infer. This is not different from the theme and rheme mentioned above.

Strauss and Feiz (2013) explicate that the new information is most of the times marked by the indefinite markers such as determiners 'a', 'an', 'some', 'any', and 'whichever', and in some cases plural count nouns, and mass nouns are also utilised. Furthermore, once the new information has been given it is preceded by given information which is normally identified in English by the definite article 'the' in the noun phrase or by a pronoun, according to Strauss and Feiz (2013:142). The given information is used as a reference to the entities that a discourse recipient is anticipated to identify or recognise. (For further discussion see Strauss and Feiz, 2013).

Following the discussion on clause-level linguistic resources, Christie and Derewianka (2008: 22) examines cohesion, which they refer to as lexico-grammatical properties 'beyond the clause'. Christie and Derewianka (2008) explicate that in the early years the learners are heavily supported by objects in an oral situation, where the meanings are made jointly in a face-to-face context. An example is given of a mother and daughter who are making salad and the mother is using pointing words such as 'this' and 'it' to enable her daughter to comprehend what is being said. This is referred to as exophoric (that pointing things outwards). Sometimes the writer does not depend on the other interactants in assisting him or her, but the onus lies on the writer to try and think what the remote reader might want to know. Christie and Derewianka (2008) argue that in such circumstances the writer needs to be

aware of the fact that the text must be able to stand on its own, to pass the message without any outside help, hence be independent. They refer to this process as endophoric (that is pointing inside). There the writer uses what Halliday and Matthiessen, 2004:534 refer to as cohesive devices to make the links in the writing. Furthermore, Christie and Derewianka see it as a challenge for the adolescents and young learners who normally depend on the physical environment of conversations to help them in their writing. In addition, Christie and Derewianka argue that the important part is that learners from primary to late adolescence must be able to create texts that are cohesive, coherent and well-crafted and this is done by scaffolding such learning and writing among the learners. (See Christie and Derewianka for more discussion and an exemple text.)

Grabe and Kaplan (1996) argue that there are different lines of research that indicate information structuring in written texts (1996:52). In this regard Grabe and Kaplan, discuss the Prague School of Linguistics's work, in which the insights about the structuring of the texts and writing development were explored. From this perspective the cohesive devices are explicated by Grabe and Kaplan (1996: 56) as they argue that there are accessible ways of the text utilised to signal relationships that occur between sentences and clausal units in the text. These cohesive devices are used to connect the surface form of the text. In order for the writer to use endophoric processes a range of these devices can be used which include substitutions, conjunctions, demonstratives, and comparatives. At this point Grabe and Kaplan (1996) give several examples of texts where these devices are utilised and they further analyse these devices to indicate that they are useful even to a remote reader.

As learners from childhood to adolescence and beyond there is a phenomenon which is believed to be a key pointer in terms of language development which is identified as **grammatical metaphor** by Christie and Derewianka (2008). At first Christie and Derewianka (2008: 24) argue that in the language used by children meanings are realised. That is the process which would be identified as verbal groups, circumstances realised as adverbs and prepositional phrases and finally the participants realised as nominal groups. Christie and Derewianka argue that there are different expressions found in an adult language where expressions are not realised as clause but rather organised into a nominal group. There are two ways showed by Christie *et al* (2008) where there can be a different way of saying something. They argue that it can be a clause (literal meaning) or a nominal group (metaphorical meaning). The following two examples show this difference.

Clause (literal)

The basket	spins	rapidly
What?	Action	How?
Nominal group	Verbal group	Adverbial group

The second example discussed by Christie and Derewianka (2008:25) is the nominal group (grammatical metaphor). Here it is argued that an interaction from systemic functional linguistics occurs which provides the stratified model of language and which allows meaning to be realised in an unexpected grammatical form.

Nominal group (metaphorical)

The rapid	Spinning	Of the basket
How?	Action	What?
Adjective	Noun	Postmidifying phrase

Christie and Derewianka (2008) state that the use of grammatical metaphor starts to develop at late childhood and early adolescence when more complex sentence types start to appear in learners' writing. Furthermore, Christie and Derewianka (2008: 25) point out that the use of grammatical metaphor is central for one to succeed in secondary schooling. As part of writing development, grammatical metaphor is central to developing literacy in the technicality of the language of disciplines, and also for the use of language across the curriculum. Secondly, for the argument to proceed, the use of grammatical metaphor will be a key in developing an argument, and in the back grounding of the information in writing in the disciplines. Finally, Christie and Derewianka argue that it is important in the very nature of educational process in the higher levels of schooling where it is interpreted into the specialised fields of study.

Christie and Derewainka (2008: 25) maintain that grammatical metaphor can be seen more in children's writing when they start using embedded clauses, and changing clauses. They discuss the following example where a single clause containing a nominal group with embedded clauses can alternatively be written into three full clauses.

In the ancient times there was a minotaur that was very nice and kind and lived in a cave.

The above sentence can be divided into three full clauses as follows:

In the ancient times there was a minotaur.

He was very nice and kind

And he lived in a cave.

It is clear that the learners develop their writing as they integrate more information. Christie and Derewinaka (2008: 26) maintain that this is the first step to organise information and they have found that the adolescents work hard in trying to find ways to integrate and compress the information.

Following the discussion of grammatical metaphor, Christie and Derewianka (2008: 27) state that in the English language there are lexical items such as general nouns, adjectives, verbs and adverbs. In most conversations it is almost impossible for people to use all these lexical items, hence they utilise fewer items because it is easy to point and what one is talking about instead of mentioning it. This is why Christie and Derewianka then examine **lexical density.** In writing, there is a need to construct a text in such a way that it stands on its own and give meaning to the readers. Christie and Derewianka (2008) argue that this is the reason why the use of lexical items in writing is more lexically dense. They give an example and measure the difference by counting the lexical items in a conversation between a mother and her daughter where they found that there were only three lexical items in each clause. The other examples show that when a text is written there is higher lexical density in that one can possibly find three to nine lexical items per clause. According to Christie and Derewianka, counting of the lexical items expresses the ratio of lexical items to the number of clauses involved and it then establishes the number of the lexical items found in a text. (for this examples see Christie and Derewianka, 2008:25)

In summary, the above discussion has focused on the textual function of language as posited by Halliday, and Christie and Derewianka (2008). It is clear that as the learners progress from the primary to the secondary schooling there is a need to improve their writing (Christie and Derewianka, 2008). Furthermore, it has shown that in all the facets of the textual function of language, starting from the clause-level,the theme and rheme, moving beyond the clause, including the creation of cohesion, grammatical metaphor, and finally lexical density, the emphasis is on the development of writing for learners. Christie and Derewianka maintain that as learners progress in the higher grades of schooling, they are faced with challenges in writing and this can be taught through genre-based approach to literacy informated by by systemic functional linguistics.

2.5 THE GENRE TYPES EVIDENT IN DIFFERENT TEXTS

This section will present a brief discussion on the types of genres, which Feez and Joyce (1998) and Knapp and Watkins (2005) have explicated in detail. There are different types of genres which form part of writing in the schooling process. This section will discuss different types of genre, their structure and the purpose of each particular genre. The different types of genre are discussed below.

Starting with the narrative genre as the first type, Knapp and Watkins (2005:221) argue that narrative has a powerful social role beyond the fact that it entertains, since it further works as a powerful vehicle to change social opinions and attitudes. Feez and Joyce (1998:24) state that narrative has a purpose which is to tell stories about an individual or a group of people overcoming a problem. Feez *et al* further argue that, it is in the narrative genre where it is shown how people react in certain experiences, and it furthermore explores social and cultural values and entertains listeners. Moreover, the overall design of narrative includes the orientation stage, , which introduces the characters and tells the readers something about to happen, it tells the readers when, where, who, what and why the event occurred. The following stage is the sequence of events, where the writer provides all the details of what happened, and at times there will be complications. Finally, there is an evaluation and resolution stage, where comments are made on the events that occurred, giving significance to such events and the where writer makes the reader care about what happened to the character. There is also an optional coda (see Feez and Joyce and Knapp and Watkins for further discussion).

Each genre type has language components or grammatical features, where one can see which type of a genre by looking at the language components. When sequencing people and events in time and space, there should be use of action verbs. Furthermore, the narrative events which have been completed have a certain type of tense, and that is simple past tense, as illustrated below as exemplified below:

Had played

The past continuous tense is also utilised in the narrative genre which shows events that where finished before the main event of the story.

Went collecting

Heard a voice coming

Was playing

The following language features evident and realised in the narrative genre.

The next genre type identified is recount and reports, where a writer narrates an incident. Sometimes it can be an incident which was a turning point in someone's life. The overall design of this genre type consists of the orientation, recording the events and re-orientation. Feez and Joyce (1998: 5) discuss an example of a recount. They explicates that the purpose of the report genre is to give information about something that has happened, including a statement and the description of what has happened.

The biographical recount genre aims at writing about what happened in the past, focusing on someone's life, and an historical recount aims at writing about what happened in the past, focusing on a group of people who have experienced a historical period in their lives. Furthermore, Feez and Joyce (1998:61) discuss the historical recount as a third type of genre which is about what happened, and which aims at showing why things occurred in the past while giving an evaluation of what happened in the past. These texts are normally components of writing, but it is important to consider the overall design and the longer components, according to Feez *et al* (1998:62). The overall design of the biographical recount consists of three stages, namely (i) the orientation which introduces the readers to the person and answering why the person is being written about, and further tells 'who', 'when' and 'where', (ii) the record of the events, which tells events sequenced in time, and (iii) the evaluation of the person which looks at evaluating the his/her life.

The next type of genre discussed is writing about the past, i.e. the historical recount. The overall design of the genre consists of the background, account sequence and deduction stages. In the background stage a summary of the previous historical events is given, followed by the account sequence which sequences the events in time and gives links which show when one event caused another. The deduction stage is concerned with evaluating the significance of the events of the whole period.

A further type of genre is writing to explain. Knapp and Watkins (2005:126) argue that explaining forms a crucial part in a learner's life as it is nurtured by the parents, from an early age. When learners get to school, they get to experience learning through explanations. Therefore, explanation forms an integral part as a genre for accruing knowledge about the world, demonstrating such a knowledge and develop an ability to ask and assess information critically. Moreover, Feez and Joyce (1998:107) argue that at school there is always a need to

explain to learners why things happen. They further state that there are two types of explaining, namely the sequence explanation, which sequences the phase of process, and shows how and why the phases occur in that order. The second type is the explanation of reason or consequences which is concerned with outcomes or events. The overall design or structure of the sequence explanation as a genre is what Feez and Joyce (1998:109) refer to as the phenomenon explanation, which identifies what it is that will be explained. It is followed by the explanation sequence which describes a chain of correlated events. Feez and Joyce also explicate the typical lexico-grammatical features found in this genre which include the use of present tense:

The water **falls** downhill

The second type illustrated above is the consequential explanation, which explains the reasons for an outcome. Knapp and Watkins (2005:127) state that there are different tenses that can be used in explanation, where the explanation deals with specific things and in which the present, past or future tense typically are used.

This **is** my plan for my new building.

It **will** be a beautiful day.

The Great Depression **was** an extremely serious economic downturn.

Furthermore, Knapp and Watkins (2005: 128) argue that in the explanation genre there are generally connectives that connect verbs together so that there is a logical sequence, such as 'when', 'then', 'first'. (For more discussion, see Feez and Joyce 1998, Knapp and Watkins 2005).

The next type of genre is referred to as writing to organise, which includes the descriptive report and the taxonomic report. According to Feez et al (1998:119), in the schooling system there is always a process of asking learners to reproduce what they have been taught and this type of writing is of importance in that context. Furthermore, Kapp *et al* (2005:97) states that descriptive writing is utilised at school across all the learning areas. The descriptive report is concerned with identifying a set of features of the same object and describes each of these. The taxonomic report describes parts of a group or system. The overall design of the descriptive report is the general statement which introduces the topic, gives identifying information and shows what parts of the object will be described. Once all of that has been given the description itself occurs, where the information about a certain topic is grouped into

segments/facets from the most important to the most trivial point and from the most general to the most specific.

Knapp and Watkins (2005:98) posit that among typical language features of descriptive writing, i.e. writing things from a technical or factual point of view, the present tense is mostly utilised.

The genre of writing to persuade refers to texts exhibiting properties of exposition, discussion and challenges. According to Knapp and Watkins (2005:187) the genre of persuasion is an influential genre, because it is required in many areas of schooling and knowledge as well as for effective social participation. In addition Feez and Joyce (1998:137) state that writing to persuade is indicative of where success in writing is achieved. It entails that learners have absorbed all pertinent information and that they are able to interpret the information and use it in arguments. There are different types of this genre. Exposition is exemplified in arguing for a certain point, while discussion is exemplified when arguing for both sides of a matter, and challenge is exemplified when challenging another person's view. The overall design of these genre types are discussed by Feez and Joyce (1998). In the exposition one finds a thesis when the writer introduces his/her point and the issue to be considered. It is followed by a series of arguments supporting the thesis, while the final stage entails the restatement of the thesis, which is a strong and more direct statement of the thesis. Furthermore, the structure of the discussion genre has four stages. Firstly, an issue is identified, which gives an introduction or summary of what is to be debated. This is followed by representing the argument from both sides, and finally, recommendations or a conclusion is given, which will present the most logical side. Finally, the challenge has three stages, where the first one is a challenge of a position where the writer introduces the point of view that he/she wants to argue against. It is then followed by the arguments against, and lastly an anti-thesis which is presented as a logical conclusion.

The language and grammatical features realised in the different types of genre above are collectively referred to as the persuasion of expert writing quality. Different types of verbal groups are used and mostly mental verbs where the opinions are expressed, e.g.:

I **like** my parents

We **believe** South Africa is a great place.

Connectives are also utilised in this type of genre, where propositions are linked.

In summary, it is evident from the above discussion that there are different types of genre, which contribute academic literacy development in to the schooling process. The above discussion has shown that, in order for learning to take place across the curriculum these different types of genre must be utilised by teachers and as well as learners, as they form an essential part of writing and learning. The learners are exposed to these genres in different levels, be it at home from parents, or at school where they are learning. Each genre type has a particular contribution in each learning area, and genres are utilised in all the learning areas in school. The above discussion has further demonstrated a need to teach these genres at school, together with their language features.

2.6 SUMMARY

This chapter has discussed the research on the development of genre-based pedagogy as a theoretical framework developed by Halliday and other Australian scholars. Moreover, the review of literature testifies to significant research in the study of genres predominantly with regard to English genres. The analysis of the English texts through Systemic functional linguistics as advanced by Christie and Derewianka, (2008) has been outlined in this chapter. The chapter has given the background on systemic functional linguistics as an approach underpinning genre-based pedagogy, to spoken and written language. In addition, the metafunctions of language (ideational metafunction, interpersonal metafunction and textual metafunction) have been given special attention in this chapter. This chapter further reviewed different segments of genres as discussed in English texts. As has been discussed in chapter 1, this chapter provides the theoretical framework for the study on genre research, using isiXhosa texts for secondary schools in South Africa. It particularly explores the generic structure of the South African isiXhosa Bona magazine articles and newspaper hard news report by employing the English texts. This chapter presented the broad approach to the investigation conducted in the following chapter, where a review of the appraisal-theoretical approach and the orbital (nucleus) satellite structure is reviewed. Genre theory and appraisal frameworks have been selected as framework for media text analysis because of their close association. In addition to that, the orbital (nucleus) satellite structure of the newspaper will be shown to be associated to the appraisal theory.

CHAPTER THREE
APPRAISAL THEORY IN JOURNALISTIC REPORTING

3.1   INTRODUCTION

This chapter reviews the language of evaluation within which appraisal theory as an approach to evaluation is positioned. It will first trace appraisal theory in the work of Peter White (2002) as one of the analytical frameworks for the analysis of language of evaluation, a theory which developed from systemic functional linguistics. The chapter will review this theoretical model of evaluative language and relate it to language of evaluation in discourse (appraisal). It will outline the extent to which journalists' writing engage these theories, focusing on the core research literature, showing how this approach is realised in newspaper reporting and how journalists employ language of evaluation in news reporting. Furthermore, the review will discuss the attitudinal values within journalistic discourse in the works of White, Feez, and Iedema (2010). Appraisal theory, as developed by White, will be used to examine the stance of journalistic writing and, in particular, the nature of the devices used in the authorial voice in news reporting. It will examine the influence of journalistic stance on the structure of the newspaper articles (White, Feez and Iedema (2010) and Busa (2014). The final sections of this chapter will explore the value of media literacy to learners and how the language used in news writing can be utilised in the schooling process of writing.

3.2   APPRAISALS AS A LANGUAGE OF EVALUATION: THEORETICAL FRAMEWORK

White (2002: 2) contends that appraisal theory is a framework for analysing the language of evaluation. Hence, he argues that appraisal is a theory to be used for the purposes of the analysis of evaluative language. He developed this theory from systemic functional linguistics developed by Halliday (1994), Martin (1992) and Matthiessen (1995). This theory was further refined in the field of education in the development of Australia's genre-based literacy program. This theory has been used by many researchers, but for the purposes of this study the focus will be confined to work of White, Martin, Feez and Iedema. According to White (2001: 1) the concern of appraisal theory is with the linguistic resources of a spoken or written text where writers or speakers express, negotiate and naturalise particular inter-subjective and eventually ideological positions. Furthermore, in this theory, the concern is on the language of evaluation, attitude and emotion, and with a set of resources which clearly positions a text's proposals and propositions interpersonally. Martin (2004) explicates that appraisal theory

postulates the linguistic resources that make the listener or reader identify with the subject being written or talked about. Peter White (2002: 2) takes this view further and argue that appraisal theory provides methods for the systemic analysis of evaluation in that it functions in whole text and in groupings of texts. Furthermore White (2002) states that it is also concerned with the social function of lexico-grammatical resources, not only by the means of where writers or speakers express how they are feeling and taking stands, but also about the means in which there is engagement with socially-determined value positions and, therefore, writers can associate or disassociate themselves with the social subjects who hold these positions. In this regard, White (2002) argues that systemic functional linguistics, from which the appraisal theory was developed, holds the idea that linguistic phenomena can be explained better by referring to social functions seen in the language, and with reference to the functional demands placed upon language by the users. Additionally White (2002) states that appraisal theory relates to social functions that fall under three broad types, namely the ideational, the interpersonal, which will be explained in detail in this chapter, and the textual metafunction, discussed in chapter 2. This chapter is mainly concerned with the interpersonal metafunction in which the social roles and relationships of texts are formed.

Appraisal theory is outlined under three facets, namely **attitude, engagement** and **graduation**. In this section each type will be outlined with reference to a few examples and illustrations. Christie and Derewianka (2008:15) see appraisal theory as dealing with the evaluations made by people with reference to attitude, how those evaluations can be toned up or down, i.e. graduation, and the need to build resources to assess what they call 'authorial self' and interacting with other people, referred to as engagement. Furthermore, Martin and White (2005) view appraisal theory as connecting with the interpersonal meaning concerned with interaction between people sharing their feelings. They argue that appraisal is concerned with the discourse semantics features found in the meaning of the clause and text.

Figure 3.1 Illustration of appraisal resources (Christie and Derewianka 2008).
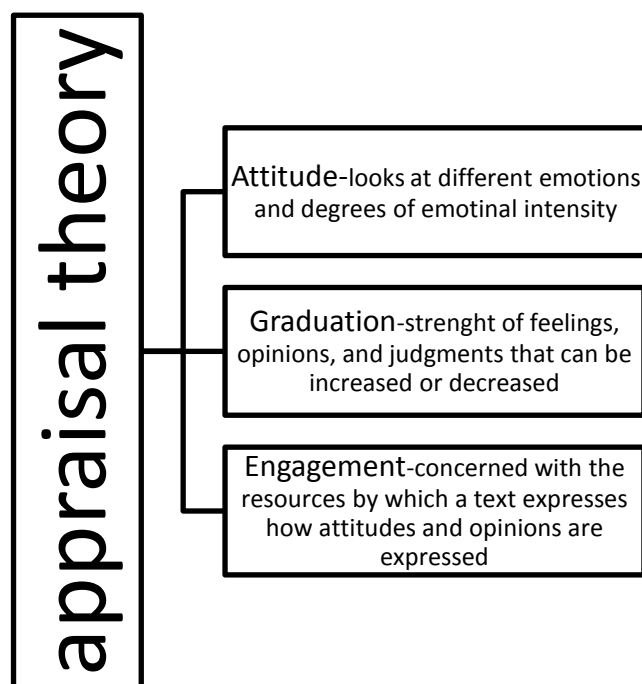
3.2.1 Attitudes

The appraisal device of attitude deals with feelings, more especially judgment of human behaviour, emotions and assessment of objects. According to White (2001: 4) it includes the meanings in which speaker or texts attach intersubjective value or assessments to participants. Additionally attitude can be realised through different grammatical structures such as adjectives. White (2002) argues further that there is a view in which the emotion is critically implicated in attitudinal assessments, in which texts can be positive or negative. It is claimed further that the appraisal framework proposes that attitudinal meanings either negative or positive can be grouped into three broad semantic domains. These appraisal systems as identified by White are **affect** – which is realised by expressing emotions (here text would either indicate positive or negative views either in report of the speaker or writer's emotional responses). Secondly there is **judgment** – the behaviour of others is judged with respect to the social norms and values (here is the way in which the view is indicated as socially acceptable or where the assessments is regarded as the meeting social norms and morality). Finally **appreciation** – to evaluate how worth are the things and processes and that is done by referencing to aesthetic principles and other systems of social value (this further means evaluations are made of semiotic and natural phenomena by reference to the value of a given field) White (2001) White (2002) and Christie and Derewianka (2008). Each of these sub-systems of attitude will be outlined in detail in the following section with examples.

3.2.1.1 Affect

Firstly, the appraisal resource of affect, as has been stated above, is concerned with the linguistic resources that express both positive and negative emotional response, feelings for reacting to behaviour, processes or phenomena. For example, 'I am sad, I'm happy or 'she is proud of her achievements'. Furthermore, affect may be realised through ideational metaphor where nouns can be utilised, for example 'his *happiness* was obvious to all'. This further entails that expressions such as 'disappointed, ashamed and respected' can be used to show the emotional response of the writer. Martin and White, (2005:46) further identify this device as being used to express shame, fear, sorrow, sad, happy, anger, disgust, sympathy and surprise.

Martin and White (2005:48) explicate that these emotions are realised in various way such as behavioural process, i.e. when one is smiling or weeping, at times it can be in terms of mental processes, i.e. when there is fondness or detesting of someone, and these emotions can be realised through relational meaning, e.g. when one may feel sad or be happy for someone or something. This is how affect is seen and construed in terms of emotions. Finally, it is argued that affect tries to find empathy by sharing emotions; speaker/writers share the way the feel and invite the remote readers or listeners to share the feeling with them, such as empathise of sympathise with them White (2001) Martin (2004).

3.2.1.2 Judgement

The appraisal device of judgment is concerned with the assessment of moral or immoral, legal or illegal, socially acceptable or unacceptable behaviour that can be construed normal or abnormal. According to White (2000, 2006), judgment can be divided into two categories, namely those concerned with social admiration and social sanctions which are connected to the church or state of respect in the community. According to White (2000), human conduct can be either praised, condemned or criticised, depending on what one is doing. According to White (2006:2), the assessment of human behaviour and character is construed in the system of conventionalised or institutionalised norms. For example, the normative assessment of human behaviour can be viewed through the use of words such as; '*the police* **brutally manhandling** *strikers was not only appalling but testament of more* **repressive** *regime'*.

White (2002:7) suggests that in terms of the device of judgement, feelings are interpreted in respect to the correct behaviour expected from human beings. The issues of morality and immorality or the issues of legal or illegal acts are the matters that the society looks at.

Furthermore, it includes how one is talking how to behave or shouldn't behave. For example 'The government cruelly left people dying of hunger in Marikana'. White (2002) states that there is a negative feeling towards the culprit in terms of the view about what is right and wrong behaviour.

According to Feez, Iedema and White (1994) and White (1998) the appraisal device of judgement is divided into two broad categories, namely social sanctions and social esteem. **Social sanction** involves an assertion of some regulations which are openly codified by culture. These rules may be legal or moral and, hence entail judgement of social sanctions on questions of legality and morality (White, 2002, 1998). For example, if one goes against the social sanctions it may be viewed as committing a sin from a Christian perspective, and a crime from a legal perspective. White (1998) considers the second category, which is **social esteem**, stating that it comprises of assessments under which the person judged will be lowered or raised in the esteem of the society, there are no legal or moral implications. There only thing that would be seen appropriate is to look at those negative values as dysfunctional or inappropriate and this will be discouraged, but they will not be assessed as sins or crimes (White, 1998, 2002 and 2001; Feez, Iedema and White 1994).

3.2.1.3 Appreciation

Appreciation is when the feelings are construed as propositions about value of things, the products and processes are evaluated and encompass values which fall under the general heading of aesthetic and also the non-aesthetic categories White, (2002:7, 2001:6). Typically appreciation evaluates natural objects, those that are manufactured written texts and also abstract constructs such as policies and plans. Human qualities may also be evaluated by means of appreciation, according to White (2001:1). He explicates that appreciation is the area of meanings that is used to interpret evaluations of the products of human behaviour such as artefacts, buildings, work of art, texts and natural phenomena and states of affairs. He states that at times human beings are appreciated, rather than judged, because of their aesthetic qualities and the acceptability of one's behaviour in society. Furthermore, appreciation may be sub-divided into different categories of reactions to things, namely that concerned with what impact something have on us, that is, did it grab our attention, the quality of items that one uses, was it good or bad or did one like it? Furthermore, the value of something to one's life may be seen as healthy, relevant, salient and significant (White, 2002:14, Mugumya, 2013:56). White (2002:7) maintains that one can show a positive or

negative feeling towards an item, for example one can say '*that is a beautiful picture'* which shows the aesthetic worthiness of the picture.

3.2.2 Engagement

The second facet of the appraisal theory is engagement, which is concerned with how opinions are presented and what resources are used by the writer/speaker to express, negotiate and naturalise particular aspects of inter-subjectivity and ideological positions (White, 2001:7, Mugumya, 2013:57). According to Martin and White (2005); White (2002) this aspect relates to Bhaktin's (1994) view that all verbal utterances are dialogic and heterglossic. Christie and Derewianka (2008: 18-19) share this view and argue that engagement involves monoglossic and heterglossic options where writers decide to position themselves in a certain way with regard to the values of the reader and of the relevant discourse community which is assumed. Moreover, it is argued in respect to both attitudinal assessment and beliefs or assumption about the nature of the world that engagement involves agreement or disagreement (Martin and White 2005:95). Mugumya (2013) argues that this happens when a speaker or writer convinces the audience to participate in his/her assumptions.

On the other hand, White (2002:15) departs from this argument on the basis of an extract from a radio interview. He considers the phrase '*there is an argument, though, is there*,' where the behaviour of the Australian banks in raising interest rates is questioned in this extract. In this regard, White (2002) sees that writers/speakers are representing a proposition as arguable and shows her/himself not committed to a position but prepared to enter into debate on this issue. This is where the formulation can be seen as dialogistic anticipation, according to White (2002). The writer or speaker is aligning or dis-aligning himself or herself with certain attitudes, anticipating the value stance of the reader, trying to change the reader's mind to take a certain type of view point, and pushing for an awareness of particular view and less open to negotiation (Christie and Derewianka, 2008).

Some dialogic positions are identified by White (2002), where he argues that the reason why these are acknowledged is to allow the textual voice to vary as it engages with alternate voices and alternate positions. Martin and White (2005:97-98) as well as White (2002:23) have identified resources for the dialogic positioning, namely, disclaiming, proclaiming, entertaining and attributing.

Disclaiming is used to reflect disagreement with a contrary position. According to Mugumya, (2013:57) an idea is clearly rejected or displaced or is shown as one that does not

apply at all. Martin and White (2005) and White (2002) show that it can be used to deny, i.e. negating something, or it can be to counter something.   Secondly **proclaiming** entails presenting propositions as highly warrantable to a particular viewpoint.   Furthermore, **entertaining** raises a different viewpoints in that it presents proposition as grounded in its contingent, individual subjectivity, the authorial voice can represent propositions as one of a range of potential positions in that it can entertain or invoke, according to Martin and White (2005: 98). Finally **attributing** is concerned with alternative positions through external sources (voices). As Martin *et al* (2005) puts it, the textual voice represents the proposition as one of a range of possible positions in that it involves formulations that isolates eternal voices from author's voice through acknowledgments.

3.2.3 Graduation

Christie and Derewianka (2008:17) state with regard to graduation this appraisal device concerns the way in which feelings, opinions and judgments can be construed in a way that will be raised or lowered. Martin and White (2005:35) argue that graduation deals with the categorising whereby feelings are augmented or blurred. In addition, graduation is divided into two major resources which are realised through force and focus. **Force** is concerned with the resources used as adjustment of the degree of evaluation, that is the intensity or degree to which the assessment on the scale can be negative or positive. For example, something can be '*better, best, Yes really big'*. On the other hand, **focus** is concerned with the resources that are used in non-grading contexts, that is, the basis of a core or exemplar values such as '*genuine, true and real'* can also use the expressions such as *'effectively, kind of or sort of'* (Martin and White, 2005 and Mugumya, 2013).

Figure 3.2 illustration of the system of graduation (White 1998)
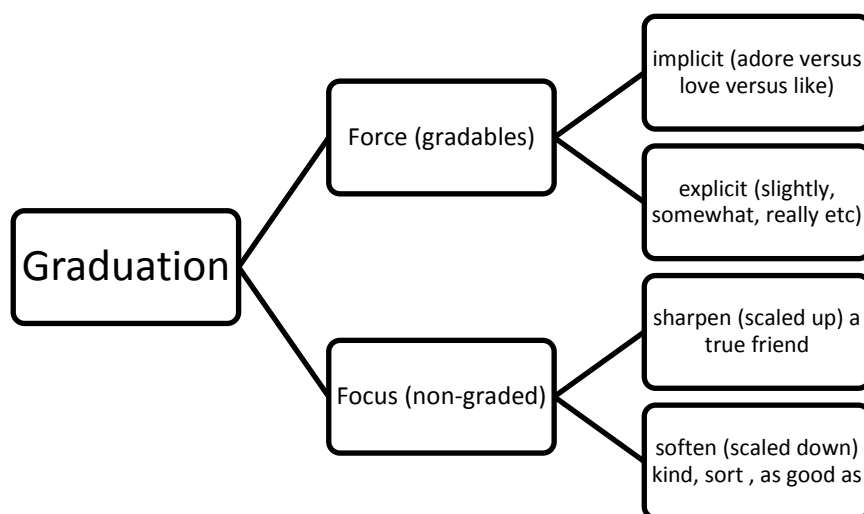
In summary, this section reviewed appraisal theory, which is related to the concept of stance. More importantly, it is oriented towards examining the author's or speaker's attitudes and the way in which text aligns or dis-aligns with a view. A thorough outline of the linguistic resources employed in language of evaluation, in particular in written discourse, was illustrated. It has also been shown that appraisal theory has been employed extensively in the analysis of notion of 'authorial stance' (White, 2006; Martin, 2000; Martin and Rose, 2003; Martin and White, 2005)

3.3   GENRE APPRAISAL THEORY AND EVALUTION IN JOURNALISTIC DISCOURSES

This section explores the use of appraisal resources evidenced in certain media texts and in groupings of media texts which construe the context of situation. The purpose of the current study is to present insights into the style of newspaper genres, the structure and textural properties of news genres written in isiXhosa, as will be discussed in chapter five. The reason why this study investigates print-media is because media texts show substantial generic differences across the different media and across language and cultures (White, 1997). This section will explore the generic organisation of the mass-media reports and their social and ideological objectives. Martin and White (2005) maintain appraisal is one of the major discourse semantic resources construing interpersonal meaning.

White (1997:1) investigated 'hard news' which he defined it as reports that are seen as exploring violence, reversals of fortune and clear breaches of moral order in the society.

White (1997) further explicates 'hard news' as news reports that are initially grounded in material events such as accidents, natural disasters, riots or terrorists attacks and those found in communicative events such as speech, interviews, reports and press releases. Furthermore, Busa (2014:36) defines 'hard news' as reports concerning events that are about to happen or just happened. He further explains that 'hard news' reports do not only deal with catastrophic events such as the ones mentioned above, they can also include reports on politics or economy. He further explains that it is 'hard news' that fill up the most of the newspaper front pages.

White (1997:1) then examines a number of reports that share the same generic structure, a mode of textual organisation similar to mass media which also gives the 'hard news' its textual distinctiveness. White (1997) argues that 'hard news' reports exhibit an orbital structure in which dependent 'satellites' elaborate, explain, contextualise and appraise a textually dominant 'nucleus'. This section considers the manner in which the language of evaluation (appraisal) is utilised in the evaluative analysis of texts within the discourse of newspaper reporting.

3.3.1 Ideational orientation depicted in the media discourse

According to White (1997:3) news classified as 'hard news' describes events or issues construed as threatening to harm, disrupt or rearrange the social order in either its material, political or normative appearance. White (1997) argues that the foundation of such a social order disruption is viewed under three facets, namely, aberrant damage, adversative rearrangement of power relations and normative breach.

As regards the concept of aberrant damage, White (1997) states that this kind of news reporting is concerned with natural forces such as storms, earthquakes and bushfires. It reports news about a harmful action of the global or local economy or from acts of intentional violence such as riots, terrorist attacks and warfare. Furthermore, the news has, in terms of the notion of aberrant damage, to relate to certain types of damage interpreted as news that warrant coverage. Finally, White (1997:4) explicates that the news must be covered if the damage showed a threat towards the status quo that is seen as socio-culturally disruptive or damaging. Secondly, power relations are concerned with a significant power shift in order for a story to be news worthy. White (1997) argues that in terms of this notion of power relations journalists report on politics both internationally and domestic, using a clear source of report which has an element of rearranging the power relations. Reports can concern matters of

shifts in power associations and falls in political popularity, leadership challenges, factional in-fighting and parliamentary performances. These shifts as White (1997) describes it, has to relate to power relations at odds with the interest or expectations of some socially important individual or a group and also been seen as disruptive or damaging. The third aspect, normative breach, concerns events or states of affairs that are seen as departing from the well-known and established custom or morality. For the notion of normative breach to be worth of coverage there must be a clear indication of, for example, poor performance by government agencies, or changes in a nation's dietary habits.

For all three these aspects, there must be a reason to see them as newsworthy by the media, which is construed as a threat to the social order, natural disasters, outbreaks of diseases, price rises disrupt the material order; elections, leadership challenges and warfare that disrupts the status quo of power relations, or the moral order is disrupted by crimes and bureaucratic bungles. It is from this point of view that hard news is deemed as reportable news if identification of potential or actual sources of social order disequilibrium is perceived.

3.3.2 Interpersonal orientation depicted in the media discourse through the reporter voice

This section reviews the notion of the reporter's voice in the text as seen from different theoretical insights and in different scholarly fields. Thus, this study aims to position theoretically the conceptualisation of voice(s) within systemic functional linguistics and appraisal theory and, in particular, within the framework of the reporter's voice (Sabao, 2013:61). The notion of 'voice' according to White (1997:5) entails that the voice of the reporter of the hard news has to be factual, neutral and free of subjectivity. He further provides an example of training texts for French journalism students, about which the French media was condemned for mixing facts with opinions in its reporting. The argument given is that the French media should follow closely the example of the 'high quality of English language media when reporting. White argues that the reason for this view is because in English the language of hard news reporting is said to be precise and neutral, where a reporter does not indulge in any form of subjectivity and the only news on show is raw fact. According to White (1997) the Australian language of news is also impartial and objective.

It is from the above viewpoint that White (1997) interrogates the interpersonal meaning which some journalists maintain news writers should avoid, which may act to illustrate or foreground a journalist's subjective involvement in the meaning made by the text. In this

interpersonal meaning there is a sense of avoiding in that the inclusion of explicit value judgments by the reporter about the morality, competence and normality of participants are avoided. White contends that all meaning seems to rely on the author's individual subjecthood in terms of the value judgement in that he/she is responding emotionally to events, in extrapolating mental state from the material actions of others and finally applying views of cause and effect. Furthermore, White (1997) argues that the writers has to proffer these views and for them to do so they need to centre their interpersonal role in the text's production. Subsequently the meanings are either limited or avoided to the comments that are quoted, which seeks to present itself as a neutral and interpersonal way of writing. White then examines the difference between hard news and commentary where the language used is in a way that the former (hard news) has to be subjective and later (commentary) is subjective. In this regard, White provides two different texts which represent a clear distinction between hard news and commentary (see White 1997 p 6 for further discussion).

The distinction between these two kinds of news writing is that the interpersonal, neutral register of a hard news report and that of the interpersonally charged register in commentary is not a simple dichotomy, according to White (1997:6). It is not always easy to pinpoint the difference between the two as there are also a considerable number of hard news texts that lie somewhere between these two texts. In addition, White argues that there is a slight difference in that the hard news has a tendency of utilising lexical items that encompass the sense of intensity or sometimes heightened involvement of the author which makes a reader view the events or statements described as important, crucial or emotionally engaged. The intensification is shown below in the underlined phrases.

A man who once praised Hitler's labour policies has emerged from Austria's general election with the strongest far-right parliamentary bloc in Western Europe in <u>a shock result</u> that has <u>sent the ruling coalition parties reeling</u> to their <u>worst losses since 1945</u>. (Reuters, 11/10/94) **(Taken from White (1997:7).**

White states further that the intensification in a story can be seen in terms of two facets, namely the lexis, which is seen as pulling together an information meaning with a sense of interpersonal engagement and heightened influence, and secondly, comparison, which is concerned with the severity, size and force. White (1997) further states that this intensification is certainly not cited by journalistic training texts or by practising journalists as damaging the interpersonal neutrality or hard news report.

It is clear that intensification is used in different types of writing such as the event story and issues report. White makes it clear that lexical intensification is one of the tools utilised by journalists either in their training or as practising journalists. According to White (1997: 8) the choice of words utilised by journalists acts as a way of intensifying the strength of the attributed command and moral judgment.

3.3.3   Textual orientation depicted in the media discourse generic structure

The text carries the information and interpersonal meanings and the textual meaning implements these properties in order to achieve certain rhetorical or communicative objectives, according to White. Thus, White (1997) shows an interest in terms of the given textual structure presented from both informational and interpersonal meanings, where the meaning is seen from the beginning to the end of the text, how there is an interaction between informational and interpersonal meanings, and how such sets of separate meanings work to establish stages of text as it unfolds. Furthermore, in the hard news the concern is with how the textual structure is working in order to establish information relating to perceived social order imbalance and interpersonal meanings which intensify the authors and readers engagement in the information content.

White (1997) divides the hard news into two facets, the first being an opening nucleus which he states encompasses the text's essential information and interpersonal meanings. The second phase is the development stage, which is there not to work as in introductory section of the news but to qualify, elaborate, explain and appraise the meanings that already been presented in the nucleus. The way in which these are seen in the news and the manner in which the interaction will be argued in detail in section 3.4.

3.4   RHETORICAL STRUCTURES OF THE NEWS

The previous chapters and sections have given a broader overview on systemic functional linguistics (SFL). This section will explore the newspaper discourse and the structure of the news as discussed by Feez, Iedema and White (2010). According to White (1998), the present mass-media news items are seen as the most influential written text in contemporary society, influencing areas such as politics, economy and the cultural debates going on in the society. The idea behind the Write it Right Project by Feez, Iedema and White, (2010) was to research the nature of literacy demands in the New South Wales secondary school curriculum. The sole purpose of this research was to aid teachers with tools to analyse and overtly teach the language close to their subject areas. Since 1994 intense research into the language used in

media has been undertaken by the linguists within the framework of systemic functional linguistics, according to Feez *et al* (2010).

3.4.1 The headline, lead and lead development as the components of the news story

According to Feez, Iedema and White (2010:81) there is an ever expanding important role of the headline and lead in the development of news writing. Feez *et al* argue that the primary focus of the headline and the lead is to present an angle of the story. This means that how the story will unfold depends entirely on the use of headline and the lead. In addition, Busa (2014:80) maintains that the headline has a vital role in capturing the readers' attention and also giving an idea of the news content and tone which eventually makes the readers decide to read the report, or not. Busa (2014:88) states that such a headline is followed by the lead. When the readers have decided on reading an article the next thing they read in a newspaper article is the lead. Busa maintains that leads are the news story introductions which give a synopsis of the whole story and they form the most important paragraph in the news story. An immediate sense of what the article is about and deciding whether is worth reading or not is seen in the lead, according to Busa (2014).

Figure 3.1 demonstrates the structure of the nucleus, (Feez, Iedema and White 2010:81).
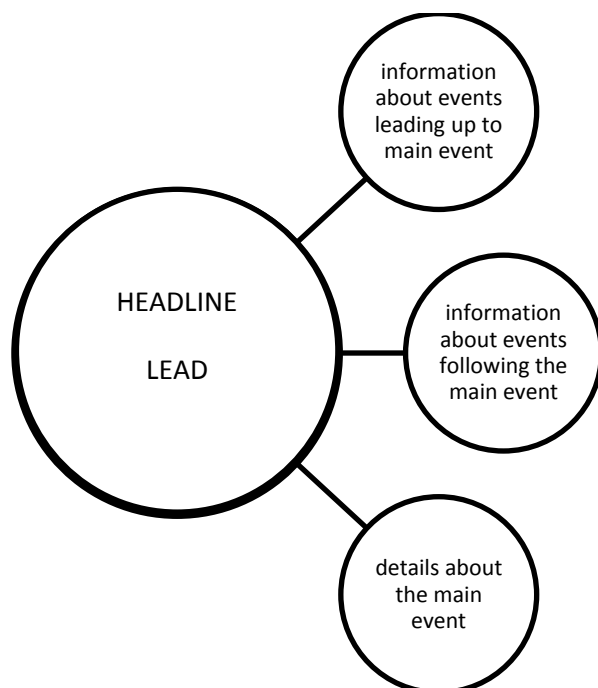
Figure 3.2 is an example used by Feez, Iedema and White (2010:82) in order to analyse the nucleus they identified. The story that they used was taken from a newspaper article in Sydney in December 1954, in which they examined the headline, lead and lead development. According to Feez *et al* their analysis shows the core of the events by taking the most dramatic angle on the event. The essence of the story is captured in these few segments and the remainder that follows is used to fill in the missing details of the story.

Figure 3.2: Illustration of the headline, lead and lead development (Feez, Iedema and White, 2010:82).

HEALDINE	TWO DIE IN HEAD-ON CRASH
LEAD	MELBOURNE, Sunday – A dying motorist was pinned in the wreckage of his car for more than an hour last night while police used pinch bars to free him.
LEAD DEVELOPMENT	The man, Kevin Joseph Thompson, 24, of Oakleigh, Melbourne, died soon after he was free. Another man, John William Gibson, 40, East Maitland, N.S.W., driver of a semi-trailer, was killed instantly. The car and the semi-trailer finished 300 yards apart after colliding head-on at a bend on Hume Highway, near Killmore, 37 miles north of Melbourne. Alan William Prentice, 21, of Springvale, Melbourne, a passenger in the car, was treated at Royal Melbourne Hospital for severe facial lacerations. The vehicle hit with terrific force and semi-trailer finished up, bent like a horse shoe, around the tree. Police described the smash as one of the worst ever on a Victorian Highway.

In construing the above table Feez, Iedema and White (2010) explicate that the events encountered by the police in Melbourne on this day clearly situate the story in time. In establishing the story there is use of different processes such as *dying, pinned* and *more than an hour*. To indicate that the story is current and also important, the writer used a headline – *two die in head-on crash*. In addition Busa (2014:80) argues that the headline is important because it is the part that captures the reader's attention and gives the idea of what the news story is about in content and tone, and also whether it will be worth reading. The headline is concise, informative and attractive. Feez, Iedema and White (2010) consider the font used and state that the use of the big font emphasises the significance of the story.

The headline is then followed by the lead development, which gives the details of the story. Busa (2010:90) highlights the significance of the lead development as the paragraph that

needs to keep the readers engaged in the story. Furthermore, it is in this paragraph where the facts and the inclusion of any details that need explanations are found. For example, in this story one finds the details of the victims and after that the reader is given more details on the crash. Information about how the police saw the accident is then given at the end of the first section. The second segment of this story then repeats the events in more details. This repetition is an important development in modern news writing where information is recycled to play an even greater role (Feez, Iedema and White, 2010:82).

It is from this point of view where Feez, Iedema and White (2010) explain the significance of the nucleus and orbital satellites of the story. They argue that the nuclear model of text structure is more apparent with a nucleus and orbital satellites. Moreover, the nucleus is seen as the headline and lead, as illustrated below. This nucleus is then followed by the satellites and the later parts that are utilised to finish the story. It is here where the satellites are seen not as just parts of a chain that link to each other, but they link back to the lead and develop on it, or expand the information given in the lead. The contemporary stories are produced in a way that the satellites are used to connect back to the nucleus and build the story. The following illustration in figure 3.3 shows the nucleus, namely the headline and lead and how the satellites are all connected back to the nucleus.

Figure 3.3 illustration of the nucleus and satellite structures (Feez, Iedema and White, 2010:83).
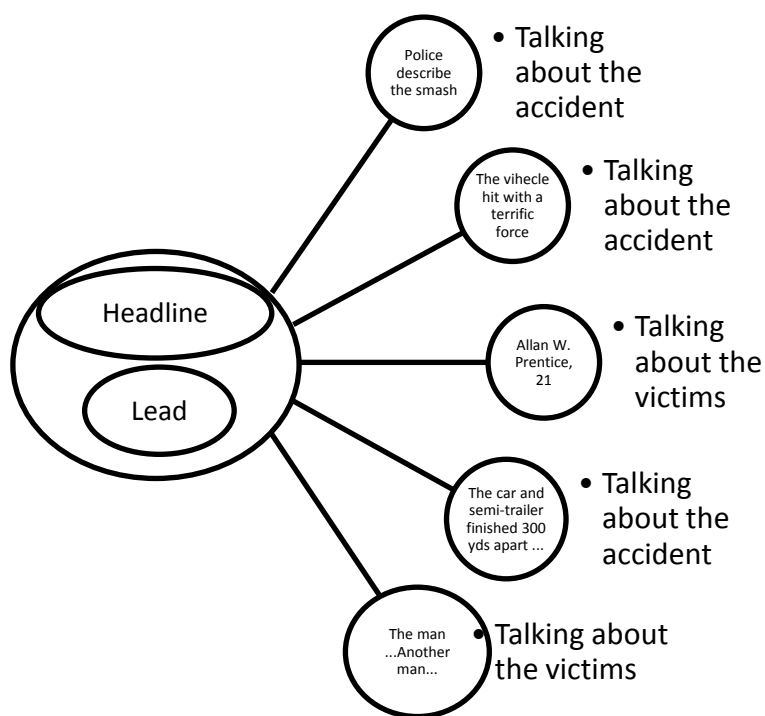
Nucleus

The distinction between the nucleus and the satellite structures is important. According to Feez, Iedema and White (2010:96) the headline and the lead make up the nucleus of the hard news. The story in the beginning has information intensity which the writer uses to invoke the emotions of the readers. Furthermore, it also captures their attention to read the news (Busa, 2014 and Feez, Iedema and White, 2010). Feez *et al* state that there are three typical features that communicate this nucleus, namely:

- To briefly summarise what happened.
- To identify significant human consequences.
- To identify the manner and degree in which the events where emotionally, physically, socially and brought disequilibrium in the society.

It is clear from the above discussion that the nucleus depicts the core that will dictate how the next story will develop. At times the text has to show a social function by describing events in terms of how they have destabilised the community. At times the nucleus is written in a way that, even if the following satellites of the story were to be removed, the message will still be clear. Feez *et al* (2010) state it is the special status of the nucleus in the headline and lead that makes the phenomenon of the brief easy and clear. A story can be completely made up of one or two sentences. Figure 3.4 below illustrates this view. It describes in clear terms what happened to a pregnant woman. Futhermore, the few sentences shown below in the nucleus, present almost all the questions that a reader would have:

- who? A pregnant woman
- where? In a bank
- why? In a state of shock.

This extract was published in 1992 October 22 in Telegraph Mirror.

Figure 3.4 demonstration of the message portrayed by the nucleus (Feez, Iedema and White 2010:96)

HEADLINE	**Mum-to-be Bank Teller's Raid Ordeal**
BYLINE	By Steward Hawkins
LEAD NUCLEUS	A pregnant woman was taken to hospital in a state of shock yesterday after her fourth hold-up since being employed as a bank teller.

Lead development

According to Feez, Iedema and White (2010:98) the lead development follows the nucleus. At this stage the lead developments typically have certain patterns that occur in them. Feez *et al* (2010) explicates that there are three different kinds of logical meaning relationships developing from the nucleus. These kinds of meaning, realise elaboration, extension and enhancement.

In the elaboration stage there is restating, exemplifying or clarifying the information set in the nucleus. This is done by using different linguistic resources such as conjunctions. Furthermore, in the extension, the reporter adds more, or alternative, information in the nucleus and this can be realised through use of conjunctions such as 'and' or 'but'. The third stage or mechanism used in the lead development is enhancement, where the reasons, causes or conditions are added and the news is enhanced (Feez, Iedema and White, 2010: 98-99). Below in figure 3.5 a further illustration is given of the lead development.

Figure 3.5 Demonstration of news development from the nucleus through the lead development.

As mentioned above the following figure gives an explaination and illustration of the lead development through the three mechanisims of elaboration, extension and enhancement (Feez, Iedema and White, 2010). The illustration show the satellites that demonstrate one of the three mechanisms used in making news. The stories used below have been taken from Feez *et al* (2010: 98-99).

```
                    ┌─────────────────────────────────────────────┐
                    │ Satellite 1, Elaboration: Ambulance officers │
                    │ said the tearful woman, in her late 20s, was │
                    │ two months pregnant and although unhurt was  │
                    │ extremely upset .                            │
                    └─────────────────────────────────────────────┘

   LEAD DEVELOPMENT ┌─────────────────────────────────────────────┐
                    │ Satellite 2, Extension: The liberal party was│
                    │ attempting damage control over this latest   │
                    │ gaffe, saying that Dr Hewson's remark had been│
                    │ "misinterpreted".                            │
                    └─────────────────────────────────────────────┘

                    ┌─────────────────────────────────────────────┐
                    │ Satellite 3, Enhancement: It is believed that│
                    │ some papers cuaght fire when they touched a  │
                    │ fan heater.                                  │
                    └─────────────────────────────────────────────┘
```

In summary, it is clear from the above discussion that, the news structure and the way that news is produced is important to the readers. The nucleus and the satellites constitute a full story and give all the details, however, it has been shown that the nucleus on its own summarises the story and at times it will be easy to omit the subsequent paragraphs after the nucleus. The subsequent paragraphs expand on the nucleus and give information, clarify of information, or alternative information. The reasons, causes and conditions are given in the satellites that develop from the nucleus, hence it is essential that the satellites are still part of the news report.

3.5   SUMMARY

This chapter gave a review of linguistic resources employed in the language of evaluation by highlighting the significance of evaluation in written discourse, specifically appraisal

resources in news writing. The research literature has identified variations with regards to the language of evaluation, using attitudinal, engagement and graduation analysis. Furthermore, the chapter interrogated each of these types of language of evaluation. The attitudinal meanings exemplified in the English texts were furtherdiscussed. The demonstration has shown that the language of evaluation has been studied for English news, and little for the African language, including isiXhosa. The current study will try to address this issue by using isiXhosa media texts and employ the language of evaluation, appraisal theory, which will help in teaching isiXhosa in the secondary school assuming a systemic functional linguistics foundation in a genre-based approach to literacy teaching.

Finally, this chapter has further reviewed the news structures of reports written in English. The orbital (nucleus) satellite structure of the news stories has been examined above. These orbital and satellite structures of the news stories have not been researched thoroughly for isiXhosa, hence this study will address these texts in isiXhosa in the following chapter. In addressing the above, the chapter sought to present and discuss the theoretical tenets of systemic functional linguistics within which the analysis of media data in this research will be examined.

CHAPTER FOUR

GENRE TYPES AND LINGUISTIC RESOURCES IN BONA MAGAZINE ARTICLES WRITTEN IN ISIXHOSA

4.1   INTRODUCTION

The main concern of this study, as explained in Chapter one, is to demonstrate how, in the analysis of the linguistic resources of isiXhosa, in accordance with genre-based theory, appraisal and evaluation manifest in a Bona magazine article on a celebrity profile. The particular concern of this chapter is to explicate the properties of genre-based pedagogy by exploring the use of lexical items, sentence-level grammar and discourse-level grammatical properties, in evaluative language use. In addition, a variety of linguistic resources, that is, choices from the language system, which create certain ideational, interpersonal and textual metafunctions are analysed in this chapter. The segments of genre as manifested in Bona article magazines will also be illustrated in this chapter. These segments will be analysed with regard to the language lexico-grammatical features realised in the article. The chapter will highlight the hybridity of genres as realised in isiXhosa Bona articles. A review of the systemic functional linguistics theory in Chapter two made explicit its relevance and nature and how it can be applied in the analysis of the printed media specifically Bona articles. In this regard, the approach advanced by Christie and Derewianka (2008), as discussed in Chapter two, sub-section 2.4.2 forms the core theory utilised in this chapter. Furthermore, the interpersonal metafunction (appraisal theory as developed by White, 1997 & 1998) of language will be analysed in this chapter.   This chapter demonstrates for this study how the analysis may be used by teachers to teach isiXhosa in the secondary school. Additionally, the chapter will align the analysis with the South African school curriculum (CAPS), as regards meeting the specifications of the curriculum. However, having observed that Bona magazine articles exhibit a hybrid of genres, it is important to invoke the genres posited in Feez and Joyce (1998) and Martin and Rose (2008) in the present study, for the prupose of analysis.

4.2   GENERIC STRUCTURE TYPES AND LINGUISTIC RESOURCES

Chapter Two, argued that for children to operate successfully and take part in class discussions as they grow older, it is important to take into account the linguistic demands and types of linguistic resources the learners need to develop and hence the functional model is of interest to pedagogy. The theory of systemic functional linguistics is concerned with language

in terms of the relationship between the meaning being made in a particular context and linguistic resources which have evolved to realise those meanings.

4.2.1   Figure 4.1 Bona Magazine article, (September, 2013)

The article analysed in this section appeared in September 2013, in a Bona magazine. This article appeared purpose of acknowledging one of South Africa's celebrities Gail Mabalane. This article has been chosen because it exhibits a variety of isiXhosa genre types and language of evaluation is employed in several instances. In brief, the article details the life of Gail and her achievements, her ups and downs and future plans. The story exhibits a hybrid of genres, ranging from autobiography, biographical recount, narrative and recounts. The article begins with a description of Gail narrating key incidents about her life, her successes and setbacks, and all her achievements. In the article the writer goes back and forth, narrating and giving a biographical recount on Gail's life. Furthermore, the writer invokes the journalistic strategy of quoting Gail. In conclusion, the writer depicts Gail as a young woman who has worked hard, hence conveying the view that other young women can also start in time so that they are successful. The analysis that follows the article focuses on the isiXhosa language system (i.e. nothing depends on the free English translation given for rendering the gist of the meaning of the isiXhosa).

ISIXHOSA	ENGLISH
1 Impumelelo kaGail Mabalane kwiTV ifana neyooZahara noKhuli Chana emculweni. Ububuso obutsha obunika umdla kunye netalente engangxengwanga.	**1** The success of Gail Mabalane on TV is the same as that of Zahara and Khuli Chana in the music industry. She is a new face and has undeniable talent.
5 Kwiminyaka nje emithathu evelile kwiTV engazange waqeqeshelwa ukulinganisa, wasuka ekubeni bubuso obutsha beTV wangumdlali aphambili womdlalo othandwa kuMzantsi othi Rockville.	**5** In only just 3 years of gracing our television screens with no qualification in Drama, she has grown from being a young television face to being a lead actress on a loved South African drama Rockville.
10 Xa simbona sikhumbula amazwi angalibalekileyo entshatsheli yamanqindi uMuhammed Ali: "Bhabha nje ngebhabhathane uhlabe nje ngenyosi".	**10** When we see her we remember the uneasy to forget words of the boxing champion Muhammad Ali: "Float like a butterfly sting like a bee".
15 Kanye njengale ntetho ethetha ukuba	**15** Just as this saying means be humble but

thobeka kodwa ube namandla, uGail uphuhlisa le ntetho ngokupheleleyo ngexesha engena echula ukunyathela ezithembile nokumenze wayimbalasane namhlanje.

20 Kodwa, sonke siyazi ukuba, ibali lempumelelo linomdla.

LIBAMBHE LINGATSHONI

Akunzimanga ukubona le ndumasi njengentombi eneentloni yaseGalisiwe eKimberly.

25 Ungumntwana wesibini kwabathathu, obu buso bemveliso yehlabathi nesele ibubuso be-Inecto ngoku bafakwa koonobuhle ngunina ongasekhoyo ineminyaka emihlanu kuphela apho waphumelela wanguMiss Tinkerbell.

30 Kamva waba kwisihlanu esikumagqibela kankqoyi kuMiss SA Teen (2001) apho kwaphumelela khona uSally Anne Kopa. Waphinda wanguMiss Kaize Chiefs ene-16 kuphela.

35 "Ukuphumelela isitshaba sikaMiss Kaizer Chiefs ndandiselula kakhulu ndingaliqondi iqonga endandibekwa kulo sesi sitshaba ngoko andizange ndenze nto ngaso. Ukungenela kwam ii-Idols izinto zazohlukile, ndandinenjongo.

40 Ndandizimisele ukuphumelela kwaye ndandizimisele ukusebenzisa onke amathuba koluya khuphiswano. Ndaqala ndancokola neqela elisebenza ngaphaya komkhusane, ndisenga ulwazi ngeshishini lezolonwabo

have power, Gail is truly a true reflection of this saying at the time she was trying to find her way in the industry with self-confidence which made her the superstar she is today.

20 However, we all know that a success story is interesting.

HOLD UP THE SUN/DON'T LET TOMORROW COME

It's not easy at all to see this famous young woman as a shy from Galisiwe in Kimberly.

25 She is the second child of three children, her face it's a product of the world as it is the face of Inector. She was registered to enter a competition by her mother who is no longer alive when she was only 5 years old, where she came first and became Miss Tinkerbell.

30 Later she managed to be in the top 5 of Miss SA Teen (2001), where Sally Anne Kopa managed to get the crown of Miss SA Teen. She was again Miss Kaizer Chiefs at the age of 16 only.

35 "When I won the crown of Miss Kaizer Chiefs I was still too young and I had little information of stage that is why I didn't do anything about my crown. By entering idols things had changed, I had intentions.

40 I was so serious when I went through and I was even prepared to use all the chances on that competition. I started by getting to know what is happening at the back stage, trying to get as much information as I can.

kangangoko.

45 Kumathuba odliwanondlebe ayekho ndandiqiniseka ukuba ndiyazilungiselela ndilungise iimpendulo zemibuzo endicinga ukuba zingabuzwa ziintatheli okanye abagwebi. Ndandingafuni kuvela njengomntu nje oze kukhuphiswano kodwa ngaphezulu koko.

50 Ndandifuna ukuphuma nento kwii-Idols yaye ndandisazi ukuba iza kubakhona. Ndandifuna ukusebenza kwezolonwabo kwaye ixesha yayileliya. Bathi xa besithi ndikhutshiwe kukhuphiswano kwakubi kodwa ndanoxolo kuba ndandisazi ukuba kukuqala kwesakhono sam."

55 Ngenene kusuku olulandelayo wafumana umnxeba kumntu oweyemcela ukuba abe yinxalenye yefilim enomdaniso ekuthiwa yiZion, eza kudlala indima yepolisakazi. Abavelisi bale filim bambona kwii-Idols. Walithatha elo thuba engenangqeqesho yokulinganisa wabe uyazalwa umlinganisi uGail.

60 INYATHELO ELINGENTLA
Kungekudala emva kukaZion, kwaqala uvavanyo lomdlalo owawuza kuba kuM-NET kwaye uGail wabizwa kolo vavanyo, kweli ityeli evavanyelwa indima ephambili njengoLelo Sedibe ku-The Wild.

65 "Ndathi xa ndinefilim endike ndadlala kuyo, ndinqandwa yintoni? Ngoko ndaya kuvavanyo." Kukukhalipha kukaGail

45 When opportunities were raised I made sure that I was fully prepared with all my tools, thinking of the questions that journalists could ask or judges.
I didn't want to be known just as a contester, but more than that.

50 My goal was to gain something from Idols and I knew I was going gain it. I wanted to work in entertainment and that was the time. When they said I was out from the competition it was a bad thing, but I made peace with it in my heart because I knew it was the beginning of my career.

55 Indeed the following day she received a phone call from a person asking her to take part in a musical film called Zion; she was going to play a policewoman. The producers of this film saw her on Idols. She took that opportunity with no qualification in Drama and Gail the actress was born.

60 THE HIGHER STEP
Short after playing at Zion, an M-net soapie was being produced and Gail was invited to auditions, this time auditioning for a starring role called Lelo Sedibein the soapie The Wild.

65 "If I could manage acting in a film, what would hinder me for not going for The Wild? So, I went for auditions." Her charisma and

okumahlulileyo kwabanye, nokusebenza nzima. "Ndandisoyika ekuqaleni ukuba kulomdlalo okokuqala kwafuneka ndilungise isiNgesi sam ukulungiselela umlinganiswa wam.

70 Ekhaya eKimberly ndafunda kwizikolo zesiBhulu kwaye ekhaya ndithetha isiSotho, nangona singamaPedi ekhaya. isiNgesi sam sasidinga ukulungiswa kwaye ke ndandinamava amancinane okulinganisa endiwafumene kuZion, I-The Wild yayohluke kakhulu, kwakusisifundo esitsha mpela.

75 Abasebenzi babethetha ulwimi lweTV endingaluqondiyo kwaye ndandisebenza nabantu endikhule ndibabuka njengoConnie Ferguson – ndandiziva ndimncinane. Ukulinganisa akululanga nakubani na kuba wenza izinto obungasoze uzenze unguwe.

80 Ngoncendo lomqeqeshi endisabonana naye nanamhlanje ndabanenkqubela." UGail usibalisela ukuba abalawuli nabalinganisi nabo babeluncedo, babe nomonde kwaye bembonisa indlela. Unombulelo ongazenzisiyo koogxa bakhe abanjengoTumisho Masha, uConnie noShona Ferguson ngokuthi bamfukame baze bamnike isikhokelo kwiziqendu zakhe.

85 Ngenxa yeThe Wild ngoku unobudlelwane obuhle noConnie. Siselapho kanye, uGail ukhawuleza acacise ukuba ubuhlobo bakhe noConnie abusosizathu sokuba abe ukuRockville (umdlalo oveliswe nguConnie nowakhiwe nguye namyeni

hard work made her stand out from others. My English wasn't good at all and I needed to fix my vernacular in order to be part of The Wild.

70 I went to an Afrikaans school in Kimberley, where I grew up. At home we spoke Sesotho although we originally Pedi's. My English needed improvement and I had little experience from Zion. The Wild was something different, a new experience.

75 I felt small among those experienced actors like Connie Ferguson and they vernacular was more prominent for the industry. Acting is a difficult occupation. One has to step out of her comfort zone.

80 With help from my mentor I did well. "Gail says that her colleagues had patience with her and were very helpful. She extends her gratitude to colleagues like Tumisho Masha, Connie and Shona Ferguson for guiding and helping her throughout the shooting.

85 If it wasn't for The Wild I would have never had a bond with Connie Ferguson. She adds that her role in Rockville, (a Connie and her husband Shona produced film) was not influenced by the fact that she is friends with them. She went for audition like everybody

wakhe, uShona). Njengomntu wonke naye wavavanywa.

else

90 IMPUMELELO EPHELELISIWEYO

Impumelelo kaGail ize ngamandla. Bekungekudala esaziwa nje ngonozakuzaku wemveliso yolusu eveliswa kweli, ezibandakanya nabalinganisi baseHollywood abafana, noThandi Newton njengobuso bale mveliso.

95 Kwinyanga ephelileyo uphinde waziswa njengobuso bemveliso, i-Inecto ngoku ububuso boluhlu lwe-Inecto Plus. "Ndiyayithanda i-Inecto kuba yimveliso yeli kanti ikwayimveliso endikhule ngayo. Umama wayeyisebenzisa kwi-Afro yakhe.

100 Ndisikelelekile kwaye ndinombulelo wokuba le mveliso iye yabona into kum. Ndicinga ukuba bandibone nje ngentombi eqhelekileyo ekhangela impumelelo yiyo lo nto ndiye ndavuma xa le mveliso indicela. Umntu osebenzisa i-Inecto ndingavana naye, ngumntu ozimisele ukukhula njengam" utsho uGail.

90 COMPLETE SUCCESS

Gail's success came quickly. Not long after she was the local face of one of SA's produced facial brands with Hollywood stars like Thandi Newton.

95 Last month she was announced as the face of Inecto and later on she became the face of Inecto plus. "I grew up using Inecto and loved it so much.

100 I am blessed and humble that the producers of this product saw the potential at me. I think they saw an ordinary girl with hunger for success. I love Inecto users because they want to grow just like me" Gail said.

105 UKUFIKA KWENGXINGO

Ngethuba sidlalana indlebe naye, uGail usoloko ethetha ngosapho lwakhe utata wakhe wayesebenza emayini yakwaDe Beers, unina ongasekhoyo wayeyinesi, umntakwabo omdala kuye ongasekhoyo nodadewabo omncinci babegcina ikhaya lakhe linothando nolonwabo.

110 Uthi ngaba bantu abamazi ngelinye

105 TO ARRIVE INTO PROBLEMS

When we were interviewing her, Gail often mentioned her family, her father who worked for De Beers, her mother who has passed on, her older brother who has passed on as well, and how they all kept the home warm with love and happiness.

110 She says that these are the people who

igama lakhe, uTsholofelo abambukele ekhula. Kodwa usizi yinto eqhelekileyo kolu sapho. Ngo-2006 uGail waswelekelwa ngumnakwabo nonina. "Umnakwethu wasweleka ngoJuni, wayekwiprojekthi esebenza njengochwepheshe wombane eKapa waze watshiswa ngumbane wasweleka.

115 Ndathetha naye efowunini ngalo ntsasa wathi uza kundifowunela kwakho emva kweyure; wayeza kundikhangelisa i-inshorensi yemoto. Wathi akungafowuni ndaqonda ukuba ikhona into engahambi kakuhle ndamfowunela ndiphindaphinda.

120 Wathi akuyifumana ifowuni yakhe, wafika kukho iminxeba engama-68 esuka kum ayiphosileyo. Ndiyabona ndandisiva ukuba ikhona into engalunganga. Wasweleka emva kwemini kodwa kuba wayeseKapa saxelelwa malunga nentsimbi yesine emalanga."

125 NgoDisemba walo nyaka, kwiintsku ezimbini phambi kokuba uGail ogqibe iminyaka yakhe engama-21 kusuku olwandulela iKrisimesi umama wakhe wasweleka ebulwa yiLupus [isifo apho isikhuseli-mzimba sisebenza ngokugqithisileyo size sitsale ithisu ezisempilweni].

130 Emva kwenyanga eswelekile umntakwabo owayenama-23 eminyaka ubudala, kwasweleka u-anti wakhe ngoku ngumama wakhe kwakunzima ukwamkela.

know her by her name Tsholofelo who have watched her grow. However, sadness is something common in this house. In 2006 Gail lost her mother and older brother. "My bother passed away in June, he was in a project working as an electrician in Cape Town where he was electrocuted to death by electricity.

115 I spoke with him on the phone on the morning and he said he would call me after an hour; he was going to help me to look for car insurance.

120 When he did not call I realised that something was wrong, I phoned him many times and when we found her phone we found 68 missed calls. I could feel that something was not going well. He passed away in the evening but because he was in Cape town we were told at about 16:00.

125 In December of the same year two days before Gails's 21st birthday a day before Christmas, her mother died because of Lupus (a disease where the immune system is overworking and take away healthy tissues).

130 After a month when her 23 years old brother passed away, her aunt passed away and now is her mother. "Growing up my mother used to tell us about this disease and

"Sisakhula umama wayesixelele ngesi sifo kodwa akacacisa ukuba senza ntoni kanye, ngoko asizange sisithathele ingqalelo.

135 Akazange agule ngoko sasingacingi ngaso. Kodwa wathi akusweleka umnakwethu, unxunguphalo nesi sifo saqala ukuwongamela umzimba wakhe waqala waba buthathaka.

140 Kwathi kwakusweleka udadewabo akakwazi ukunyamezela yaze yaqatsela ingulo. Amazwi akanako ukuzoba ubuhlungu bokushiywa ngumntu omthandayo. Umama waphulukana nonyana wakhe nodadewabo, ndandimvela.

145 Kwathi kanti naye uza kusishiya. Kwakubuhlungu kakhulu! Ndandingazange ndikhe ndiswelekelwe ndasuka ndaphulukana nabantu abathathu ababekufutshane kakhulu kum, ubomi bam basuka bagutyungelwa.

150 Ndandinomsindo ngakuThixo ndandinomsindo ndizicaphukela ndandisithi akwaba ndandibabonisile indlela endibathanda ngayo. NguThixo yedwa owayesazi ukuba utata wayenjani kaloku wayelahlekelwe ngunyana nonkosikazi," utsho uGail.

155 Ngelo xesha, uGail wayeqhuba ishishini eliqeshisa ngezitulo, iitafile nezindlu zangasese kumatheko kwaye wayehamba phakathi kwaseKimberly naseThekwini ngenxa yeli shishini. Ukusweleka kukanina nomntakwabo wabuyela kowabo ngokungathi kwakunguye ekwakufanele athathe indawo kamama wakhe ajonge

we have never really paid attention to it.

135 She was never sick and therefore we did not think of the disease, but when my brother passed away, my mother got worse and her body got weak.

140 When her sister passed away she could not handle it and things got worse. Words cannot explain the pain one feels when losing a loved one. My mother lost her son and her sister, I felt for her.

145 And only to find out that she was also going to pass away. It was really painful! I have never experienced death in the family and all of a sudden people who are very close to me passed on; my life was under a dark cloud.

150 I was angry towards God and I hated myself saying I wish I had showed them how much I love them. Only God knew how my father coped because he lost his wife and son" says Gail.

155 At that time Gail was running a business that hired tables and mobile toilets for big events and she used to travel between Kimberly and KZN because of her business. When her mother and brother passed away she went back to her home as she was the one who was supposed to take her mother's place and look after her father who had just been

ikhaya aze akhathalele uyise owayesanda kudendwa, udadewabo omncinci wayefunda ePitoli.

retrenched and her younger sister who was studying in Pretoria.

160 "Nangona eli kwakulixesha losizi ebomini bam, ndinombulelo ngalo. Landenza ndakhawuleza ndahlakanipha ndangulo mntu unomoya ophantsi novuthiweyo engqondweni. Ukuya ecaweni kwandiphilisa, ndandilahlekelwe ngabantu abathathu, kwafuneka ndikhethe ukuba ndifa nabo na okanye ndikhethe ukuphila ubomi bam.

160 "Even though this was a difficult time in my life, I am thankful for it. It gave me wisdom and made me this calm person who thinks carefully. Going to church healed me, I had lost three people, and I had a choice to die with them or choose to live my life.

165 Ndakhetha ukuphila, lelo xesha kanye ke apho kwakhula ubudlelwane obukhethekileyo phakathi kwam noThixo. Ndibakhumbula kakhulu kwaye kwimpumelelo yam ngenye ndinqwenela ukuba babekhona ukuzokuvuyisana kunye nam.

165 I choose to live and that is the time where the friendship between God and I grew. I miss them a lot and every time I succeed I wish they were here to celebrate with me.

170 Ndandineminyaka engama-21 kuphela ukusweleka kwabo, kodwa ngabo abandenze ndaleli bhinqa ndililo namhlanje. Ndisoloko ndiphupha umama kwaye ndiyathetha naye emaphupheni am."

170 I was only 21 years old when they passed away, but they made me the woman I am today. I always dream of my mother and I do speak with her in my dreams".

175 UKUBA NGUNKSK. MABALANE

Eyona nto esiqiniseke ngayo ukuba umama wakhe ebengathanda ukuyibona ngumtshato kamafungwashe wakhe. Kule nyanga uGail nendumasi yekwaito ekwangumfundisi, uKabelo Mabalane bagqiba iinyanga ezisixhenxe besisibini esitshatileyo.

175 TO BE MRS MABALANE

One thing that we are sure of is that her mother would have loved to see her first born's marriage. This month Gail and the famous kwaito star who is also a pastor Kabelo Mabalane, are celebrating seven months of marriage.

180 Phambi komtshato wabo omkhulu ngoFebruwari, uGail ebebufihla ubudlelwane

180 Before the big wedding in February, Gail was secretive about the relationship between

bakhe noKabelo. Namhlanje uyasikrobisa kubudlelwane bakhe nepantsula lakhe. Badibana ngexesha ekuThe Wild. Ugxa wakhe, uTumisho Masha wabadibanisa.

185 Ngelo xesha uKabelo wayekhokhela indibano yamaqela ecawe, ebakhona veki zonke apho wayeshumayeza abahlobo. UTumisho, owayesiya kwezi ndibano mihla le, watsala uGail ukuba akhe aye.

190 Waqala apho ke ukuthetha noKabelo baze ubuhlobo babo bakhula. Emva kokuthandana unyaka, bazimanya ngeqhina lomtshato. "Mna noKabelo singabona bantu banikana inkxaso.

195 Ndandikhona ebaleka kugqatso lweComrades kulo nyaka apho wayebaleka khona mna ndandilandela ngemoto. Rhoqo emva kwe-10kms ndandimisa imoto ndimkhuthaze, ngokunjalo nakumgama olandelayo ndenze njalo.

200 Ndandiqhuba ndodwa, inokuba ndandikhangeleka njengesidenge, kodwa ndandingakhathali, kwaye ndingaphinda nakunyaka ozayo. uKabelo ngumhlobo wam osenyongweni kwaye ndinombulelo ngaye.

205 Andinanto iyodwa endingathi ndimthanda ngayo, nguye wonke nje. Nditshate itshomi yam kwaye ukutshata kwam naye kuvakala kulungile," utsho. "Ndandingazange ndikhe ndidibane noKabelo phambi kokuba sidibane emthandazweni, ngoko kwakungeyomeko yokuba ndandihleli ndiwile, izinto zazenzekela sothuka nathi sesiphakathi.

her and Kabelo. Today she is opening up about her relationship bêtween her and her pantsula. They met when she was playing on The Wild. Her friend Tumisho Masha got them together. **185** At the time Kabelo was a leader of a church group and Tumisho attended all these meetings. Tumisho convinced Gail to go to these gatherings.

190 She started talking to Kabelo and their friendship grew. After being in a relationship for a year they decided to get married. "Kabelo there and I support each other unconditionally.
195 I was there when he ran the Comrades Marathon driving next to him. Every 10 km I would stop and encourage him.

200 I was driving alone and I think that people thought I was crazy but I didn't care and I will do it even in the next year. Kabelo is my best friend and I am thankful for him.

205 I cannot single one thing that I love about him, I love all of him. I have married a friend and marrying him feels good," says Gail. "I had never met Kabelo until I went to the prayer meeting, we were both surprised about how we got together, and how things fell into place.

210 Ndiyavuya kuba umilisele ingcambu zakhe kuYesu kanti nam ndikwanjalo." Abantwana? sibuzile, "Abantwana abathandathu nangaphezulu bandilungele mna. Ndiyazithanda iintsapho ezinkulu," Utshilo ehlaka.

215 Uziva njani ngenkosikazana yakhe edlala indima yehenyukazi kuRockville?

"Omye uya wuhlonipha umsebenzi womye, anditsho ke kodwa ukuba sisuka senze izinto singathethanga.

220 Ndathi ndakufumana amazwi omlinganiswa wam kuRockville, sahlala phantsi sawafunda sobabini. Into engaqhelekanga ngomlinganiswa wam, uVicky, kukuba nangona ndidlala indima yehenyukazi, akukho mntu ndimncamisayo kumdlalo wonke.

225 Asoze ndenze into eza kubeka umtshato wam emngciphekweni kwaye nangona ndiwuhlonipha umsebenzi wam, usapho luza kuqala kum. Okuhlekisayo kukuba, utata wam uyambukela uRockville, kwaye akanangxaki noVicky into nje ayikhalazelayo kukutshaya kwakhe," utsho.

230 Sikhe sambhaqa ecula kunye noBeyoncé ngethuba sisaqala ukufota saze sambuza ukuba uyakuze acule na nomyeni wakhe. Ukusekela ukufikelela kwakhe kwishumi lokuqgibela kwi-Idols zika-2010, uGail usixelela ukuba uzama ukukhangela isandi esisesakhe.

235 Uthanda iimvumi ezifana noLauryn Hill,

210 I am happy because he is a Christian and I am also one." Children? We asked, "six children and about will be good for me I love big families," she said laughing.

215 How does he feel about his princess playing a role of a prostitute on Rockville?
"We respect each other's job but we that doesn't mean we just do things without having discussed things.

220 When I got my lines for Rockville I sat down with him and we both read it. Something unusual about my role Vicky even though I play a prostitute role, there is no person I kiss with.

225 I will never do something that will put my marriage in jeopardy and even though I respect my job, my family comes first. What is funny is that my father does watch Rockville and he has no problem about Vicky's role except the smoking part," she says. Gail's advice to those in a relationship and the girls who are not married is that, love is an easy thing and you know when one is good for you. 230 We have seen her singing with Beyoncé and we asked if she will ever sing with her husband. She said she is trying to get her own style and music, something unique.

235 She likes singers such as Lauryn hill,

u-Emily Sunday noBeyoncé kwaye uthi nangona engakasazi esakhe isandi, ifanele ukuba iza kuba ngumxube wehip-hop, i-soul ne-pop. Ingaba uza kerepha? Hayi, esitsho emnyakama kodwa malunga nokucula noKabelo, **240** "Xa livela ithuba, ngokuqinisekileyo siza kucula kunye. Sekulithuba ekweli shishini ngoku, kwaye ndiyawuhlonipha umsebezi wakhe nolwazi analo." Itsho lembalasane yerockville.

245 Usixelele nokuba sele eshicilele iingoma ezilithoba eziza kuba yinxalenye yecwecwe lakhe. Akatsho ukuba ulikhupha nini kodwa uyathembisa ukusazisa. Unothando lomculo ude unomqeqeshi welizwi kwaye usebenzisana nabona bavelisi baphambili kweli.

250 IINTOMBI EZILUNGILEYO ZIGQIBA KUQALA

Iphupha lika Gail elaqala eneminyaka engama-25 kwiqonga lee-idols libonakala lifezeka ngoku. Ngoku ungumlinganisi, unozakuzaku weemveliso kwaye uza kuba yimvumi kungekudala.

255 "Kuyamangalisa ukuba yinxalenye yomdlalo othi xa udlala kuncokolwe ngawo kuTwitter rhoqo. Ngokuqinisekileyo andikho kwiRockville ngenxa kaTwitter okanye udumo; ndiyayithanda indima kaVicky kuba ayikudanga kwekaLelo.

260 Ndibukela zonke iziqendu ukuze ndizigxeke ndizicome, ndibone apho ndingaphuhla khona nalapho ndenze

Emily Sunday and Beyoncé and she says even though she does not know her style yet, it should be a mix of hip-hop, soul and pop. Are you going to rap? "No", she said this unhappy about singing with Kabelo.

240 "If a chance comes sure we will sing together it has been a while since he has been in this industry and I respect his knowledge," says the Rockville star.

245 She has also told us that she has already recorded nine song and they will be part of her recording. She has not said when she is going to release her CD. She has a love for music and she even works with the personal voice trainer and she works with people who have excelled in this industry.

250 THE GOOD GIRLS FINISH FIRST

Gail's dream which started at age 25 when she was on the idols stage now is becoming successful. Now she is an actor, she a face of a product and she will be a singer soon.

255 "It is amazing to be part of a play, that when it plays people talk about it on twitter all the time. Surely, I am not part of this play because of twitter of fame; I like the role of being Vicky because it is not far from that of Lelo.

260 I watch all the episodes, so that I can see where I would improve or if I have done well. I am still new is this industry and I

okuncomekayo. Ndisemtsha kwesi sakhono kwaye ndiye ndizinike amanqaku ali-10/10 ukuya ku-1/10 ngamanye amaxesha."	normally given myself 10/10 or 1/10 points sometimes."
265 Le nzwakazi inama-28 ubudala, yenza izifundo zeBusiness Administration eThe Joseph Business School ukuqinisekisa ukuba iziqgibo zakhe uzenza njengomntu ofundileyo, kuba uwuhloniphile umsebenzi wakhe. Ngokuqinisekileyo uza kuphumelela.	**265** This 28 year old lady is studying towards business administration school at The Joseph Business School, to make sure that he decisions as an educated person are fulfilled, because she respects her work. Surely she will succeed.

4.2.1.1   The generic segments evident in the text.

The above text displays a range of genre types and their various segments. The writer exhibits significant skill in using different genres which are illustrated in the text above. This section will examine these different genres displayed in the text in the isiXhosa language system. Furthermore, each genre has specific lexico-grammatical features utilised by the writer, hence these grammatical features exemplified in the text will be discussed in this section. The generic segments of some English genres were discussed in Chapter Two in section 2.5 as the basis for the isiXhosa analysis in the current chapter. Hence, this section will focus on various isiXhosa genre segments realised in the articles above. The genre types illustrated in the text above are biographical recounts and narrative genres.

Biographical recount segments realised in the text

As was previously mentioned, the autobiographical recount has three stages, namely the orientation stage, which tells the readers the reason why the person is being written about, and details of who, when and where this person being written about is. The second stage is the record of events of the person's life, and lastly the evaluation stage, which evaluates the person's life. The next section is a systematic analysis of the autobiographical recount of Gail Mabalane as it appeared in the isiXhosa Bona magazine article.

Orientation stage

The sentences in line 1- 5 *Impumelelo kaGail* … (Gail's success) denote the orientation stage, telling 'who' the person being written about is. *Impumelelo* … (success) in line 1 answers the what question in the orientation stage. In sentence 4 *ububuso obutsha* …

netalente engangxengwanga … (she is a new face … and a talent that bestows interest) further denotes the 'what' question in the orientation stage. The sentence in line 5 *kwiminyaka nje emithathu … kuMzantsi othi Rockville* (in just three years of gracing our televisions … in the South African Rockville) exemplifies the 'where' in the orientation stage, stating that Gail is in the entertainment industry. In the first paragraph in lines 1-20, Gail's autobiographical recount (biographical recount) is displayed where the writer gives an introduction to Gail's life. The writer has written in accessible language for the readers to understand why the person is being written about, which is one of the characteristics of an autobiographical recount. Furthermore the "who, why, where" questions are answered from the very first line where the writer states *Impumelelo kaGail Mabalane* (Gail Mabalane's success).   The writer has done well in this stage to cover all the important questions. The following stage is the record of events stage.

Record of events stage

The record of events about Gail's life starts right after the orientation stage. The sentences in line 21 – 59 denote the events that occurred in Gail's life. The sentence in line 25 – 29 *obu buso* … (this face) denotes the first events in Gail's life where she was entered for a competition by her mother at five years of age, then won the title of Miss Tinkerbell. In line 30 – 34 *kamva waba kwisihlanu esikumagqibela kankqoyi kuMiss* SA Teen … (she managed to be in the top five of Miss SA Teen) further illustrates a record of events in Gail's life where she was in another competition. The record of events is exemplified in lines 31- 100 by listing the different events, competitions and films that Gail has been part of. These events are displayed in a systematic and well written order on how Gail's success has been characterised by ups and downs.

Evaluation of the person

The writer denotes an evaluation stage in lines 250 – 265 of the story. In the first sentence *iphupha lika Gail elaqala eneminyaka engama-25 kwiqonga lee-idols libonakala lifezeka ngoku* … (Gail's dream which started at age 25 when she was on the Idols stage now is becoming successful) exemplifies the evaluation stage and shows that Gail's dream is now becoming successful. In line 265 – 270 *ngokuqinisekileyo uza kuphumelela* … (surely she will succeed) the writer further expands the evaluation stage affirming that indeed Gail will be successful. The text also denotes the narrative segments. The following section will look at the narrative.

Narrative segments realised in the text

Recall that a narrative has three stages, namely the orientation stage which introduces the characters, followed by the complication stage, which express the significance of the event, and makes the readers care about what happened, and the resolution stage, which is where the problem is solved. The text above is a hybridity of genres and narrative is realised in some segments of the text. These stages are outlined below.

Orientation stage

The sentences in lines 105-109 *ngethuba sidlana indlebe naye, uGail* … (by the time we were interviewing her Gail) denotes an orientation stage of the narrative genre. The writer demonstrates a narrative recount of Gail's life. In this stage, the writer, in lines 106 – 108 *usoloko ethetha ngosapho lwakhe, utata wakhe* … (often mentioned her family, her father) exemplifies the 'who', 'where' and 'what' and exemplifies the 'why' in the stage. The characters are introduced and these characters are Gail's parents, her aunt and her brother. The 'what' is further realised in the following paragraph in lines 110-114 where Gail shares her pain of losing the people who are close to her, including her mother.

Complication stage

In lines 111-150 *kodwa usizi yinto eqhelekileyo kolu sapho* … (however, sadness is something so familiar to this family) the complication stage is realised through the description of the hardships experienced by Gail of losing her brother and mother in one year. In these lines Gail describes the pain that her family went through. The writer has done well in exemplifying this stage of narrative genre in the text above.

Evaluation stage

The evaluation stage is realised in lines 150-154 *ndandinomsindo ngakuThixo* … (I was angry towards God) and the writer attaches this evaluation to the complication, making the readers care about what happened to Gail and her family.

In lines 250-265 *iphupha lika Gail elaqala eneminyaka engama-25* … (Gail's dream which she had at age 25) a further evaluation stage is realised, where the writer is evaluating Gail's life through making comments. The writer creates suspense, which makes the reader wants to know more about Gail Mabalane. The following section will examine the language features.

The language features evident in the text

The text above exhibits language features utilised in biographical recounts and narratives in the isiXhosa language system. This section will analyse these language components as exemplified in the text.

The language components of biographical recounts are realised in lines 25-29 through the use of remote past tense in verb phrases ___**bafakwa**___ … (she was entered), apho ___**waphumelela**___ … (where she came first). Furthermore, the sentences in lines 30-34 ___**waba**___ kwisihlanu … (she was in the top five), apho ___**kwaphumelela**___ … (where it was won), denote further use of the past tense exemplifying the language features of a biographical recount.

4.2.1.2   Language components evident in the text

There are language features or grammatical components that occur in each type of genre text produced. The text above exhibits a range of language components of isiXhosa language. Recall further that, this matter is discussed in detail in Chapter 2, sub-section 2.5, where it is mentioned in length with examples of language features found in each of the texts produced (Feez and Joyce, 1998, Knapp and Watkins, 2005).

Language components of biographical recounts

The text exhibits a range of language features typically utilised in biographical recounts in that the writer has used the past tense in outlining the interview he/she had with Gail. Each section in the text is introduced and concluded with an illustration of a segment of a biographical recount. The sentences in line 60 and 85 represent a biographical recount. Additionally, a biographical recount is always produced in the past tense as Feez and Joyce (1998)point out. The segment below demonstrates another feature of biographical recounts, the compound remote past tense ___**kwaqala**___ … (started) and ___**wabizwa**___ … (she was called) examplify the biographical recount.

60 Inyathelo elingentla Kungekudala emva kukaZion, ___**kwaqala**___ uvavanyo lomdlalo owawuza kuba kuM-NET kwaye uGail ___**wabizwa**___ kolo vavanyo, kweli ityeli evavanyelwa indima ephambili njengoLelo Sedibe ku-The Wild.

As has been pointed out above, the writer uses skills of journalistic writing, where she/he gives a synopsis of what was discussed in the interview and after that, the interviewee speaks for herself. This is realised in lines 65-84 "___**Ndathi**___ xa ndinefilim endike ndadlala kuyo,

ndinqandwa yintoni? Ngoko **_ndaya_** kuvavanyo …" "I realised if I had managed to act in a film, what would stop me? So, I went for auditions…"where Gails recounts her story and experiences that she has gone through in the process. Furthermore, the linguistic resources of narrative are exhibited in this segement. The remote compound past tense in lines 69-70 **_Ndadisoyika_** … (I was afraid), **_Ndafunda_** … (I studied), **_Ndandinamava_** … (I had experience) examplifies a narrative recount written by the reporter as interviewee.

Furthermore, the writer has utilised personal pronouns in line 25 **_u_**ngumntwana … (she is a child), **_wa_**ba … (she was), **_wa_**phinda …(she then again) as language features of biographical recount writing of a third person. The use of subject-verb agreement verb prefixes further indicates the biographical language features. The following section dwells on the language components of narrative.

Language components of narrative

In terms of the isiXhosa language components, the above text denotes a wide variety of language components of the isiXhosa language. In line 10-20

Xa **_simbona sikhumbula_** amazwi angalibalekileyo entshatsheli yamanqindi uMuhammed Ali: "Bhabha nje ngebhabhathane uhlabe nje ngenyosi". **15** Kanye njengale ntetho ethetha ukuba **_thobeka_** kodwa ube namandla, uGail **_uphuhlisa_** le ntetho ngokupheleleyo ngexesha **_engena echula ukunyathela ezithembile_** nokumenze wayimbalasane namhlanje. **20** Kodwa, sonke **_siyazi_** ukuba, ibali lempumelelo linomdla.

The sentences illustrate narrative language features through the use of the simple present tense. These are the language components embedded in the text above. The writer sequences the events that occurred in time and space about the person written about.

Between lines 20-30

Akunzimanga **_ukubona_** le ndumasi njengentombi eneentloni yaseGalisiwe eKimberly. **25** Ungumntwana wesibini kwabathathu, obu buso bemveliso yehlabathi nesele ibubuso be-Inecto ngoku **_bafakwa_** koonobuhle ngunina ongasekhoyo ineminyaka emihlanu kuphela apho **_waphumelela_** wanguMiss Tinkerbell. **30** Kamva **_waba_** kwisihlanu esikumagqibela kankqoyi kuMiss SA Teen (2001) apho **_kwaphumelela_** khona uSally Anne Kopa.

A range of narrative language features occur in that the writer uses tenses for describing the narrative events which were completed in the past. This is presented by a remote past tense to

narrate events that occurred, such as _**bafakwa,**_ _**waphumelela**_ in isiXhosa. The writer has again achieved to denote the language features of the narrative tense in this segment.

The sentences in lines 35-55 examplify the use of the past tense, as the writer uses the remote past tense to narrate events about Gail, and narrates actions that happened in a past time. Again sequencing of the events occurred throught time and space. The paragraph below further illustrates a range of linguistic and grammatical features used by the writer. The compound remote past continuos tense in senetences 35 _**ndandiselula**_ … (I was still young), and in line 40 _**Ndandizimisele**_ … (I was determined) is a clear indication of the language features utilised by the writer. Likewise, the compound sentences in line 35 _**endandibekwa**_ … (in which I was put), and the compound past tense _**andizange ndenze nto**_ … (I did not do anything) exhibit the narrative tense utilised by the writer in producing the text. There is a clear action sequence of events denoting action verbs.

> **35** "Ukuphumelela isitshaba sikaMiss Kaizer Chiefs _**ndandiselula**_ kakhulu ndingaliqondi iqonga _**endandibekwa**_ kulo sesi sitshaba ngoko _**andizange ndenze nto**_ ngaso. Ukungenela kwam ii-Idols izinto _**zazohlukile, ndandinenjongo**_. **40** _**Ndandizimisele**_ ukuphumelela kwaye _**ndandizimisele**_ ukusebenzisa onke amathuba koluya khuphiswano. _**Ndagala ndancokola**_ neqela elisebenza ngaphaya komkhusane, ndisenga ulwazi ngeshishini lezolonwabo kangangoko.

In summary, the analysis above has demonstrated the genre segments that are found in the text. The text exhibits a variety of genre segments, ranging from narrative, biographical recount to historical recount. This skill of the writer in using a range of genres in one text can be advanced in the teaching and learning of isiXhosa home language. The genre segments are clear because of the language features exhibited within the text. The writer has used a range of lexico-grammatical language features, such as the simple present tense, narrative tense and/or compound past continous tense and remote past tense. The language features have been analysed as posited by Feez and Joyce (1998) and Knapp and Watkins (2005). These are the linguistic resources found in the text, and the section below will demonstrate other linguistic resources of isiXhosa that are denoted in the same the text above. The section will look at the language systems that create ideational and experiential metafunctions, as well as the grammatical metaphors.

4.2.2   The linguistic resources representing meanings and meaning relationships

4.2.2.1 Ideational function

The above text exhibits a variety of linguistic resources, that is, choices from the language system, which create certain ideational metafunctions in isiXhosa. The metafunctions have been discussed in Chapter 2, section 2.4.2, where it was mentioned that the ideational metafunction is concerned with how linguistic reasources within the clause and among other clauses represent the experiences of the writer (in terms of subject content or topic of the writer). This is the writing development that is required in secondary school. The aim of this study is to demonstrate how writing development can be advanced by using the media texts written in isiXhosa. The section further presents an analysis of how clause combination construe the logical relationships among clauses. In this sub-section, a selected examples of sentences are analysed in terms of the logical metafuntion and experiential metafunction of the ideational metafunction of the isiXhosa language system.

In terms of the logical metafunction of the language, the above text demonstrates a wide variety of clause types and clause combinations that create a particular ideational meaning and logical relationship among clauses, such as time. Consider the sentences in lines 10-15 for which an analysis will be given. In lines 10-12 the sentence illustrates an unequal dependancy relationship within the clause **sikhumbula**… (we miss) as the dominant clause representing an initiating clause. The dependant clause **xa simbona**… (when we see her) represents an expanding clause, which shows the time relationship with the event of missing in the preceding clause.

With regard to the experiential metafunction, the text above illustrates a rich variety of linguistic resources, that realise the experience of the writer in terms of the subject content, concerning processes, participants and circumanstances. Consider further examples are to be found in lines 10-12. In the dominant clause the verb in the verb phrase **sikhumbula**…(we remember) has two participants realised by the agreement subject concord (AgrS) **si**… (we) and the goal participant **amazwi**…(words). The AgrS is latter post modified by the ralative clause **angalibalekileyo** … (unforgetable) and by a possessive phrase **entshatsheli yamanqindi**…(boxing champion). In the expanding clause **xa**…(when) the verb has two participants namely the actor participant and the goal participant represented, respectively, by the AgrS **si**… (we) and the object agreement prefix (AgrO) **m**…(her). The process in the dominant clause the verb **khumbula**…(remember) represents the mental process, because it

denotes an experience. In addition, in the expanding clause the verb **bona**…(see) similarly realises the mental process, because it is a perception verb.

A further analysis in terms of the language system isiXhosa logical metafunction is conducted, where the above sentence further displays the clause types and clause combinations. The sentence in line 10 in direct speech consists of two equal status clauses with the first imperative clause **bhabha**…(fly) followed by the second equal dependancy subjunctive verb clause **uhlabe**…(and sting) denoting a sequence of events.

Considering the experiential metafunction, the sentence in line 10 exhibits the linguistic resources that realise the experience of the writer in terms of the subject content. In the second clause, the verbal group **bhabha**…(fly) the prepositional phrase **njenge bhabhathane**…(like a butterfly) realises circumstance of comparison. Similarly, the clause starting with the verbal group **uhlabe**…(and sting) the prepositional phrase **njenge nyosi**…(like a bee) realises a circumstances of comparison.

In terms of the logical metafunction of the isiXhosa language system, the above sentence illustrates a range of clause types and clause combinations that create particular ideational meanings and logical realtionships among clauses, such as time. In addition, the sentences in line 15 illustrates multiple dependency relationships among its clauses. The dominant clause in this sentence **uGail uphuhlisa**…(Gail develops) serves as the initiating clause. The clause with **kanye njengale ntetho** … (exactly just like this saying/idiom) represents the dependent clause creating a relationship of reason with the dominant clause.

In terms of the logical metafunction of isiXhosa language the sentence in lines 50-51 exemplifies two independent clauses of equal status, joined by the conjunction **yaye**… (and also). The independent clause **ndandifuna** … (I wanted) **kwi-Idols** (in Idols), preceding the conjunction is an initiating clause while the independent clause **ndandisazi** … (I knew) following the conjunction **yaye** realises a logical meaning relationship of addition to the process of achieving something in the competition.

Furthermore, in terms of the experiential metafunction of the isiXhosa language system, this sentence exemplifies various processes and participants. The verb in the verb phrase in the compound remote past continuous tense **ndandifuna** denotes a behavioural process, and it takes an infinitival complement **ukuphuma**… (to succeed) **kwi-Idols**, which realises purpose. **Ndandifuna** is an actor participant. The subject in the remote compound past tense verb **ndandifuna** is realised by AgrS **ndandi**… (I) and represents the pronoun first person

singular, which is also understood as the subject pronoun of the infinitival verb **ukuphuma**. The verb in the infinitive **ukuphuma** is post modified by a prepositional phrase with the preposition **na** realising an entity of accompaniment. The verb in the infinitive **ukuphuma** is a clause expressing addition, followed by a prepositional phrase **kwi-Idols** with the preposition **ku** realising an abstract circumstance type of place. In the independent clause following the conjunction **yaye** … **ndandisazi** … (and … I knew) the verb in the remote compound past tense **ndandisazi** realises a mental process. The verb takes a complement clause introduced by the conjunction **ukuba** … (if) which realises the theme participant of the verb in **ndandisazi**. The theme participant of the verb in **ndandisazi** is realised by AgrS **ndandi** representing the first person singular pronoun. In addition, the verb in the verb phrase **ndandisazi** takes a complement clause which is a dependent clause. In this dependent clause introduced by the conjunction **ukuba** the future tense locative predicate is **iza kubakhona**... (It will be available). The theme participant of this locative predicate is realised by AgrS **i**… (it) representing the pronoun of **into …** (a thing).

In the following sentence a further variety of logical and experiential metafunctions in the isiXhosa language is demonstrated. In terms of the logical metafunction, the sentence in line 52-53 exhibit two independent clauses of equal dependency conjoined by the conjunction **kwaye**… (and). The independent clause preceding the conjunction **ndandifuna** … (I wanted) represents the initiating clause, while the independent clause following the conjunction **kwaye**… **ixesha yayileliya** (that was the time) represents the logical relationship of addition to the preceding clause.

With regards to the experiential metafunction, the verb in the remote compound past tense verb phrase **ndandifuna** denotes a behavioural process. The verb in the verb phrase **ndandifuna** takes an infinitival verb complement **ukusebenza**… (to work) realising the logical relationship of purpose to the verb **ndandifuna**. The infinitive verb **ukusenza** is post modified by prepositional phrase **kwezolonwabo**… (in the entertainment industry) with the preposition **ku**…(in) expressing an abstract circumstance type of place. The independent clause following the conjunction **kwaye** contains a nominal predicate **yayileliya** … (it was that one) in which the demonstrative **leliya** appears as the head.

Furthermore, a subsequent sentence in lines 53-54 consists of two independent clauses of equal status dependency joined by **kodwa**… (but), each of these independent clauses contains a number of dependent clauses. The independent clause **xa … kukhuphiswano** (when … in competition), is a dependent clause of the verb **thi** … (say) realising a logical relationship of

time in relation to the verbal (communication) process denoted in the verb **bathi** … (they said). In the independent clause following the conjunction **kodwa**, the independent clause introduced by the conjunction **kuba** … (because) realises a logical relationship of reason, in relation to the process of the preceding main clause.

The verb in the remote compound past tense clause **ndandisazi** … (I knew) takes a dependant clause introduced by the conjunction **ukuba**, realisng the theme participant of **ndandisazi**.

In terms of the experiential metafunction the verb in the main clause verb phrase **bathi** … (they said) denotes a verbal (communication) process. The actor participant of this verb is realised by AgrS **ba** … (they) representing class 2 pronoun. The main clause **bathi** contains an adjectival predicate **kwakubi** … (was bad) with the adjective **bi** … (bad) in the remote compound past tense, which has an impersonal subject, realised by the AgrS **kwaku**. In the dependant clause **xa besithi** … (when they said) the verb **thi** in the participial mood, similarly denotes a communication process. The actor participant is realised by the AgrS **ba** of class 2 representing the pronoun. The verb in the verb phrase **ndikhutshiwe kukhuphiswano**… (I was out of the competition) realises a material process. The theme participant of the passive verb is realised by AgrS **ndi** … (I) representing the pronoun first person singular.

The verb in the passive verb is post-modified by phrase **kukhuphiswano** … (in the competition) realising the circumstance type of place. In the second independent clause, the remote past tense verb phrase **ndanoxolo … sam** (I was at piece … of mine) realises the relational process. The associative predicate with the preposition **na** realising a relational process of being with (peace). The theme participant of the associative predicate of **ndanoxolo** is represented by AgrS **nda** … (I) realising the first person singular pronoun. In the dependent clause introduced by the conjunction **ukuba** the copulative infinitive verb phrase **kukuqala** … (it is the beginning) is nominal predicate, with a nominalised infinitive. This nominal predicate is postmodified by a possessive phrase **kwesakhono** … (of the skill) realising an attribute of the infinitive verb. The noun **isakhono** … (skill) in this possessive phrase is postmofied by a possessive phrase **sam.**

In terms of the logical metafunction of isiXhosa language, the sentence in line 80 exhibits one independent clause **ngoncedo … ndaba nenkqubela** (with help … I was able to progress). This clause contains an associative predicate with the copulative verb **ndaba** … (I was able) followed by a prepositional phrase complement **nenkqubela** … (progress)

In terms of the experiential metafunction this associative predicate realises a relational process of having progress in: **nkqubela**. The AgrS **Nda** … (I) in the copulative verb **ndaba** … realises the first person singular pronoun which is the theme participant of the relational process denoted by the copulative verb predicate. This associative predicate **ndaba ne** ... is premodified by a prepositional phrase including a relative clause **ngoncedo … nanamhlanje** (with help … even today) which realises the circumstance type of means in relation to the relational process expressed by the associative predicate. The head noun in the prepositional phrase **ngoncedo** represents a grammatical metaphor. The noun **uncedo** … (help) in the noun phrase **ngoncedo** is postmodified by the possessive phrase **lomqeqeshi** … (mentor) which realises the actor participant of the abstract process denoted by the grammatical metaphor **uncedo**. The headnoun in this possessive phrase **lomqeqeshi** is postmodified by a relative clause reciprocal verb **bonana** … (see each other) followed by prepositional phrase naye … (with her). The verb in this relative clause endisabonana naye realises a material process. The AgrS **ndi** … (I) realises the first person singular pronoun. The pronoun in the prepositional phrase **naye** represents the theme participant. The verb in this relative clause also takes a further postmodifier by prepositional clause **nanamhlanje** realising a circumstance type of time in relation to the process of seeing.

Furthermore, the sentence in line 15-16 illustrates a variety of linguistic resources that realise the experience of the writer in terms of the subject content concerning processes, participant and circumstances. As regards the experiential level of the third sentence, in the dominant clause **uGail uphuhlisa**…(Gail develops) the verb has two participants, the actor participant **uGail…** (Gail) and the goal participant **le ntetho**…(this saying). The goal participant **ntetho**…(saying) has a demonstrative premodifier **le**...(this). The verb **phuhlisa**…(develops) realises a mental process. It is postmodified by the manner adjunct **ngokupheleleyo**…(in full) realising the circumstance of manner. Furthermore, the verb **phuhlisa**…(develop) is postmodified by the prepositional phrase **ngexesha**…(at the time) realising the circumsntance of time. The nominal **ixesha**…(time) presents a phrase realising time and **ngexesha** … is postmodified by three clauses **engena**…(enters) **echula**…(calm) **ezithembile**…(with confidence) which create the relationship of time to the phrase **ngexesha**. The clause **ezithembile** … (with confidence) appears as an equal relationship with the clause **nokumenze**…(that made her) in which **namhlanje** …(today) denotes the circumstance of time.

As regards to the logical metafunction of isiXhosa the sentence in line 25 - 30 displays a dominant clause **ungumntwana** … (she is a child) within the noun phrase **obu buso**… (this

face) which represents the subject in the nominal predicate **ungumntwana** in the noun phrase **obu buso** metonemically (use of one noun to refer to another) refers to the AgriS **u** …(she) (reffering to Gail here is brought into relation with a noun child) in the nominal predicate **ungumntwana** within the noun phrase, various clauses of equal and unequal depandancy occur. Within the noun phrase **obu buso,** two relative clauses appear as dependant clauses of the noun in the expression obu buso. Furthermore, a situative clause **ineminyaka** … (with age) appears as dependent clause of the proceding relative clause **ongasekhoyo** … (who is no longer alive) at the logical metafunction there is one independent clause. The noun phrase **obu buso** … **Tinkerbell** is a conjoined noun phrase with the conjuction **na** … (and) in the relative clause **nesele** … (and which is) joining the two noun phrases. The relative clause **nesele** is a deficient verb, where the second noun phrase contains relative clause **isele ibibuso** … (it is the face) which itself is a norminal predicate **ibubuso**…(the face) the second noun phrase with the conjuctive **na nesele** contains a consecutive clause **bafakwa**… (was entered) realising the meaning relation of addition. The clause **apho**…(where) creates a logical relationship of time to the verb **bafakwa**… (was entered).

In terms of the experiential metafuntion the noun **umntwana** … (child) in the nominal predicate **ungumntwana** … (she is a child) has two post-modifiers, with the prepositional phrase realising attribute of the head noun **umntwana** and the prepositional phrase **kwabathathu** … (out of three) realising the circumstance of place. Within the noun phrase **obu buso**… **bemveliso yehlabathi** (this face … of the international product) realises the attributes of the head noun **obu buso.** Within the conjoined noun phrase **nesele** the possessive phrase **be-inector** … (of inector) similary realises attribute. The adjunct **ngoku** … (now) realises the circumstance of time. In the consecutive clause with the verb phrase **bafakwa** the passive verb realises a material process. The prepositional phrase **koonobuhle** … (in models) realises place and the copulative noun **ngunina** … (by her mother) realises the actor of the passive verb **bafakwa**… (was entered). The noun in **ngunina** is post modified by relative clause **ongasekhoyo** realising circumstance of place (absence place). Furtheremore, the situative phrase **ineminyaka** realises the logical relationship of time to the clause **bafakwa**. In the associative copulative **ineminyaka** the noun **iminyaka** is post modified by an adjective **emihlanu** … (five) realising an attribute. The adjunct **kuphela** … (only) realises the circumstance of manner. In the relative clause introduced with **apho** … (where) the clause **waphumelela** … (she won) has a consecutive nominal clause complement clause containing a norminal predicate **wanguMiss Tinkerbell**… (and became Miss Tinkerbell).

The logical metafunction of the isiXhosa language is further realised in lines 115-117 from the above text denoting a wide variety of clause types and clause combinations that create a particular ideational meaning and logical relationships among clauses, such as time. Consider the sentences in line 115-117 where a thourough analysis will be given. The sentences exhibit clauses of equal dependency and unequal dependency, and clauses expressing various meaning relationships. There are complex sentences illustrating and demonstrating the different clauses. In line 115-117 the first sentence, the remote past tense clause **Ndathetha**… (I spoke) is an independent dominant clause which functions as the projecting clause. The consecutive verb clause **wathi**… (he said) is an equal dependency clause and represents the projected clause and it expands on the process of the projecting clause. Furthermore, the consecutive verb clause **wathi** ... (he said) is equal dependency with the preceding verb. The remote compound tense verb clause **wayeza**… (he was going to) is a dependant clause of **wathi…** (he said).

In terms of the experiential metafunction of language the sentence in line 115-117 exemplifies a range of clause types and clause combinations, that create particular ideational meanings and logical realtionships among clauses, that realise the experience of the writer in terms of the subject content, concerning processes, participants and circumanstances. In the sentences in line 115 that the verb in the verb phrase **ndathetha** … (I spoke) expresses a verbal process. The actor participant is realised by the AgrS **nda**... (I), representing the pronoun first person singular. The goal participant is realised by the pronominal element **ye** … (he). The circumstance of location, place, is expressed by the locative noun **efowunini** … (on the phone), while the circumstance type of time is realised by the expression of **ngalo ntsasa**… (that morning). In addition, the verb in the verb phrase **uza kundifowunela** … (he will call me) realises the material process. The actor participant in the verb of the verb phrase **wathi** … (he said) is expressed by the agreement verb. The actor participant in the equal dependency clause **uza kundifowunela** …(he will call me) is represented by AgrS the clause noun **u**…(he) and the goal participant **fowunela** is represented by AgrO **ndi**…(me). The circumstances of the verb in the verb phrase **uza kundifowuneka**…(he will call me) are expressed by **kwakho**…(again) are realised as a time adjunct. **Emva kweyure**… (after an hour) denotes the meaning relationship of the circumstance of time.

The compound tense future verb clause **wayeza**… (he was going to) expresses a temporal circumstance. On the other hand, the verb in the verb phrase **wayeza kundikhangelisa** … (he was going to help me to look) realises a material process. The actor participant is represented by the AgriS **waye**… (he was) of the compound tense verb and the goal

participant of the verb in the verb phrase **kundikhangelisa**… (help me look) is realised by AgriO **ndi**… (me).The second goal participant is realised by **i-inishorensi yemoto**... (car insurance).

In the second sentence in line 115 the logical metafunction of the isiXhosa language is realised through a dominant clause **ndaqonda**… (I realised) which represents the projecting clause. It is followed by a dependent clause **ukuba**… (that), and there is an equal dependency clause **ndamfowunela** … (I phoned him). It is followed by a complex clause **wathi akungafowuni** … (when he did not phone) which is an unequal dependant clause representing time to the dominant clause **ndaqonda**... (I realised). The clause **ndiphindaphinda**… (over and over) is an unequal dependency clause of the clause with the phrase **ndamfowunela**… (I phoned him) realising the time. The clause with **ukuba** … (that) contains a locative predicate **ikhona into** … (there is something) where the theme **into**… (something) is post modified by a relative clause **engahambi kakuhle**… (that is not going well).

In terms of the experiential metafunction of language the last sentence in line 115 the verb in the verb phrase **akungafowuni**… (he did not call) represents a material process. The actor participant in the complex clause **wathi akungafowuni**… is represented by the AgriS **nda**… (I) which is an experiencer participant and **into**… (something) which is a theme participant. The circumstance of manner is expressed by the adverb **kakuhle**… (well). **Ndamfowunela**… (I called him) is an actor participant with an AgriS **nda**… (I) and AgriO **m**… (him) followed by a modifying material process **ndiphindaphinda**… (I repeated).

To further demonstrate the sentence-level grammar, in the sentence in line 70 the logical metafunction of isiXhosa language is realised where two clauses of equal independence are joined by the conjunction **kwaye**... (and) are exhibited. The independent clause following the conjunction **kwaye**, gives the logical relation of addition to the clause preceding **kwaye**. This independent clause following the conjunction **kwaye** consists of a main clause. The dominant clause **ekhaya ndithetha isiSotho** … (at home I speak isiSotho) and a dependent clause introduced by a conjunction realising concession.

In terms of the experiential metafunction of the isiXhosa language system, the independent clause **ekhaya… zesibhulu** (at home … of Afrikaans) exhibits a remote past tense verb phrase **ndafunda**… (I learned) realising a material process. The actor participant of the verb in the verb phrase **ndafunda** is realised by AgrS first person in the verb phrase. This verb

phrase in the first independent clause is preceded by two locative nouns, **ekhaya, eKimberly**… (at home, in Kimberly) realising the circumstance of place. In addition, this verb phrase ndafunda is postmodified by a prepositional phrase **kwizikolo zesibhulu**… (in Afrikaans schools) which also realises a circumstance of place. The independent clause that follows the conjunction **kwaye** the verb in the verb phrase **ndithetha** … (I was speaking) realises a verbal (communicative) process. The Actor participant is realised by the AgrS first person singular. The theme participant of the verb **ndithetha** is realised by the noun phrase **isiSotho**. The verb phrase takes a dependant clause complement introduced by a conjunction **nangona**… (even though), which contains a nominal predicate **singamaPedi**… (we are Pedi) realising a relational process of "being". The verb in the verb phrase **ndithetha** in the independent clause following **kwaye** is preceded by a locative noun **ekhaya**… (at home), realising circumstance of place. Similarly the nominal predicate **singamaPedi** is followed by a locative noun **ekhaya** realising a circumstance of place. The theme participant in a relational process is realised by AgrS si… (we) in the personal pronoun.

In summary, the above section has described the linguistic features of the isiXhosa language denoted in the Bona magazine article. The section has analysed selected sentences as a way of demonstrating isiXhosa as SFL analysis of printed media texts. This analysis can further contribute to the South African Curriculum and Assessment Policy Statement specifications to show how teachers can include analysing the logical and experiential metafunctions of the isiXhosa language in the classroom in the teaching of especially Home language.

4.2.2.2 Textual Metafunction

The textual function of the English language has been discussed in detail in Chapter 2, section 2.4. This section will give an analysis of the textual function of language in isiXhosa. The extract from the Bona magazine article above will be utilised in this analysis. The notions of theme and rheme will be discussed and thereafter cohesion and coherence. As was discussed in Chapter 2, the textual metafunction is one of the most critical metafunctions for learners to master as they move from a spoken discourse to a written discourse. Written discourse does not have support, as in the case when people are talking, therefore a writer needs to be clear in his/her writing so as to enable the reader to comprehend the content of the text. The responsibility lies with the writer to produce a coherent text, as Christie and Derewianka (2008) argued. The following section examines the written text and show that the writer has indeed used appropriate coherence devices in the text as regards the structuring of themes and rheme, and cohesive devices within the text.

Theme and rheme exhibited in the text

The above text exhibits a variety of theme and rheme expressions which create the textual metafunction of isiXhosa language. The sentence in line 1 *Impumelelo kaGail* … (Gail's success) signals a point of departure, which is new information as a cue to the reader that the text is about Gail's success. Furthemore, the following sentence in line 1 *ububuso obutsha* … (she is a new face), gives new information. Both the sentences above give the theme, and give a clear cue in the clause. The rest of the clause in the rheme gives new information.

Theme	Rheme
Impumelelo kaGail Mabalane	kwiTV ifana neyooZahara noKhuli Chana emculweni.
Ububuso obutsha	Obunika umdla kunye netalente engangxengwanga.

The sentences in lines 21-34 *Akunzimanga ukubona le ndumasi* … (it is not difficult to notice this celebrity) denotes a continuation of the information being introduced in the text. The writer uses a demonstrative which refers to Gail who has been introduced in the previous rheme. Likewise, the sentence in 25 *ungumntwana wesibini* … (she is the second child), as demostrated below, further introduces the new information that Gail is the second born out of three *kwabathathu* … (out of three) in her family. Moreover, the sentence in line 27 *obu buso* … (this face) denotes the start of the new information, recapitulating the reference to Gail who has been introduced as a rheme in the beginning of the article. With the theme *obu buso* the writer further uses the demostrative pointing at the face, which refers back to Gail.

Theme	Rheme
Le ndumasi	Njengentombi eneentloni yaseGalishiwe
Ungumntwana wesibini	Kwabathathu
Obu buso	Bemveliso yehlabathi nesele ibubuso

In addition, the writer employs thematic progression in a text, where he/she tracks the patterns of thematic development, either in terms of maintaining the topic or the shifting the topic in different ways (Christie and Derewianka, 2008). The sentence in lines 30-34 *kamva waba* … (finally she was) as examplified below denotes the thematic progression in the text. The sentences in the table below represent the thematic progression utilised by the writer. The sentence in the first column *waba* … (she was) refers back to Gail and it has used the subject

agreement prefix. Furthemore, the writer uses the same thematics to shift the information a little by refering to the girl who won the title of Miss South Africa Teen in the second column *apho kwaphumelela* … (where she won). Subsequently, the writer uses another thematic reference *waphinda* … (she the again) to refer to Gail who is the main theme introduced in the first paragraph.

Theme	Rheme
Kamva waba	Kwisihlanu esikumagqibela kanqkoyi kuMiss SA Teen (2001)
Apho kwaphumelela	Khona uSally Anne Kopa.
Waphinda wanguMiss Kaizer Chiefs	Ene – 16 kuphela

The above text exhibits a variety of linguistic resources, that is choices from the isiXhosa language system which realise certain textual metafunctions. Recall this has been discussed in detail in Chapter 2, section 2.4.2.3, where it was explained that the textual metafunction is concerned with linguistic resources beyond the clause which represent the experiences of writing (in terms of subject content or topic of the writer). The sub-section examines the analysis lexical phrases such as the theme and rheme and/or new information and given information, coherence and cohesion and lexical density. The above text exhibits a range of these lexical items of isiXhosa language. This section will identify and discuss such items by giving an further analysis of isiXhosa Bona magazine article above.

Cohesive devices exmplified in the text

1 Impumelelo kaGail Mabalane kwiTV ifana neyooZahara noKhuli Chana emculweni. Ububuso obutsha obunika umdla kunye netalente engangxengwanga. **5** Kwiminyaka nje emithathu evelile kwiTV engazange waqeqeshelwa ukulinganisa, wasuka ekubeni bubuso obutsha beTV wangumdlali aphambili womdlalo othandwa kuMzantsi othi Rockville. **10** Xa simbona sikhumbula amazwi angalibalekileyo entshatsheli yamanqindi uMuhammed Ali: "Bhabha nje ngebhabhathane uhlabe nje ngenyosi". **15** Kanye njengale ntetho ethetha ukuba thobeka kodwa ube namandla, uGail uphuhlisa le ntetho ngokupheleleyo ngexesha engena echula ukunyathela ezithembile nokumenze wayimbalasane namhlanje. **20** Kodwa, sonke siyazi ukuba, ibali lempumelelo linomdla.

Cohesion

The above text displays various cohesive devices. These devices (as discussed in Chapter 2, 2.4.2.3), work in the text to signal the relationships between sentences and clausal units. This was explored in Chapter 2 that cohesion devices are utilised to connect the surface form of texts. The following piece of writing will exhibit these cohesive devices as they are seen in the text above.

The sentences in 1-20 exemplify a range of cohesive devices of the isiXhosa language. An example of pronominal cohesive is utilisation of *u*... (she) and remote past tense *wa*… (she) to refer across the clauses throughout the sentences. Furthermore, in the text above there is a range of conjunctions such as *kunye*…(and), *xa*… (when), *kodwa*…(but). In addition, the writer has used a variety of cohesive devices in the text above as there is a range of locatives such as *kwiTV*…(on TV), *emculweni*…(in music), *kwiminyaka* …(in years), *le ntetho*…(this say). The text further comparative instances where the use of *njenga*… (like a) is utilised.

> **25** Ungumntwana wesibini kwabathathu, obu buso bemveliso yehlabathi nesele ibubuso be-Inecto ngoku bafakwa koonobuhle ngunina ongasekhoyo ineminyaka emihlanu kuphela apho waphumelela wanguMiss Tinkerbell.

Futhermore the sentences in lines 25 – 30 realise a variety of cohesive devices of the isiXhosa language system. The sentences exhibit a range of pronominal cohesive devices such as the use of *u* … (she), and the demonstrative *obu* … (this) to refer to the clauses throughout the sentences. Additionally, the sentence in line 25 denotes a range of conjunctions such as *na*… (and). The writer also made use of the demostratives such as *apho*… (there), *obu* … (this) as cohesive devices in the same sentence. Moreover, the above texts illustrate a range of locative possessives and use *yehlabathi* … (of the nation), *koonobuhle* … (in models).

> **55** Ngenene kusuku olulandelayo wafumana umnxeba kumntu oweyemcela ukuba abe yinxalenye yefilim enomdaniso ekuthiwa yiZion, eza kudlala indima yepolisakazi. Abavelisi bale filim bambona kwii-Idols. Walithatha elo thuba engenangqeqesho yokulinganisa wabe uyazalwa umlinganisi uGail.

The text above exhibits cohesive devices in isiXhosa. The sentences exhibit a range of pronominal elements such as *wa* … (she), *ye* … (of), *aba* … (the), *ba* … (they) to refer across the clauses in the sentences. The sentence realises further devices of the isiXhosa language in the sentence above, by giving a range of possessives and locatives *yefilimu* … (of the film), *yepolisa* … (of the police), *kwii-idols* … (in idols). The writer also made use of the demostrative *elo* … (that).

In summary, the above analysis has demostrated the isiXhosa linguistic devices in the magazine text. As their writing develops, school learners are expected to produce writing that exhibits such devices.The section has therefore demonstrated a selection of the devices that can be used in isiXhosa magazine texts. Teachers can guide learners in the process of writing development by teaching an extensive range of cohesive devices, as illustrated for isiXhosa.

4.2.2.3 Interpersonal metafunction

This section presents an analysis of the interpersonal metafunction of the language of evaluation in the isiXhosa language. Using the text above, the section examines the language of evaluation. In Chapter 3, section 3.2 an appraisal theory of the English language was discussed in detail. Recall that interpersonal metafunction is one of the facets of systemic functional linguistics, from which appraisal theory was developed (White 2007, 2008 & 2009; Iedema, Feez and White 1994 & 2010) and Christie and Derewianka, (2008). The section explores attitudenal emotions, namely affect, judgement and appreciation, graduation and engagement found in the text.

Affect

The test represents a variety of attitudinal and affectual meanings of the isiXhosa language. The sentences in lines 50-54 *Bathi xa besithi ndikhutshiwe kukhuphiswano kwakubi* kodwa *ndanoxolo ...*" (When they told me that I was no part of the competion it was bad but I had peace …) denotes attitudinal meaning, specifically the affectual emotions. The emotions expressed by Gail, were bad and good at the same time. She was said because she did not make it to Idols, however she was also at peace because she knew that was the start of her career. The text above exemplifies a rage of attitudinal meanings associated with emotions, the text shows both negative and positive attitudinal meanings. The sentences in line 65 *ndandisoyika ekuqaleni …umlinganiswa wam* (I was afraid in the beginning … my character), denotes attitudinal negative emotions concerned with what is happening in Gail's heart. In addition, the sentence in line 75-78 *ndandiziva ndimncinane* … (I felt small)

represents further negative emotions on how Gail felt at the time. The sentences in lines 95-99 *ndiyayithanda i-Inecto* … (I like Inecto) further exemplifies phrases that express emotions on the positive side. Here Gail shows the emotions towards one of the South African products that she is working for. Furthermore, the sentence in line 100 *ndisikelelekile* … (I am blessed) further exhibits positive emotions felt by Gail.

In addition, the sentences in lines 120-150 exhibit a range of expressions denoting negative emotions felt by Gail when three close people to her passed away. The following extract illustrates these emotions felt by the speaker.

120 Wathi akuyifumana ifowuni yakhe, wafika kukho iminxeba engama-68 esuka kum ayiphosileyo. Ndiyabona *ndandisiva* ukuba ikhona into engalunganga. **140** Kwathi kwakusweleka udadewabo akakwazi ukunyamezela yaze yaqatsela ingulo. Amazwi akanako *ukuzoba ubuhlungu* bokushiywa ngumntu *omthandayo*. Umama waphulukana nonyana wakhe nodadewabo, *ndandimvela*. **145** Kwathi kanti naye uza kusishiya. *Kwakubuhlungu kakhulu!* Ndandingazange ndikhe ndiswelekelwe ndasuka ndaphulukana nabantu abathathu ababekufutshane kakhulu kum, ubomi bam basuka bagutyungelwa. **150** *Ndandinomsindo ngakuThixo ndandinomsindo ndizicaphukela* ndandisithi akwaba ndandibabonisile indlela endibathanda ngayo. NguThixo yedwa owayesazi ukuba utata wayenjani kaloku wayelahlekelwe ngunyana nonkosikazi," utsho uGail.

As indicated above, the extract denotes a range of attitudinal emotions; the speaker uses a range of words that shows her emotions and the way she felt at the time. The verb in the verb phrase in line 120 *ndandisiva* … (I felt) represents these emotions that Gail felt. Additionally, the sentence in line 140 *Amazwi akanako ukuzoba ubuhlungu … omthandayo, (*Words cannot describe the pain … that you love) realises that Gail had lost words to explain the pain she felt. Furthermore, the sentence shows the emotions felt by Gail due to the death of some family members. Moreover, she had sympathy for her mother *ndandimvela*… (I felt for her) displays the pain felt in the home of Gail when family members were passing on. *Kwakubuhlungu kakhulu! ...* (It was painful) further explains the pain felt by the family and denotes the emotions showed by the speaker. The sentences in line 150 the speaker used expressions that show negative attitudinal emotions; *ndandinomsindo* ngakuThixo … (I was anger towards God) *ndandinomsindo ndizicaphukela* … (I was angry and hating myself) ndandisithi akwaba ndandibabonisile indlela *endibathanda* … (I love them) ngayo. The above analysis illustrates the emotional responses and dispositions realised through the mental process of reaction and through attributive relations of affect.

Judgement

The above text exhibits a range of meanings which are interpreted with respect to human behaviour. Recall that judgement has been discussed in detail in Chapter 3, subsection 3.2.1.2**,** where it was discussed that judgement is seen under two facets, namely social admiration and social sanctions. The above text exhibits a range of social admiration towards Gail's life, where she is raised in the esteem of the community. The following analysis will look at the judgement realised in the articles, as this attitudinal judgement incorporates meanings which serve to evaluate human behaviour either in a positive or negative way, by referring to socially institutionalised norms (White, 2009).

The sentences in line 1 *ububuso obutsha obunika umdla kunye netalente engangxengwanga* … (She is a new face and talent that bestows interest)   denotes a positive social esteem in terms of Gail's capacity and behaviour. Furthermore, the writer has used a rich language of evaluation in the text. The sentence in line 5 *kwiminyaka nje emithathu evelile kwiTV engazange waqeqeshelwa ukulinganisa, wasuka ekubeni bubuso obutsha beTV wangumdlali aphambili womdlalo othandwa kuMzantsi othi Rockville*…(In just only 3 years of gracing our television screens with no qualification in Drama, she has grown from being a young television face to being a lead actress on a loved South African drama Rockville), further denotes the positive judgement made by the writer towards Gail's life. This sentence realises again the capacity that Gail has as a new actor, and as someone who has never been an actor before. The language utilised by the journalist succeeds in portraying Gail as a person who has done well in life. The writer uses the language of evaluation in his/her judgement. The sentence in line 15 is another example of this judgement, where the writer shows Gail's life as an acceptable one in society, a charming, good and above standard life. The words denote a positive judgement, *uGail uphuhlisa le ntetho ngokupheleleyo ngexesha engena echula ukunyathela ezithembile nokumenze wayimbalasane namhlanje*… (Gail is truly a real reflection of this saying by the time she was trying to find her way in the industry with self-confidence which made her the superstar she is today). It is clear that the writer has utilised a range of attitudinal language in writing about Gail's life and her success.

Furthemore, the sentence in lines 30-34 *waphinda wanguMiss Kaizer Chiefs ene – 16 kuphela* … (she also became Miss Kaizer Chiefs at only 16 years) exemplifies language of evaluation used by the writer expressing that he holds Gail in high social esteem. The fact that the writer emphasises the age in which she became Miss Kaizer Chiefs is a positive judgement of Gail. The writer uses expressions such as *waphinda* … (she did it again), which denote the fact that

Gail met the social expectations and she has done well even though she was young. This is an example of a clear judgement exhibited in this segement.

The text denotes further instances of judgement in lines 55-60 *Walithatha elo thuba engenangqeqesho yokulinganisa wabe uyazalwa umlinganisi uGail* … (She took the opportunity with no qualifications and the actress Gail was born). Here the writer further gives the affective judgement on Gail's life on how she pushed herself even though she was not a qualified person to do the job. The judgement denoted in the text is positive in expressing the view that she is socially acceptable. It further shows that people like reading about such achievements. The positive judgement shows that people like Gail might not have gone through tertiary education system but they are an inspiration to the society at large and hence the social expectations are met by the interviewee.

Furthermore, the writer uses a range of lunguistic resources that exhibit affective judgement in lines 60-65 *kweli ityeli evavanyelwa indima ephambili* njengoLelo Sedibe ku-The Wild … (this time she auditioned for a main character as Lelo Sedibe in The Wild). Again the writer holds Gail up as a person of a high esteem in the society, in particular the entertainment industry. The judgement is once again positive and socially acceptable to the readers. At times readers need motivation and the writer has used these words to grab the reader's attention and interest.

The sentence in lines 90-94

> *Impumelelo* kaGail *ize ngamandla*. Bekungekudala *esaziwa* nje *ngonozakuzaku wemveliso yolusu* eveliswa kweli, *ezibandakanya* nabalinganisi baseHollywood abafana, noThandi Newton njengobuso bale mveliso … (Gail's success came quickly. Not long after she was the face of one of SA's produced facial brands with Hollywood stars like Thandi Newton)

denote further judgement by the writer towards Gail Mabalane. In this the writer exhibits the judgement in a positive way, by stating Gail's success. In South African society, it is a big deal to be seen in the company of Hollywood actors. The writer therefore does well in denoting the affective judgement on Gail's career.

Furthemore, the sentence in line 95

> *Kwinyanga ephelileyo uphinde waziswa njengobuso bemveliso, i-Inecto* ngoku ububuso boluhlu lwe-Inecto Plus … (Last month she was announced as the face of Inecto and now she is the face of Inecto plus)

further represents another positive judgement. The writer has once more used the linguistic resources that portray Gail as an achiever. This is another example of socially acceptable behaviour and it is commended by the writer.

Appreciation

Recall that it has been indicated in Chapter 3 that appreciation gives meaning for construing evaluations of the products of human behaviour. The text above denotes a range of attitudinal positive appreciation made by the writer on Gail's life, using different words to express the appreciation, and different clauses to indicate the writer's style of writing using this language of evaluation. One needs to highlight that there is a thin line between the judgement and appreciation. Appreciation can also evaluate when people are seen as entities rather than participants (White, 2009). The text exhibits a few instances of appreciation, and this section will highlight those features realised in the text.

The senentences in line 90

> *Impumelelo kaGail ize ngamandla. Bekungekudala esaziwa nje ngonozakuzaku wemveliso yolusu eveliswa kweli, ezibandakanya nabalinganisi baseHollywood abafana, noThandi Newton njengobuso bale mveliso…* (Gail's success came quick. Not long after she was the face of one of SA's produced facial brands with Hollywood stars like Thandi Newton)

denote a positive appreciation by the writer, commenting on Gail's success and her talent. The writer describes the beauty, the appeal and a lovely character. Likewise, the writer shows further appreciation in lines 175-195 by narrating how Gail got married to Kabelo Mabalane. The sentence in line 175 *kule nyanga …inyanga ezisixhenxe besisibini esitshatileyo* (this month … has been married for seven months) denotes a balance in Gail's harmonious life, because she is married and successful.

In summary, the above section has demonstrated the affectual values underpining all the three categories of attitude (affect, judgement and appreciation). The writer has employed effectively in all the three facets of attitude in evaluating the emotional reactions of the person being written about. Furthermore, the writer has been demonstrated as someone who is able to identify the significance of distinguishing between interpreting the emotions of an individual (affect) and ascribing the power to trigger such emotions (appreciation) (White, 2009:12).

4.3   SUMMARY

This chapter presented an analysis of a Bona magazine article illustrating the SFL properties of the isiXhosa language. The chapter first explored the different types of genres denoted in one article. It further established that the Bona articles exhibit a style which illustrates the hybridity of genres found in one text. The chapter further showed that the articles have narrative recounts and biographical recounts in different sections of the article. Furthermore, the chapter examined the language features realised in the article above, and established that there is wide range of grammatical features found in the text. The point of showing these analyses is so that the teachers can utilise it in their teaching of isiXhosa in secondary schools, as per the Curriculum and Assessment Policy Statement specifications. In addition, the grammar will then be taught in context, not as an isolated part of language. Through Christie and Derewianka's (2008) analysis, the chapter evoked the metafunctions of the isiXhosa language starting with the ideational metafunction, personal and textual metafunctions. Regarding the ideational metafunction of the language, this chapter analysed the isiXhosa language looking at the logical metafunction, at the relationship between the events, such as clausal relationships. It looked at the experiential metafunction of the isiXhosa language, such as the participants, process and circumstances of the language. The chapter examined the textual metafunction of the isiXhosa language, both on the clausal and beyond the clausal level. This facet examined at themes and rhemes as well as cohesive devices of the language as displayed in the article. Finally, it looked at the interpersonal metafunction, where it looked beyond the clause and found the resources for creating patterns of evaluation and engagement with the readers.

CHAPTER FIVE

GENRE BASED ANALYSIS OF NEWSPAPER ARTICLES WRITTEN IN ISIXHOSA

5.1   INTRODUCTION

The previous three chapters have been devoted to the discussion of existing research from Australian scholars and the analysis of the isiXhosa Bona article. The focus of Chapter four has been on the analysis of the Bona articles, employing the theoretical framework that is advanced for analysing such articles. This chapter analyses the sentence level grammar, textual level grammar of isiXhosa by invoking the meanings realised in Bona articles with the intention of demonstrating these articles as a way of teaching and learning. This chapter will firstly introduce the structure of the news stories [Headline, lead and lead development (nucleus) and satellite structures] as using a model that has been explored in Australia over the past two decades (Feez, Iedam and White, 2010, Busa, 2014). The newspaper articles will then be discussed utilising the framework of media literacy (Feez *et al ,* 2010). This chapter examines a selection of isiXhosa newspaper articles within the framework of appraisal theory (Martin and White 2005, White 2008, 2009 & 2011). According to Feez, Iedema and Joyce, (2010), the analysis of the hard news stories exhibit a certain organisation when analysed. The orbital approach, labelled the headline and the lead as the nucleus and the lead development is developed and analysed as the orbiting satellites. This approach of nucleus-satellite is utilised because it relates to functional linguistics which focuses on the internal structure of news in greater detail. Furthermore, the interpersonal metafunction of isiXhosa written news text will be analysed in this chapter.

5.2   BRIEF HISTORY AND BACKGROUND OF ISIXHOSA NEWSPAPERS

According to Kondile (2012), *Isidigimi SamaXhosa* is an old South African newspaper founded in 1871 at Lovedale College in the Eastern Cape and collapsed in 1888. The newspaper has been re-established in 2012 and aims to improve the writing of IsiXhosa, produce current affairs in one of the languages of South Africa. This is the first paper to be written and edited by black people in South Africa. The people in those times such as writers like, Mqhayi, Gqobha, Soliso, Mgqwetho, Jabavu used the paper as a platform to announce, educate and comment on the country where there was a need.

Kondile (2012) states that today Isigidimi is distributed to different provinces in South Africa, such as the Eastern Cape, Western Cape and Gauteng. It is estimated that there are about 80 000 people who read this paper every month. Today there are more than thirty writers and

they welcome any writer who feels that there is a need to contribute in developing isiXhosa through this newspaper, says Kondile (2012). The study will use Isigidimi because it is one of the oldest newspapers published in South Africa.

5.3 STRUCTURE OF THE NEWS STORIES AS SEEN IN ISIXHOSA NEWSPAPERS

The following story appeared in Isigidimi samaXhosa in May 2014 less than a month after over 200 girls were abducted by Boko Haram, at Chibok, north of Nigeria. The story appeared in the newspaper which seems to have been written to raise awareness among South Africans about African matters, in particular for people in the townships and rural areas. The paper appeared as a mixture of exposition, narrative and historical accounts of the event of that day and part of South African history. Furthermore, the text gives us an example of cultural issues, and how young women used to be abducted with the purpose of marrying them to older man. To recapitulate, an analysis of this story will be given in detail below. Recall that this analysis is discussed in Chapter 3, section 3.3 where the discourse semantics of the English newspaper articles were examined. The section outlined the orbital satellite structures of the English newspaper articles as discussed by White (1997, 1998) and Iedema, Feez and White (1994, 2010). However, the following section will first give the genre segments depicted in the story.

Figure 5.1 from Isigidimi samaXhosa

ZINYEMBEZI ZODWA ENIGERIA		
Lead	Izwe lonke lithe ntsho amehlo kwelaseNigeria; oomongameli neenkokheli zaseNtshona zifuna ukuthumela amajoni azo kuyokukhangelwa amantambazana angama- 276 abiwe liqela labagrogrisi. Ngoms'obomvu womhla we-15 kuTshazimpunzi 2014 kwagaleleka imigulukudu yabagrogrisi be "Boko Haram" benxibe iimpahla zamajoni kwisikolo saseChibok kuMntla Mpuma	The whole world is looking at Nigeria, the presidents and leaders from the west want to send the soldiers to look for the 276 girls taken by abagrogrisi. On the morning on the 15/April/ 2014 Boko Haram arrived at the school called Chibok North of Nigeria. Their purpose? To take 276 girls …

	waseNigeria. Njongo zabo? Yayikukuthatha amantombazana angama-276…	
Satellite 1	Ewe, bezikhe zakhona iingxelo ngalomba kumajelo osasazo kweli lakuthi, kodwa nqki uphengululo olunzulu – olufana nolu siza kulenza apha. Besikhe saseKhayelitsha siyokukroba iindawo ezintsha esinokusasaza kuzo eli phephandaba. Koluhambo bekumane kubakho neencoko nabahlali bakoomaSite B, Litha Park, Harare, njalo njalo. Sibabuze nokuba zintoni abanokuthanda ukufunda ngazo. Ingaba bazazi kangakanani na iindaba zakwamanye amazwe aseAfrika? Bayazi na ngentlekele yamantombazana angama-276 abiwe kwisikolo saseNigeria? Mpendulo ibingu "Hayi!" omangazayo. Bambi besithi "sineengxaki zethu nathi aph'eMzantsi Afrika!" Sizibuze ke ukuba ongaba sisizathu esaneleyo na eso sokuba singakhathali, singenzi nto? Phof' yintoni esinokuyenza ke nyani, singakwazi kwa thina ukuzinceda kweli lakuthi? Sinobundlobongela nathi, isngenza ntoni? Akho nto ingako kodwa yanga le ntlekele ikweliya laseNigeria – okukuduka kwamantombazana angama-276- ingasisifundo ngenkolo nangengxaki zamanye amazwe kweli	Yes there were reports about this issue in the media in this country, but it was not in-depth as much as what we are bringing to you here. We were in Khayelitsha looking for new places where we can distribute this paper. On this journey we had conversations with residences from Site B, Litha Park, Harare etc. We asked them what they would like to read about. How much news do they know about other countries? Were they aware about the incident of the 276 girls which happened in one of the schools in Nigeria? Surprisingly, the answer was "No!" Some saying "we also have problems in South Africa!" We then asked ourselves if it was a good reason for us not to know what is happening. Anyway, what can we do? As we cannot even help ourselves. We wish this tragedy in Nigeria, of missing girls will be a lesson in terms of culture and to other African countries.

	laseAfrika.	
Satellite 2	Pha kwisikolo esiyiChibok Government Girls Secondary School kumantla mpuma waseNigeria kwilali yaseBorno kwakurhona , kugqushugqushuza amantombazana kwiibhedi zawo. Kuba, ngosuku olulandelayo babezakuvuka balungiselele ukuyobhala iimviwo zabo.	At Chibok Government Girls Secondary School, North East of Nigeria, at Borno village, girls are sleeping on their beds. On the following day they were going to write an examination.
Satellite 3	Tu iingcinga zokuba ingalelona suku lakhe lwalubi esikolweni, kubo. Tu. Phof' iimviwo ziyoyikisa kodwa hay' ngohlobo lwale yabehlelayo.	There was nothing that made them think that was going to be their worst day. The exams get learners nervous but not like what happened to them.
Satellite 4	Ngoms' obomvu, waloomhla we 15 kuTshazimpuzi (kulo ka-2014) kwagaleleka imigulukudu yabagrogrisi inxibe iimpahla zamajoni; ivusa onke amantombazana, ngelithi kufuneka ekhwele kwiilori ezaziphandle basiwe kwindawo yokhuseleko … Phuthu phuthu yabangumncelele ukuya kwiilori; into engangama-300 yamantombazana. Yabe ke kukuduka kwamantombazana oku. Ezi lori zayokuzimela ematyholweni nalamantombazana … Amashumi nje ambalwa alamantombazana akwazi ukuqhwesha, abalekela kwiilali ezikufuphi naloomatyholo babefihlwe kuwo.	At the crack of dawn on the 15/April/ 2014 terrorists arrived wearing soldiers' clothes, waking up all the girls saying they were supposed to go in the trucks waiting for them outside and they would be taken to a place where they will be protected. In a hurry they all went in the trucks, +- 300 girls. This was how they disappeared. These trucks went into the bushes with these girls … only few of these girls managed to escape running to the closest rural areas and some running into the bushes.

Satellite 5	Ukuzothi ga kule nyanga kaCanzibe, awakabuyi lamantombazana. 276 yonke yawo. Nyamalele.	Until this month of May, the girls have not returned. 276 of girls disappeared.
Satellite 6	Besinganqwenela ukuba ibiyintsomi nje le; kodwa ngelishwa yinyani. Kukho abazali pha eNigeria abangalaliyo. Phof' ulala njani umntu engamazi umntwana wakhe ukuba uphi? Utya ntoni? Wenza ntoni? Ngubani?	We would wish that this was a myth, but unfortunately it is the truth. There are parents in Nigeria who cannot sleep anymore. Indeed how does one sleep while you have no clue where you child is, what is she eating? What is she doing? With who?
Satellite 7	Xa kude kuphele inyanga umbuzo iba ngu: Ingaba urhulumente waseNigeria wenze ngokwaneleyo na ukufuna lamantombazana?	It has been a month now and the question is: what is the Nigerian government doing about these girls?
Satellite 8	Umongameli waseNigeria uGoodluck Jonathan uthe kufuneka kwenziwe konke okunako ukwenziwa ukuqinisekisa ukuba lamantombazana angama-276 ayakhululeka elubanjweni lababagabadeli beBoko Haram (ekukholelwa ukuba babe lamantombazana).	The president of Nigeria Goodluck Jonathan said there is a need to do everything possible to make sure that the 276 girls return home from the Boko Haram (who is believed to be having these girls)
Satellite 9	Sekulithuba ngoku kubulawa abantwana besikolo kweliya laseNigeria. Ziziqhushumbisi phantse yonk' imihla; ingakumbi pha kwezalali zaseBorno naseYobe pha eNigeria. Kulo nyaka sekubulewe iwaka elinamakhulu amahlanu (1500) lonke labantu. Kusolwa ukuba kukungcola kweBoko Haram abagrogrisi abanqula inkoslo	The killing of the school children in Nigeria has been happening for a while. There are bombs almost every day, especially in the rural areas of Borno and Yobe in Nigeria. This year only 1500 people have been killed. It is suspected that this cruelty is perpetrated by Boko Haram terrorists of the Islam religion.

	yobuIslam oku. Eligama linguBoko Haram sisiHausa (lwimi lwaseNigeria) elitheth' ba "asiyifuni imfundo yaseNtshona!"	Boko Haram is a Hausa language in Nigeria meaning "we do not want western education!"
Satellite 10	Elona gama lesiArabhu leliqela nguJama'at Ahl as- Aunnah lid-da'wa wal-jihad – ngesiXhosa singathi ngu "Khongolose wabantu Bezithethe zobuProselytism nobuJihad".	The real Arabic name of this group is Jama'at Ahl as- Aunnah lid-da'wa wal-jihad – which loosely translates as the "people's party of customs of proselytism and Jihad".
Satellite 11	Eliqela laqalwa nguMohammed Yusuf koka-2002 ngelithi bafuna ukuba ngamaSlamsi asulungekileyo okanye angcwengekileyo alandela umthetho wobuSharia ngelithi bafuna ukuphelisa ifuthe neenkcubeko zaseNtshona abazibona nje ngengcinezelo kubo. Abafuni ukulandela mgaqo-siseko waseNtshona, abafuni demokhrasi, abafuni buKrestu kwaye abazifuni izifundisa zaseNtshona. Badume ngokuhlasela amaKrestu is'kakhulu; baqhushumbisa iicawe, bahlasela izikolo nezititshi zamapolisa, bagrogrisa abakhenkethi baseNtshona kwaye babulala ngokungenasisini. Ukususela koka-2002 kuqikelelwa ukuba sebebulelel abantu abangama – 10 000.	This party was started by Mohammed Yusuf in 2002, with the idea of becoming real Muslims or the holy ones who follow Sharia law, and to also end practice of the western cultures which they see as oppressive. They are not willing to follow the rules from the west and they do not want democracy and as well as Christianity and no education from the west. They are known for attacking Christians, bombing churches, attacking schools and police and terrorising tourists from Europe and killing them. It is estimated that they have killed 10 000 people since 2002.
Satellite 12	Umbhali wodumo, ongutat' uWole Sonyika – onkaba iseNigeria – ukhe wayicacisa kanje iBoko Haram: "iBoko Haram ibonisa inqanaba	Famous writer Mr Wole Sonyika born in Nigeria explained it this way: "Boko Haram is showing the last step of 'fatwa' [accepted

	lokugqibela le 'fatwa' [umthetho ovunyiweyo kwinkolo yamaSlamsi] kulamaxesha siphila kuwo ... ingaba le mithetho yeBoko Haram, ezi – 'fatwa' zabo, zivunyiwe na ngawo onke amaSlamsi?	law in the Islamic Religion] in our daily lives … is this 'fatwa' accepted by all the Islams?
Satellite 13	"AyingomaSlamsi okwenyani abantu abalandela iBoko Haram. Le yinto eyaziwayo kumntla - ntshona ukuyokutsho kumntla – mpuma waseNigeria. Nomlawuli wombuso weOsun, oyiMuslim naye utsolisa elithi kufuneka benze konke okusemandleni ukulwa le mincekeleli yobubi esebenzisa inkolo yabo ekudaleni ububi bayo. 'Inkolo yamaMuslim / yamaSlamsi yala konke okwenziwa yileBoko Haram yenkohlakalo...'"	"Boko Haram followers are not real Muslims. This is a well-known fact from North East to South West of Nigeria. The leader of Osun, who is a Muslim said that they need to do all in their power to fight these challenges and the use of their religion to exact their cruelty. Both Muslim and Islamic religions do not agree with Boko Haram…"
Satellite 14	Kukho imibuzo ekufuneka sizibuze yona ke ngalentlekelo; mibuzo ekufuneka iqale kumba wenkolo. Ukuba zonke iinkolo ziyalingana kwaye ababantu bathi balandela iminqweno kaAllah (uThixo wabo) thina singobani ukuba sibagxeke?	We need to ask ourselves a question about this tragedy, such questions should start from the point of religion. If all the religions are the same and these people are following Allah's (their God) wishes, who are we to criticise them?
Satellite 15	Inkokheli yeBoko Haram, i-Imam Abubakar Shekau yenze isibhengezo sokuba uninzi lwalamantombazana bawathathileyo sebewaguqulele kwinkolo yobuSlamsi kwaye anoxolo ngalonto. Okulandelayo kukubatshatisa.	The Boko Haram leader Imam Abubakar Shekau made an announcement that these girls have been changed into Islamic religion and they are at peace about that. The next step is to marry them.

| Satellite 16 | Ukuba nathi maXhosa, sikroba kwimbali yethu sakhe sanalo uqeqesho olwaluqeqeshela amantombazana umtshato; umntana oyintombazana wayengayi esikolweni – wayelungiselelwa umtshato okanye ukugcina ikhaya. Asitsho ukuba oko kwakulungile koko sizama ukuqondisa izenzo zeBoko Haram ngaso elinamava kwinkcubeko yamandulo. Ukuba singathi sifuna ukubuyela kundalashe, kungathini? Ukuba enyaniisweni le mfundo yaseNtshona neDemokhrasi iyasibetha singaphetha sisithini? Ingaba ke akwenzekanga loo nto kwababantu sithi ngabagrogrisi? Abagrogriswanga yinkcubeko yaseNtshona sebenje nje? Okanye bazindlavini qha ke? | If we amaXhosa people we look back into our history, we will remember that our culture once denied girls to go to school with the intention of training them for marriage to keep them home. We are not saying this was good, we are trying to understand Boko Haram's actions about this. If we can say we want to go back, what will happen? If indeed this Western education and democracy does not work for us what will we do? Is it not what happened to these people called terrorism? Terrorising the western education or it is just cruelty? |

5.3.1   The genre segments evident in the text

The generic structure of the text above exemplifies a range of genre types. The writer denotes a skill of using different genres which are realised in the text above. Recall that genre types were discussed in Chapter 2, section 2.5. Here the writer does not use the typical style of writing a news story, but he/she approaches this story differently by employing exposition, historical account and narrative in the story. The journalist does not entirely adopt the English-language found in news writing, but a different approach where the writer engages the readers and asks questions. The section will therefore highlight all these different genres realised in the story, in isiXhosa-language. Furthermore, the language/grammatical features as seen in the story will be discussed in this section. For the purposes of analysis, the story has been broken into satellites and these satellites will be used to refer to the story.

The narrative recount segments in the texts

The narrative recount has different stages. This type of genre has orientation, complication, evaluation and solution stages. The above text denotes a range of narrative recount stages. Next, the discussion will consider these stages of narrative recounts.

The orientation stage exhibits the characters, time and the place as demonstrated in satellite 1 (lead) *Izwe lonke lithe ntsho amehlo kwelaseNigeria* … (The whole world is looking at Nigeria), the writer narrates that even the western government wants to send soldiers to rescue the abducted girls in Nigeria. This stage further narrates the events which occurred on the day in question. In the lead, in lines 7 – 15 the writer provides details of abduction, further the writer exhibits the orientation stage by giving the place, time and characters (girls) which is the orientation stage. In satellite 4 *Ngoms' obomvu, waloomhla we 15 kuTshazimpuzi (kulo ka-2014) kwagaleleka imigulukudu yabagrogrisi inxibe iimpahla zamajoni* … (It was very early on the 15/April/ 2014 when terrorists arrived wearing soldiers' clothes) the writer further narrates that the members of Boko-Haram arrived in that morning of the day and told the girls to get up and go with them. The first time the journalist gives a narrative recount he/she tells who was abducted, when, where and until now the girls have not been discovered.

The complication stage is displayed in satellites 4-8, the writer shows that the problem which remains unresolved is that the girls abducted by Boko-Haram still remain undiscovered. In this stage the writer narrates that the president of Nigeria, Goodluck Jonathan, has promised that the state will do all that is within its power in making sure that the girls return home alive.

The evaluation stage is depicted within the complication in satellites 9-13 where the journalist evaluates by commenting on the events and this is a significant skill as he/she denotes the Boko-Haram development. In satellites 9-13 an evaluation is represented where the writer narrates on the background of Boko-Haram. Firstly, the writer explains that the killing of school children has been happening for a while in Nigerian and it is suspected that such killings have been carried out by Boko-Haram. In this the writer denotes that the Boko-Haram is a Hausa language which means "we do not want western education". The writer further narrates the origin of Boko-Haram by exemplifying the meaning of the words in satellite 10. This is an evaluation stage which creates suspense and makes the readers want to find out more about the Boko-Haram and as well as the girls.

In satellite 11 an evaluation is further represented within the narrative genre where the writer indicates when the Boko-Haram was founded which is 2002, with the idea of becoming pure

Muslims or holy ones who follow Sharia law and also to end the western cultures which they see as oppression.

The exposition segments in the texts

Exposition is exemplified in satellite 13 recall that, this genre type has been explicated in details in Chapter 2, section 2.5. In satellite 13 *AyingomaSlamsi okwenyani abantu abalandela iBoko* Haram … (Boko Haram followers are not real Muslims.) the journalist argues for a particular point, and disagrees with how Boko-Haram does things. He/she uses a journalistic style of writing by quoting from the leader Osun, who is a Muslim. The writer covers all the stages of exposition in this satellite, the thesis which introduces the issue, and provides arguments that support the thesis and finally denote a restatement of the thesis

Thesis stage

The first sentence in satellite 13 *AyingomaSlamsi okwenyani abantu abalandela iBoko* Haram … (Boko Haram followers are not real Muslims) denotes a thesis stage, where the statement is very clear that what Boko-Haram is doing is not part of Muslim belief.

Argument stage

The second sentence in satellite 13 *Le yinto eyaziwayo kumntla - ntshona ukuyokutsho kumntla – mpuma waseNigeria*… (This is a well-known fact from North East to South West of Nigeria) exemplifies an argument stage within the exposition genre. The arguments against the behaviour of Boko-Haram are presented by the writer. The argument stage exemplified here paints a clear picture that it is a well-known fact that what is being done by Boko-Haram is an act of criminality and that the Muslim religion is utilised to cover such acts. The writer presents solid arguments in the argument stage within the exposition and exemplifies that the Muslim organisation called Osun is completely against the acts carried out by Boko-Haram. The writer further provides explanations which support the thesis stage realised above.

Restatement of the thesis

In the last sentence in satellite 13 *'Inkolo yamaMuslim / yamaSlamsi yala konke okwenziwa yileBoko Haram yenkohlakalo*... (Both Muslim and Islamic religions do not agree with Boko Haram…) the journalist presents a strong and more direct statement of the thesis. There is no doubt that in this stage the writer is repeating what was said in the thesis stage but with

stronger phrases such as *yala konke* … (refuses extremely). This is the last stage realised in the exposition genre which is a restatement of the thesis stage.

The historical account segments in the texts

The historical account is exhibited in satellite 16 where the writer uses South African culture in particular the isiXhosa culture where young girls used to be abducted and be married to older men. Furthermore, the writer writes about what used to happen in the past and makes a general statement about this particular historical account. The historical account has three stages background, account sequence and deduction stage as discussed in Chapter 2, section 2.5.

Background stage

The first sentence in satellite 16 *Ukuba nathi maXhosa, sikroba kwimbali yethu* … (If us amaXhosa people we look back into our history) denotes the background stage of the historical accounts of amaXhosa people in South Africa. The journalist uses this historical account as a comparison with what happened in Nigeria. It is worth noting that the writer summarises this historical event as the background to the event in the recount. Furthermore, in order for the writer to use this historical event as an example he/she explains it as a background so that the readers can comprehend the historical period.

Account sequence stage

Within the first sentence in satellite 16 the writer further exhibits an account sequence stage, by giving the sequence of events and showing how one event cause another event. The writer shows that young girls were trained for marriage. Furthermore, a girl child was not allowed to go to school to prepare them for marriage and how to look after the family. The practice of not allowing the girls to go to school caused them to be married to older men.

Deduction stage

The second sentence in satellite 16 *Asitsho ukuba oko kwakulungile koko sizama ukuqondisa izenzo zeBoko Haram ngaso elinamava kwinkcubeko yamandulo*… (We are not saying this was good, we are trying to understand Boko Haram's actions about this) exemplifies a deduction stage within a historical recount. The writer uses the example of isiXhosa culture to judge the actions of Boko-Haram, as he/she states that the abduction of the girls with the idea of marrying them to old amaXhosa men was not a good thing and therefore, Boko-Haram is

also doing the same thing. The following paragraph will examine the language features used in these genres, narrative, exposition and historical account in the isiXhosa language system.

5.3.1.1 The language features evident in the text

Text 5.1 above exhibits language features utilised in narrative, exposition and historical accounts in isiXhosa language. This paragraph will analyse these language components.

Language features in narrative recounts are exemplified in satellite 4 ***Ngoms' obomvu, waloomhla we 15 kuTshazimpuzi (kulo ka-2014)*** … (At the crack of dawn on the 15/April/ 2014), where linking devices are utilised by sequencing the time and the day.

Furthermore, the use of the past tense is realised in satellite 4 ***kwagaleleka*** imigulukudu yabagrogrisi ***inxibe*** iimpahla zamajoni; ***ivusa*** onke amantombazana, ngelithi kufuneka ***ekhwele*** kwiilori ezaziphandle ***basiwe*** kwindawo yokhuseleko … (terrorists arrived wearing soldiers' clothes, waking up all the girls saying they were supposed to go in the trucks waiting for them outside and they were taken to a place where they would be protected), here the writer is writing in the past tense and the action verbs such as ***kwagaleleka, ivusa*** are realised.

In addition, narrative further exhibits the past tense verbs indicating the actions that were completed in satellite 4, such as Yabe ke ***kukuduka*** … (This was how they disappeared), ***zayokuzimela*** ematyholweni nalamantombazana … (went into the bushes with these girls) ***akwazi ukuqhwesha*** … (were able to escape).

In narratives the verbs are used metaphorically at times to create a clearer and effective image for the readers and in satellite 4 the verb in the verbal phrase denotes a metaphorical verbs ***phuthu phuthu yaba*** ngumngcelele ukuya kwiilori … (In a hurry there was a line to the trucks)

The narrative also employs locative devices for pointing locations, in satellites 2, 3 and 4 ***kwisikolo, kwiilori*** … (in the school, in the trucks). These also include demonstratives in satellite 1 *le ntlekele* … (this tragedy) and also in satellite 4 ***ezi lori*** ... (these trucks).

Clear narrative language components are further realised in satellite 6 where the writer wishes that this abduction would be untrue. Linking devices are further used in the first sentence of satellite 6

Besinganqwenela *ukuba* ibiyintsomi nje le; *kodwa* ngelishwa yinyani. Kukho abazali pha eNigeria abangalaliyo…(We would wish that this was a myth, but unfortunately it is the truth

these devices are useful in a narrative genre and the writer has utilised them effectively. The following analysis will continue to examine at the grammatical feature, in particular those of the exposition genres as exemplified above.

Note that exposition has different language features and these language components are used as a resource to sway a reader to a particular way of thinking. The text exhibits the language components of exposition such as contracting statement in the first sentence of satellite 6 *Ayingo*maSlamsi okwenyani abantu abalandela iBoko Haram… (Boko Haram followers are not real Muslims…), and a verb phrase *abalandela* … (who are following) which is an introduction to an exposition genre. The writer further uses devices such as the conjunctive *na*… (and) in the second sentence.

The following language features are components of the historical account genre as seen in the text above. The writer uses the language components of the historical account in satellite 16, in the first sentence, ukuba nathi maxhosa *sikroba* kwimbali yethu *sakhe sanalo uqeqesho* oluqeqeshela amantombazana umtshato…. (If we amaXhosa people look back into our history, we will remember that our culture once denied girls to go to school with the intention of training them for marriage to keep them home) the remote past tense *sakhe sanalo* … (we once had). The use of the word devices *sikroba* … (we look back) are present in the historical account. The first sentence in satellite 16 goes further to indicate the continuous remote past tense in the verb phrase *wayengayi* … (she was not going) and further *wayelungiselelwa* … (she was prepared for).

5.3.2   The role of the headline and lead in Isigidimi samaXhosa newspaper articles

As was discussed in Chapter 3, there is an ever expanding important role of the headline and lead in development in news writing. The primary focus of the headline and the lead is to present an angle of the story (my own emphasis: meaning that how is the story going to unfold depends entirely on the use of headline and the lead). The headline has the most vital role in grabbing the readers' attention and also giving an idea of the news content and tone which eventually makes readers decide whether to read or not. It is vital to note that such a headline is followed by the lead. When the readers have decided on reading an article the next thing they read in a newspaper article is the lead. This is a news story introduction as it gives

a synopsis of the whole story and there are also imperative paragraphs in that particular story. An immediate sense of what the article is about, and deciding whether it is worth reading or not, is seen in the lead. Furthermore, the lead has a very crucial role and such is to build up the news writing (this has been discussed in length in section 3.3 of Chapter 3). The following analysis is an extract from isiXhosa newspaper where a simple headline and lead is outlined. In figure 5.1 above the headline says, "Zinyembezi zodwa eNigeria" meaning that the people of Nigeria are crying. This appeared in the news after the incidents of 276 girls were taken on the 15/April/2014 by the terrorists of Boko Harram in Nigeria. The headline is very clear as to how the people of Nigeria feel about their children. Furthermore, the parents are worried about their children. "Zinyembezi zodwa," does not just express the crying of the people of Nigeria but there is more to the lead. For example, the pain suffered by the members of the families is also embedded in this headline.

Lead

What follows after the headline is the lead, where the writer introduces the readers to what will be discussed in the entire news story. The lead gives details of what happened on the day when the girls were taken from the school. The writer draws the reader's attention by setting an atmosphere and introduces the topic by saying "*Izwe lonke lithe ntsho amehlo kwelaseNigeria*". The whole world is looking at Nigeria wanting answers and to know when the girls will come back. Here the writer introduces several phases and answering the questions such as:

Where? This is happening in Nigeria **What**? The girls abducted by the terrorists called Boko Harram, **When**? In the morning of 14 April 2014. These are few answers given in the lead. Figure 5.2 below is a clear illustration of the Headline and Lead. Recall that in the previous chapter it was argued that headline and lead are referred to as the nucleus, collectively they introduce the story and the angle that the writer will be taking.

The nucleus of the news story is the first part in a newspaper, the headline and the lead create nucleus of the hard-news story. The news story begins with a flow of information that keeps the emotions high and it communicates three things.

- In summary, what happened?
- The most noteworthy human consequences
- Was there any destabilisation in terms of the physical, social or the moral?

There is a clear illustration in Figure 5.2 that the writer is keeping this flow and the emotions of the readers will be invoked. There will be a need to read about what happened in Nigeria. Why are people crying there? These would be the questions asked by emotionally engaged readers.

As has been discussed above, it is vital to note that the point of the nucleus is that it connects the rest of the text and it also indicates how the whole text is going to unfold/develop. Moreover, in many instances the nucleus is seen as a generator of the information flow. For example in Figure 5.2 below, the headline *"Kuzinyembezi zodwa eNigeria"* is telling a story and is also indicating how the text is going to unfold.

Figure 5.2   (Isigidimi samaXhosa May 2014)

Headline	Kuzinyembezi zodwa eNigeria	It is only tears in Nigeria
Lead	Izwe lonke lithe ntsho amehlo kwelaseNigeria; oomongameli neenkokheli zaseNtshona zifuna ukuthumela amajoni azo kuyokukhangelwa amantambazana angama- 276 abiwe liqela labagrogrisi. Ngoms'obomvu womhla we-15 kuTshazimpunzi 2014 kwagaleleka imigulukudu yabagrogrisi be "Boko Haram" benxibe iimpahla zamajoni kwisikolo saseChibok kuMntla Mpuma waseNigeria. Njongo zabo? Yayikukuthatha amantombazana angama-276…	The whole world is looking at Nigeria, the presidents and leaders from the west want to send the soldiers to look for the 276 girls taken by (terrorists) abagrogrisi. On the morning on the 15/April/ 2014 Boko-Haram arrived at the school called Chibok North of Nigeria. Their purpose? To take 276 girls.

5.3.3   Developing (lead development) the nucleus in newspaper articles

It has been noted in the previous chapter that the nucleus is vital in news writing in that there is a range of satellites. These satellites are linked back to the nucleus, and they are expanding or explaining the information given in the nucleus. Satellite 1 below in Figure 5.3 depict the lead development. Furthermore, this summaries the essence of the story and according to

Iedema (1997: 99) this is seen as a precursor of the Lead or news story's opening sentence. The journalist starts by giving the background, the fact that this story has been broadcasted on different media platforms but there were no details given in this regard. In the lead development below, the writer clarifies the information given in the nucleus. The way the writer starts the writing is by showing that the people in different townships are not aware of what is happening outside South Africa. This is given in this satellite as **Besikhe saseKhayelitsha siyokukroba iindawo ezintsha esinokusasaza kuzo eli phephandaba. Koluhambo bekumane kubakho neencoko nabahlali bakoomaSite B, Litha Park, Harare, njalo njalo.** (We were in Khayelitsha looking for new places where we can distribute this paper. On this journey we had conversations with residents from Site B, Litha Park residents, Harare etc.), and it clarifies to the readers that, the people are not aware of what is happening. After showing that the people do not know what is happening in other countries, the writer further gives elaborations by making a point that what is happening in Nigeria will be a good lesson to the other countries as well.

Figure 5.3　　　　　　　　　**Published on Isigidimi samaXhosa in May 2014**

Lead development	Ewe, bezikhe zakhona iingxelo ngalomba kumajelo osasazo kweli lakuthi, kodwa nqki uphengululo olunzulu – olufana nolu siza kulenza apha. Besikhe saseKhayelitsha siyokukroba iindawo ezintsha esinokusasaza kuzo eli phephandaba. Koluhambo bekumane kubakho neencoko nabahlali bakoomaSite B, Litha Park, Harare, njalo njalo. Sibabuze nokuba zintoni abanokuthanda ukufunda ngazo. Ingaba bazazi kangakanani na iindaba zakwamanye amazwe aseAfrika? Bayazi na	Yes there were reports about this issue in the media in this country, but it was not in-depth as much as what we are bringing to you here. We were in Khayelitsha looking for new places where we can distribute this paper. On this journey we had conversations with residents from Site B, Litha Park, Harare etc. we asked them what it is that they would like to read about. How much news do they know about other countries? Were they aware about the incident of the 276 girls which happened in one of the schools in Nigeria?

| | ngentlekele yamantombazana angama-276 abiwe kwisikolo saseNigeria? Mpendulo ibingu "Hayi!" omangazayo. Bambi besithi " sineengxaki zethu nathi aph'eMzantsi Afrika!" Sizibuze ke ukuba ongaba sisizathu esaneleyo na eso sokuba singakhathali, singenzi nto? Phof' yintoni esinokuyenza ke nyani, singakwazi kwa thina ukuzinceda kweli lakuthi? Sinobundlobongela nathi, isngenza ntoni? Akho nto ingako kodwa yanga le ntlekele ikweliya laseNigeria – okukuduka kwamantombazana angama-276- ingasisifundo ngenkolo nangengxaki zamanye amazwe kweli laseAfrika. | Surprisingly, the answer was "No!" Some saying "we also have problems in South Africa!" We then asked ourselves if this it is a good reason for us not to know what is happening. Anyway, what can we do? As we cannot even help ourselves. We wish this tragedy in Nigeria, of missing girls, will be a lesson in terms of culture and to other African countries. |

5.3.4   Sattelites as seen in isiXhosa newspaper articles

Following are different satellites that elaborate further in the story. It is very important to note that the satellites usually develop what has been said in the nucleus. Figure 5.4 denotes the satellite structures as they are found in a story. It is very important to note that the satellite presents certain meanings of the story and grammatical features are found. The restating and elaborating is a relation that happens often between the lead and satellite.
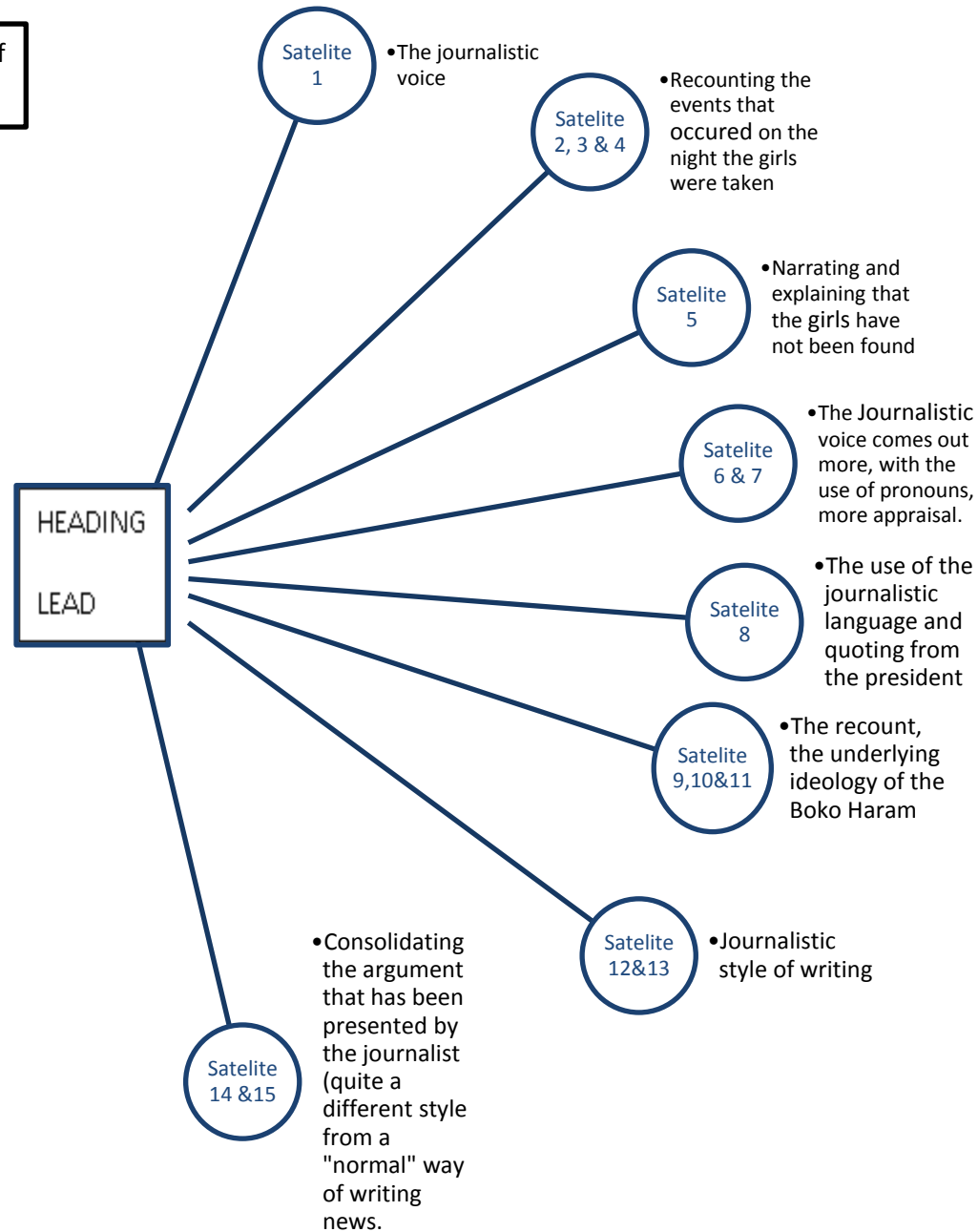
The satellites above in Figure 5.1, starting from satellite 2, displays a connection back to the nucleus. In the second satellite there is an elaboration on how the event occured. Again the reporter is setting a scene in Nigeria in a narrative way. Furthermore, the satellite is listing

what was happening on the night before the girls were taken. Satellite 3 elaborates further that they had no idea that things will be bad at school on the following day. The next satellite starts with a clear report about what happened on the day. This is where it states that in the morning of the 15/April/ 2014 terrorists arrived wearing soldiers' clothes. Here the reporter is enhancing by giving details of the event. He/she is restating the facts as they happened that day. This is where the number of the girls taken is first mentioned, and also how they all disappeared into the forest. Satellite 5 introduces a new angle that the girls are still not back using the expression **nyamalele** (disappeared). Satellite 6 is expanding on the fact that people are crying in Nigeria and this is seen where the reporter states that **kukho abazali abangalaliyo pha eNigeria** (there are parents who cannot sleep anymore in Nigeria). This is an enhancement of the story where the writer gives conditions. In satellite 7 the reporter is asking a question and arguing whether the government in Nigerian is doing enough to get the girls back home. Furthermore, satellite 8 is elaborating by means of quoting what the president of Nigeria said. In addition, satellite 9, 10 and 11 extend the information by adding some information. The satellites give the information that killing people at schools have been happening for a while in Nigerian. The reporter gives evidence and statistics about the people who have been killed in that country this year. These satellites then give a recount, the underlying ideology of the Boko-Haram where in explaining the reporter states that "**Elona gama lesiArabhu leliqela nguJama'at Ahl as- Aunnah lid-da'wa wal-jihad – ngesiXhosa singathi ngu "Khongolose wabantu Bezithethe zobuProselytism nobuJihad" (**The real Arabic name of this group is Jama'at Ahl as- Aunnah lid-da'wa wal-jihad – which loosely translate as the "people's party of customs of proselytism and Jihad"). The reporter goes on in satellite 11 where she/gives the historical recount of this organisation called Boko-Haram and to an extent that a founder is mentioned. In satellite 12 and 13 a journalist is using a journalistic style of writing. Here there is an elaboration of the information. The reporter achieves this by quoting different sources who are speaking against Boko Haram. There is a clarification given by the journalist from the information given in the nucleus. In addition, satellite 14 and 15 extend that the leader of the Boko Haram has told the Nigerian people that they are in the process of converting the girls to their religion. This is adding new information on top of the events that happened with regards to the abduction of the girls in Nigeria. Satellite 16 and the last satellite in the article is what Feez, Iedema and White (2010: 115) call a wrap-up. Here the reporter is bringing the incident to close by asking few questions and making an example about the isiXhosa culture, where the girls used to be forced to marry a person. The question that is asked at the end is whether the people who have taken the girls are doing this because of cruelty. There is a sense of closure provided by

the reporter in this satellite as it also tells the readers that even if it was cut off it would have not damaged the story.

Moreover, below there is Figure 5.4 and an illustration that the nucleus and the satellite structure relate to one another. Recall that in chapter 3, section 3.4 there is an extensive discussion in relation to the above discussion and Figure 5.4. shows that the satellites play a crucial role in giving detailed expansion, which is given through elaboration of the meanings of the nucleus. The most important function of these satellites is to elaborate the nucleus.

Figure 5.4 An illustration of the satellites of the story written on Isigidimi samaXhosa.

Satelite 1 • The journalistic voice

Satelite 2, 3 & 4 • Recounting the events that occured on the night the girls were taken

Satelite 5 • Narrating and explaining that the girls have not been found

Satelite 6 & 7 • The Journalistic voice comes out more, with the use of pronouns, more appraisal.

Satelite 8 • The use of the journalistic language and quoting from the president

Satelite 9,10&11 • The recount, the underlying ideology of the Boko Haram

Satelite 12&13 • Journalistic style of writing

Satelite 14 &15 • Consolidating the argument that has been presented by the journalist (quite a different style from a "normal" way of writing news.

HEADING

LEAD

5.4 STRUCTURE OF THE NEWS STORIES AS SEEN IN ISIXHOSA NEWSPAPERS

This section further exhibits the structure of the news. The article appeared in a South African Newspaper, Dizindaba on the 30/April/2014. The story exemplifies the orbital satellite structure of the news. The headline and lead are seen as the nucleus and the satellites are connecting back to the nucleus. The following analysis will further demonstrate in detail how the news structure is realised in the article below. This analysis has been given in Chapter 3, section 3.3 where the English newspapers have been analysed. This is a further indication to show the semantic discourse of isiXhosa language in the printed media texts.

Figire 5.4 from Dizindaba

Umbhodamo we-AMCO ne-AMPLAT ungaphuma nodlolwazana		
Lead	Uduntsu-duntsu malunga ne "strike" sabasenenzi basemigodini ubonakale ungaphuma nodlolwazana emveni kokuba emveni kokuba iingxoxo ngemivuzo phakathi kwe-Amco ne-AMPLAT ziwe phantsi kwakhona. Abaqashi (AMPLAT) emveni kokuwa phantsi kweengxoxo ngemivuzo bathe ngoku bazakuya ngqo kubasebenzi babonisane nabo. I-Amco ifuna iR12500 ngenyanga.	The commotion about the mine worker's strike may have bad results after the negotiations failed between Amco and AMPLAT. The employers said they will now talk to the workers directly after the negotiations failed. Amco demands R12500 per month.
Satellite 1	Kukho uloyiko lokuba kungaphinde kuvuke udushe kwakhona dushe olo olungafana nolo lwase Marikana. Kwiminyaka emibini eyadlulayo kwaye kwafa abasebenzi migodini abangama 43 emva kokungquzulana namapolisa.	There is a fear that there might be violence, which may be similar to the one that happened in Marikana. Two years ago 43 workers died after a fight with police.
Satellite 2	Abasebenzi abaphantsi kombutho iNum bona zange balungenelele ukwayo msebenzi (strike) baze baphangela bona. Amalungu e-Amco aye abahlasela aba basebenzi nangona esazi okokuba ubani unalo ilungelo lokungenela okanye angasingeneli istrike ngokomgaqo siseko weli lizwe.	The workers under NUM have not joined the strike and they said they will continue with work. Amco members attacked these workers even though they know that everyone has a right not to be part of the strike.
Satellite 3	Kwiveki ephelileyo abasebenzi abakugwayimbo iinyanga ezintathu nabayi 70, 000 baye beekhunubembe ngomhla we-25 April nalapho abasebenzi abakwi 10 million kweli bebekrobe efestileni. Kungokunje kubonakala ukuba abagwayimbi abaninzi bayafuna ukuphindela	Last the week about 70, 000 workers were sad when 10 million workers were getting their salaries on the 25th April. By now it seems that many strikers want to go back to work after they have lost their cars and are threatened by banks.

	emsebenzini emveni kokuthinjelwa iimoto nangokugrogriswa ziibhaki ngokuthinjwa izindlu.	
Satellite 4	Abaqeshi bebengena umnyango nomnyango becacisela abasebenzi neentsapho zabo ngamanyathelo okuzama ukude kuye kufikelelwa kule R12500 ngo-2017. Abaqashi bathembisa ngochintsi ngenyanga kunye nokuhlawulwa kwee-bonasi.	The employers went door to door trying to explain to the workers as to how they can get to R1200 in 2017. The employers promised an increment per month and to pay out bonuses.
Satellite 5	Ezi nzame zokuphelisa ugwayimbo ziye zaliwa ngabameli be-Amco yaye inkokheli ye-Amco umnumzana Joseph Mathunjwa uthe amalungu abo ayalile into ebekwe ngabaqeshi. Kungokunje kuthiwa eli lizwe lilahlekelwe yi-12 billion kwingeniso.	The plans to end the strike were not accepted by Amco members and their leader Mr Joseph Mathunjwa said their members rejected the employer's proposals. By now the nation has lost about 12 billion.
Satellite 6	Kubonakale ngathi apha eRustenburg iintsapho zabagwayimbi ezininzi sele zanele yintlupheko yaye zifuna abayeni babuyele emsebenzini. Kungonje iNum icele ukhuseleko emapoliseni xa esiya emisebenzini amalungu ayo. Ukanti wona umbutho wabasebenzi omkhulu, iCOSATU uvakalise okokuba awuhambisani nobundlobongela nokunyhashwa kwamalungelo abo bangafunyiyo ukungenela ugwayimbo.	It seems like in Rustenburg many families of the strikers are tired of the strike and they want their husbands to return to work. By now NUM is asking for the protection from the police when they go to work. However, COSATU announced that they are not condoning the fact that the worker's rights are taken away.
Satellite 7	Kungokunje abaqeshi bakoo-Bizana, Flaggstaff, Lusikisiki nakwezinye iindawo ze-Mpuma Koloni bacacisele iintsapho zabasebenzi ekuthiwa ziyasokola ngenxa yalo "ndoza ndoza"we-strike.	As we speak workers from Bizana, Flaggstaff, Lusikisiki and other places in the Eastern Cape explained to their families about this ongoing strike.

5.4.1   The genre segments evident in the text

The above text exhibits a range of genre types. In this text the writer denotes a typical style of journalistic writing. The text exhibits consequential explanation and a descriptive report. Recall that genre types were discussed in Chapter 2, section 2.5. The following will highlight all these different genres with stages as realised in the story in isiXhosa language. Subsequently, the language component/features as realised in the text will be analysed. For the purposes of analysis the story has been broken into lead and satellites and these satellites will be referred to in the course of the analysis.

The descriptive report in the text

The that descriptive report has two stages, the general statement which introduces the topic, gives general identifying information and shows what aspects of the text will be explained. The second stage is a description stage where the information about the topic is given and grouped in the order of importance. The general statement is exemplified in the lead of the story _Uduntsu-duntsu malunga ne "strike" sabasenenzi basemigodini ubonakale ungaphuma nodlolwazana_ … (The commotion about the mine worker's strike may have bad results) introducing the topic to the readers. The writer gives some general information about what each part involved in the strike seeks to achieve. The lead of the story displays the story that will be discussed in the following satellites _iingxoxo ngemivuzo phakathi kwe-Amco ne-AMPLAT ziwe phantsi kwakhona_… (the negotiations failed between Amco and AMPLAT) the writer indicates that the story will describe two sides, that of the employers and employees which will be analysed in the following description stage.

Description stage

The description stage is discussed after the lead. The description stage in satellite 2, _Abasebenzi abaphantsi kombutho iNum bona zange balungenelele ukwayo msebenzi_ … (The workers under NUM they have never joined the strike) realises the specifics and the details of the stage. The writer highlights that not all the workers were part of the strike. The followings satellites denote further description of the story in the order of its importance. In satellite 4 the writer exhibits that the employers have decided to approach the strikers/employees directly in order to fix the problem. In satellite 5 _Ezi nzame zokuphelisa ugwayimbo ziye zaliwa ngabameli be-Amco yaye inkokheli ye-Amco umnumzana Joseph Mathunjwa uthe amalungu abo ayalile into ebekwe ngabaqeshi. Kungokunje kuthiwa eli lizwe lilahlekelwe yi-12 billion kwingeniso_…(The plans to end the strike were not accepted by the Amco memebers and their leader Mr Joseph Mathunjwa said; their members rejected the employer's proposals. By now the nation has lost about 12 billion) the writer describes the reaction of the employees and further exhibits the fact that the nation has lost so much money due to the strike. The writer further gives a descriptive report in all the satellites of the story.

Consequential explanation

The text above denotes the hybridity of genres and consequential explanation is realised which explains and give consequences. The consequential explanation as it has been discussed in Chapter 2, section 2.5 has three stages. These stages are outlined below.

Occurrence stage

The sentences in the lead sections *duntsu-duntsu malunga ne "strike" sabasenenzi basemigodini* … (The commotion about the mine worker's strike) realises the occurrence stage which is the strike of the mine workers. The writer then expands the occurrence stage in the lead and subsequently gives further details of the occurrence in the following satellites. The writer gives the necessary background on the strike in the second sentence of the lead *abaqeshi* …(the employers).

Consequences stage

The writer exhibits the consequences of the strike in the order of their importance from satellite 2 of the story. In satellite 2 *Abasebenzi abaphantsi kombutho iNum* … (The workers under NUM) the occurrence stage and consequences is realised, in the action by NUM member who were prevented from going to work. The striking members attacked those who are not part of the strike. Satellite 3 *Kwiveki ephelileyo abasebenzi abakugwayimbo* …(Last the week about 70, 000 workers were sad when 10 million workers) exhibits the consequences of the strike as millions of South African workers got paid on the 25th, the striking workers were not paid, and these are the consequences of the strike realised in the consequence stage of the story. Furthermore, in satellite In satellite 4 *Abaqeshi bebengena umnyango nomnyango*…(The employers went door to door) a further consequences of the strike is realised because the employers had to go door to door trying to convince the workers to go back to work. Furthermore, in satellite five ezinzame zokuphelisa ugwayimbo … (The plans to end the strike) further denotes the consequence stage as the efforts to end the strike did not materialise.

Review stage

In both satellite six and seven the writer denotes a review stage. In satellite six the first sentence *kubonakala ngathi apha eRustenburg iintsapho zabagwayimbi* …(It seems like in Rustenburg many families of the strikers) denotes a review of the consequences of the strike. The writer further exhibits that the families of the strikers now feel the sting of their husbands' lack of financial support. The second sentence in satellite 6 *kungokunje iNum ukhuseleko emapoliseni* … (By now the NUM is asking for the protection from the police) further exemplifies a review stage and the writer demonstrates NUM seeks protection from the police because the workers are being attacked by those who are on strike. Further review is realised in sentence 3 of satellite 6 ukanti wona umbutho wabasebenzi omkhulu …

(However, COSATU announced that, they are not condoning) by indicating that COSATU has also expressed concerns with regards to attacking those who are going to work. In satellite 7 the writer exhibits further review and he/she demonstrates the perspective of the people coming from the Eastern Cape Province who are working for the mines, and how the strike has affected their families. The review is a final stage of consequential explanation. The following section will look at the language components realised in the text.

Language components

The above text displays language features of both descriptive reports and consequential explanations in the isiXhosa language system. These language features will be outlined below starting with language features of descriptive reports and then followed by those of consequential explanations.

Descriptive report language features

The text denotes general nouns in the first satellite ***uduntsu – duntsu malunga ne "strike" sabasebenzi basemgodini*** … (commotion about the mine worker's strike) and these nouns have action verbs such as ***ubonakele, ungaphuma*** … (seemed to have bad). The satellites denote various verbs but the dominant verbs are action verbs as realised in all the satellites. In satellite 3 the action verb is in the verb phrase ***baye beekhunubembe and bebekrobe*** … (they became sad and they were appearing). Furthermore, in satellite 4 the verbs in the verb phrase ***bebengena*** umnyango nomnyango … (they were entering door to door), further denotes the actions verbs realised in this text. In satellites 5, 6 and 7 the verbs in the verb phrases ***ayalila*** … (they are crying), ***lilahlekelwe*** … (it lost), ***babuyele emsebenzini*** …(they should go to work), ***bacacisele*** … (they explained to), ***ziyasokola*** … (who are struggling) all exemplify the action verbs as seen in the descriptive report.

At times the descriptive report has metaphoric action verbs and this verb is realised in satellite 3 in the verb phrase ***khunubembe*** …(sadly) which denotes how sad the striking workers were, while the other workers were getting paid.

The text further denotes adverbial phrases of time and place. Satellite 3 ***kwiveki ephelileyo*** … (in the last week) denotes the adverb of time. Satellite 5 and 6 **kungokunje** … (by now) exemplify the adverb of time. The writer also uses the adverb of place in satellite seven abaqeshi ***bakoo-Bizana, Flaggstaff, Lusikisiki nakwezinye iindawo ze-Mpuma Koloni*** …(

families from Bizana, Flaggstaff, Lusikisiki and other places in the Eastern Cape). Now the following section will highlight the language features of consequential explanations.

Consequential explanation language features

Recall that consequential explanation is often about particular processes involving classes of objects and that makes the nous general. The text above denotes a range of general nouns such as ***nodlolwazana*** …(bad results), in satellite 2 ***abasebenzi abaphantsi kombutho*** … (workers under the organisation), in satellite 3 ***kwiveki ephelileyo abasebenzi abakugwayimbi iinyanga ezintathu nabayi 70, 000*** … (Last week about 70, 000 striking workers) the nous in these nominal phrases denote general nouns which are realised in the consequential explanation genre.

The descriptive explanation deals with specific events and the past tense action verb is utilised in the process. The text above denotes a range of past tense, action verbs in almost all the satellites. The verbs in satellite one ***ubonakele*** … (looked), ***bathe*** …(they said), ***baza kuya*** … (they will go) denote verbal processes of the explanation.

The consequential explanation further has verbs that are linked to another verb in order to produce a logical sequence. In satellite two bona ***zange balungelelele*** ukwayo msebenzi ***baze baphangela*** bona … (they were never part of the strike and they went to work) realises the verbs in the consequential explanation genre.

In the consequence stage the explanations require connective words which join the verbs together so that the sequence is realised. The connective devices in satellite 3 ***kungokunje*** … (by now), ***kwiveki ephelileyo*** … (in the last week) and again in satellite one ***emveni*** … (after) are realised and they are utilised to indicate the logic. The following section will deal with the structure of the news in the isiXhosa language system.

5.4.2   The role of the headline and lead in the Dizindaba newspaper article

The above story appeared with the headline and the lead and it presented clear angle on the events happening in South Africa. Once such clear angle has been presented, the only thing left of the story is to fill in the details. Furthermore, the lead of the story focuses on the state of affairs encountered. One may argue that, what is presented in the text above is state of affairs encountered by the South African mine workers as well as their employers. Recall that, this was discussed in Chapter 3.

5.4.3   Headlines and lead

The significance of the story is then established in the lead. The text above exhibits a clear example of the lead in the story. The use of the words which can be seen as point of departure in the story are found in the lead. The words utilised by the author show intensity, point of great crisis and that there is an impact on the human. The words used in lead above are words such as **//uduntsu-duntsu//** (commotion) **//ubonakale ungaphuma nodlolwazana//** (Seem to may have bad results) used as resources to establish the significance of the story. Furthermore, the words used in the lead are a clear indication of the state of affairs in South Africa. Again one may recall that this has been discussed in Chapter 3, that the significance of the story has to be established in the lead and this is achieved in this article above. Words such as **//emveni kokuba iingxoxo ngemivuzo ziwe phantsi//** (after the negotiations about salaries failed) **//bathe ngoku baza kuya ngqo kubasebenzi babonisane nabo//** (they said, now they will go straight to workers and negotiate with them) establish the significance of the story. Additionally, the duty of presenting the story as one of the most important ones is accomplished in the lead.

The process of //**uduntsu-duntsu**// indicates the struggle that mine workers go through to get a raise. The fact that they had to strike for a long time is testimony to a challenging state of affairs. The use of the verb in the verb phrase //**ungaphuma**// shows that there is a possibility for something to happen, in this the writer uses //**udlolwazana**// which is an idiom utilised when something is going to end badly. The technique adopted by the news story is very common in the news writing and in newspapers. Finally, the big font in the headline also emphasises a significance of the story.

5.4.4   The nucleus and the lead development

Figure 5.5   **Published in Dizindaba on 30 April 2014**

Headline	Umbhodamo we-AMCO ne-AMPLAT ungaphuma nodlolwazana	
Lead	Uduntsu-duntsu malunga ne "strike" sabasenenzi basemigodini ubonakale ungaphuma nodlolwazana emveni kokuba emveni kokuba iingxoxo	The commotion about the mine worker's strike may have bad results after the negotiations failed between Amco and AMPLAT. The employers said they will now talk to the workers

	ngemivuzo phakathi kwe-Amco ne-AMPLAT ziwe phantsi kwakhona. Abaqashi (AMPLAT) emveni kokuwa phantsi kweengxoxo ngemivuzo bathe ngoku bazakuya ngqo kubasebenzi babonisane nabo. I-Amco ifuna iR12500 ngenyanga.	directly after the negotiations failed. Amco demands R12500 per month.
Lead development	Kukho uloyiko lokuba kungaphinde kuvuke udushe kwakhona dushe olo olungafana nolo lwase Marikana. Kwiminyaka emibini eyadlulayo kwaye kwafa abasebenzi migodini abangama 43 emva kokungquzulana namapolisa.	There is a fear that there might be violence, which may be similar to the one happened in Marikana. Two years ago 43 workers died after a fight with the police.
	Abasebenzi abaphantsi kombutho iNum bona zange balungenelele ukwayo msebenzi (strike) baze baphangela bona. Amalungu e-Amco aye abahlasela aba basebenzi nangona esazi okokuba ubani unalo ilungelo lokungenela okanye angasingeneli istrike ngokomgaqo siseko weli lizwe.	The workers under NUM have never joined the strike and they said they will continue with work. Amco members attacked these workers even though they know that everyone has a right not to be part of the strike.
	Kwiveki ephelileyo abasebenzi abakugwayimbo iinyanga ezintathu nabayi 70, 000 baye beekhunubembe ngomhla we-25 April nalapho abasebenzi abakwi 10 million kweli bebekrobe efestileni. Kungokunje kubonakala ukuba abagwayimbi abaninzi bayafuna ukuphindela emsebenzini emva kokuthinjelwa iimoto nangokugrogriswa ziibhaki ngokuthinjwa izindlu.	Last the week about 70, 000 workers were sad when 10 million workers were getting their salaries on the 25th April. By now it seems that many strikers want to go back to work after they have lost their cars and are threatened by banks.

5.4.4.1 The function of the lead development

The text above Figure 5.5 exhibits a lead development of an isiXhosa newspaper article. The reporter has now given a picture in the lead about the situation of the mine workers in South Africa. After giving such a description the story gives more details of the strike.

There is a further elaboration in the story when it comes to this section. In satellite 1 which is part of the lead development, where the reporter gives an example that the strike happening in South Africa might be similar to the one happened two years ago in South Africa Marikana. In satellite 2 the information given in the lead is enhanced and extended. This is where the writer connects his/her writing to the lead. There has been a commotion and people who have not joined the strike have been attacked by those who are on strike.

Satellite 2	Abasebenzi abaphantsi kombutho iNum bona zange balungenelele ukwayo msebenzi (strike) baze baphangela bona. Amalungu e-Amco aye abahlasela aba basebenzi nangona esazi okokuba ubani unalo ilungelo lokungenela okanye angasingeneli istrike ngokomgaqo siseko weli lizwe.	The workers under NUM have never joined the strike and they said they will continue with work. Amco members attacked these workers even though they know that everyone has a right not to be part of the strike.

Satellite 3 above exhibits a further elaboration in terms of the lead development. Once more the satellite connects back to the nucleus, by clarifying the information given in the lead. Furthermore, the satellite denotes an extension of the lead as the writer gives alternative information to the nucleus **Kungokunje kubonakala ukuba abagwayimbi abaninzi bayafuna ukuphindela emsebenzini emveni kokuthinjelwa iimoto nangokugrogriswa ziibhaki ngokuthinjwa izindlu**. The readers are given more details about the situation of the workers. The fact that they are on strike resulted in them not getting paid while on the other hand millions of South African workers were paid. The last sentence of the satellite introduces a new challenge to the strikers and such a challenge is that many workers want to go back to work as they are starting to lose their cars and are getting demand letters from the banks.

Satellite 4 exhibits a further extension and enhancement of the lead, as the writer adds more information about the employers who are going to the employees and is explaining to them how they will reach the employees demands. The use of conjunctions such as **kunye** denote and enhancement in the information given above in the satellite, which means that the news story is enhanced. Satellite 5 and 6 represents an elaboration, extension and enhancement of the lead, the writer eloquently explains how the workers have turned the employers' request down. Furthermore, some of the workers have returned home and some workers are seeking protection from the police as they want to go to work. These satellites represent an enhancement of the lead because they give reasons such as, **kungokunje abaqeshi bakoo-Bizana, Flaggstaff, Lusikisiki nakwezinye iindawo ze-Mpuma Koloni bacacisele**

iintsapho zabasebenzi ekuthiwa ziyasokola *ngenxa* yalo "ndoza ndoza"we-strike. The writer has utilised relevant tools to produce this story.

In summary, this section has focused on the way in which satellites link back to the nucleus and sometimes to other satellites. Furthermore, a better understanding of isiXhosa news lead development has been demonstrated, how it is structured. It has been discussed in Chapter 3 that news stories are not constructed like the other return texts but they have a distinct way. The writing above demonstrated such.

5.5   SUMMARY

There is clear evidence from the analysis presented above, that satellites represent sections of the news text, which have a specific and recognisable purpose, and thus they can represent a report, by giving information or by using present tense. The discussion above has examined the satellite structure of the news starting with the lead, lead development and the satellites. It is clear that the news and the story is established in the in lead where all the information of the news is given. The writers of the news put the news in the first paragraph, where the satellites will follow to expand what has been stated in the nucleus. In addition, the chapter presented an analysis of news stories in the isiXhosa language. In the first story, on Nigeria it was demonstrated that the reporter engaged the attitudes of South African people on African matters. The reporter's voice is present throughout the story. The story demonstrated the orbital (satellite nucleus) structure of the news. The second story analysed the reporter use skills to write the news in a way that showed the satellites connecting back to the nucleus. In all the seven satellites that were seen above the reporter used each satellite to add value to the story. The headline and the lead presented as Iedema (1997) argues the essence and the angle on the event, while the rest of the satellites filled in the details.Thus, this is a way of organising the language of news and the way news are written, where the reporter uses the short element that links back to the preceding elements and they then link back to the nucleus (headline and lead). The last satellites of the stories are important in that the typical stories normally have an end or the final event which will wrap up the sequence of events and end with another one argues Iedema (1997). The last satellites represented the current news and reached no point of closure, indicating that the event is not resolved and the future resolution of the event cannot be presumed Iedema (1997).

CHAPTER SIX
CONCLUSION

6.1   INTRODUCTION

The theoretical frameworks of systemic functional linguistics (SFL) and appraisal theory have been used in this study to examine the discourse-analytic properties isiXhosa Bona articles and newspapers in South Africa. The study has demonstrated how genre-based analysis, as developed from the approaches of systemic functional linguistics and appraisal theory, is realised in isiXhosa Bona articles and newspaper articles. The study has further presented insights into the Bona magazines and newspaper articles, on how the goals and objectives of the authors of these media texts have been realised. This chapter gives a summary and present the conclusion of the study on the theoretical analysis which employed systemic functional linguistics and appraisal theory in the analysis of the Bona magazine and newspaper reports. Future directions and recommendations in this area will be suggested. Finally this chapter reiterates the gap in teaching of isiXhosa as a home language, and relates it to the Curriculum And Assessment Policy Statement specifications.

6.2   SUMMARY AND MAIN FINDINGS OF THE STUDY

This section gives a summary of the study by presenting the main aspects that have been discussed in different chapters. In the literature review in Chapter 2, section 2.4.2.1 has reviewed the theoretical framework of the discourse analysis of sentence-level grammar (ideational metafunction of language). A detailed analysis at clause-level was conducted, in which participants and circumstances in the isiXhosa linguistic resources of the sentence were identified. The section has further explained different processes, participants and circumstances realised in each of the selected sentences. A different number of items that each process can take has been highlighted, and illustrated with examples. The clause-level, which is concerned with how processes dnoted in clauses can be expanded by the participants and circumstances, has been discussed in detail in this section. In section 2.4.2.3 an in-depth analysis of the textual metafunction of language has been presented. The dynamics of the textual metafunction of the language concerned with analysis beyond the clause and lexical density have been analysed in detail in this section. The clause level, where the theme and rheme are illustrated, the information structure, which is divided into two facets, namely the new information and the given information, have also been discussed in this section. Section 2.5 explored the different times of genres as discussed by Feez and Joyce (1998) and Knapp

and Watkins (2005). The section highlighted different types of genres which are taught at school. Moreover, the language features that are realised in each genre have been explicated and illustrated with examples.

The explication of the principles of appraisal theory in journalistic reporting discussed in Chapter 3 has outlined this insightful framework for the analysis of language discourse. In this chapter, section 3.2 demonstrated that the appraisal theory emanated from systemic functional linguistics, hence the section discussed how the appraisal theory is situated within the framework of systemic functional linguistics. It was further demonstrated that appraisal theory is divided into three facets, attitudes, engagement and graduation. These categories are utilised as the devices for the analysis of the evaluations made by people in everyday life. The attitudinal expressions found in different writings have been discussed as examples in this section. Section 3.2.1 examined the different categories under attitude, and demonstrated that attitude have further facets, namely affect, judgement and appreciation. The section further demonstrated these different facets of the attitudes. In section 3.2.2, the engagement resource is outlined as one that has been developed by Bhaktin (1994) in whose views it is stated that all verbal utterances are dialogic and heterglossic. It further stated that the engagement involves monoglossic and heterglossic options, where writers position themselves relative to the values of the readers and the relevant discourse community. Section 3.2.3 discussed the graduation discourse, where it illustrated the ways in which the feeling, opinions and judgments can be construed in a way that will be raised or lowered. The graduation is further divided into two major resources which are force and focus. These resources are exemplified in this section through sentences and written texts.

Furthermore, section 3.3 presented an analysis utilising appraisal theory on the linguistic properties of evaluation in journalistic discourse. This section demostrated the importance of the appraisal resources as evidenced in media texts. The purpose of the study in analysing printed media texts is to show the substantial generic differences realised across different media and across language and cultures. In addition, the section highlighted the major properties of discourse semantics as expressed through interpersonal meanings. The properties of language of the news as posited by White (2002), has been discussed in this section. The ideational metafunction, interpersonal metafunction and textual metafunction as utilised in the printed media, was discussed in this section. Subsequently, section 3.4.1 analysed the rhetorical structure of the news, the newspaper discourse and the structure of the news was discussed. The nucleus satellite structures (headline and lead), satellites are deliberated in this section in detail.

Chapter 4 presented an analysis of isiXhosa Bona magazine articles. The first sub-section 4.2.1.1 examined the genre segments realised in a Bona magazine article about the celebrity Gail Mabalane. It has demonstrated how the hybridity of genres realised in the text can be used in the classroom to teach learners about different genres. Furthermore, the section presented these different genres with different language features that are realised in the article. The section has shown that in one text there can be narrative recounts and biographical recounts. In this section, the writer of the article presented the hybridity of genres.

Section 4.2.1.2 demonstrated that in producing a text there are grammatical components and language features exhibited in the text. The text demonstrated that there are language components that dominate in each genre type. The segments where narrative has been realised have language features that demonstrate the simple present tense exhibited in the text. Section 4.2.2 discussed the linguistic resources representing meaning relationships in the isiXhosa language. The analysis demonstrated the different metafunctions of isiXhosa by giving a detailed analysis. The ideational metafunction, textual metafunction and interpersonal metafunctions of the isiXhosa language were analysed as exhibited in the text.

As regards the ideational metafunction of isiXhosa language, section 4.2.2.1 presented analyses at the clausal level, including the experiential metafunction, the types of processes, participants and circumstances realised in in the linguistic resources of isiXhosa. It analysed the logical metafunction, focusing on the logical relationships between events as seen in the text. In the section, it was posited that these analyses are aimed at writing development, which should be taught in secondary schools according to the Curriculum and Assessment Policy Statement specifications. In addition, section 4.2.2.2 explicated the textual metafunction of the isiXhosa language. The analysis of the clause level of the isiXhosa, which is the theme and rheme, as well as meaning beyond the clause, including the cohesive devices utilised to form a text is given. In this section a variety of theme and rheme phrases as exhibited in the printed media text of the isiXhosa were analysed. The various linguistic resources that create certain textual metafunctions in the isiXhosa language are explicated in detail. The cohesive devices realised in isiXhosa have also been discussed in detail. It is posited that these cohesive devices are utilised in the text to show the relationship between sentences and clausal units.

Section 4.2.2.3 examined the interpersonal metafunction, affect, exemplified in isiXhosa linguistic resources. The section examined the appraisal theory, and one of its three broad categories was examined. The section analysed specifically the attitudinal emotions in

isiXhosa texts through affect, judgement and engagement. The study focused on affect and one of the facets of attitude in appraisal theory, where it was demonstrated the range of attitudes associated with emotions are realised in the text. It further stated that the attitudinal meanings can be positive or negative. The second facet of the attitudinal meaning discussed in this section is judgement. The judgement is discussed as the linguistic resources that give meanings which are construed in respect to human behaviour. The section discussed this human behaviour under judgement as either social admiration or social sanctions. The section examined a range of these attitudinal meanings which exhibit different social judgments. Finally, attitudinal meanings of appreciation were also discussed in this section. This appreciation gave meanings for interpreting the products of human behaviour in isiXhosa language.

In Chapter 5, the study identified and addressed the structure of isiXhosa hard news. It was demonstrated that there are similarities between isiXhosa hard news and English hard news reports on the basic level. Furthermore, isiXhosa hard news were found to be organised around an orbital satellite structure, as discussed by Feez, Iedema and Joyce (2010), White (1997, 1998) and Sabao (2013). Section 5.2.1 analysed the role of headlines and leads of **Isigidimi samaXhosa** newspaper articles. The headline "Zinyembezi zodwa eNigeria" is written in a form of a nucleus satellite structure of the news. However, it was noted that there are differences in isiXhosa news reports. The writer has also engaged with his/her writing and it is not just similar to a typical English news report as discussed in Chapter 3. Unlike the common patterns of the orbital structure, where the satellites develop the news elements mentioned in the headline, isiXhosa news took a different approach by giving new information and discussing it in the same article. However, the news structure of the isiXhosa text still follows that of the English style of writing. The section further explained the importance of each resource used in the news reports, and importance of a nucleus structure, which is to give a summary of what follows in each satellite. Once the information is given in the nucleus, the satellites elaborate, extend and enhance the information. In section 5.3 a different news story is utilised to give further analysis of the nucleus-satellite structure. Finally, the orbital structure of the news was analysed in terms of its functional properties.

6.3   CONTRIBUTION OF THE STUDY

This study contributes to scholarship of the discourse analysis of isiXhosa, of media texts within the context of media literacy as a component of academic literacy and professional literacy development. The study examined printed media texts and demonstrated a direction

as to how teachers can utilise these texts in order to assist in the teaching of the linguistic resources of isiXhosa Home Language. Furthermore, the specifications according to the Curriculum And Assessment Policy Statement have been discussed and the study has suggested ways for teachers to implement these specifications, by doing media text discourse analysis. The view advanced of this contribution is to show printed media texts as tools to be utilised in the isiXhosa Home Language classroom. The chapter has given a detailed analysis of isiXhosa printed media texts.

6.3.1 Main findings of the study

The study's main foundings is that printed media texts need to be utilised substantially in isiXhosa Home Language classroom as prescribed in the curriculum. It further found that the sentence level grammar of isiXhosa can be taught through systemic functional linguistics and appraisal theory. As learners move from lower grades to secondary school, they need to be introduced to more technical, abstract and specialised ways of writing, and the study demonstrated that the study of printed media texts is appropriate for this purpose because they are authentic texts, written by professional journalists. It further found that to expand linguistic resources of learners in secondary school, text analysis would be a valuable tool for learners. The study also found that there is a strong need for the study of genre-based teaching in isiXhosa Home Language as specified in the curriculum.

Chapter 1 section 1.5 gave evidence that bi/multilingual education is vital in order to improve education in South Africa. The study therefore concludes that genre-based pedagogy to language education through the systemic functional linguistics will make learners acquire and learn language skills in both the isiXhosa Home Language class and English second language class. The learners will be able to transfer skills obtained in the home language class to the second additional language class. In this ways, English as a First Additional language will be acquired in the process. This study agrees with the views Norton (2014:641), when argues that rigid language and education policies, which connect the indigenous knowledge of teachers, learner and parents, are a vital opportunity to promote educational and social change. In this way African languages will have value in the advanced grades and tertiary education. It have been a common practice in South Africa, for example when learners struggle to comprehend the content subjects taught in class, for teachers to guiltily 'smuggle in' the local languages of the learners, argues Norton (2014). Furthermore, the study demonstrated that, the use of African languages such as isiXhosa in education and cultural resources are harnessed for productive and engaged learning (Norton, 2014). The study

therefore, suggests that there should be maintenance of bilingualism not transitional bilingualism, where the knowledge acquired is transferable to English.

Chapter 4 has demonstrated that sentence-level grammar is important in teaching language. The study found that the language metafunction of isiXhosa can be taught through printed media texts. Furthermore, the study found that there is a considerable value in teaching discourse analysis. The printed media texts in particular Bona magazine articles have shown that, each article exhibits a hybridity of genres. This is an indication that teachers can use this in the home language classroom to identify such genres and the language features embedded in them. The study further found that appraisal theory attitudinal resources of isiXhosa are well-demonstrated in these Bona magazine articles. The journalistic style of writing utilised in the text demonstrated that the writers gave time to the interviewee to express herself and hence the affect is realised.

6.3.2 Recommendations and directions for future research

Teacher education needs to be directed by the genre pedagogy approach. Teacher education institutions need to uphold this approach in teaching language and produce teachers who are capable of teaching through genre-based pedagogy. The teachers need to be immersed in literacy learning programmes where genre-based teaching is the core. Thus, there will be specialists in language, literacy and writing development.

There is a need for material development that is available in isiXhosa, which still a big challenge for teachers, as the material is mostly available in English. If there is enough material, that will eliminate some of the issues in language teaching, and teachers will have enough material. Dual language text books will be something to pursue so as to help teachers.

The study further recommends that in South African universities, Humanities faculty (African Languages Departments) and Education Departments should work in collaboration in order to advance and implement language learning programmes that would produce the graduates who will be able to comprehend genre-based teaching, be able to compete worldwide in the full range of professional functions that necessitate language literacy skills and language development.

6.3.2.1 Directions for future research

There are several possibilities for future research which emerged from the present study. This section will list a few of these possible areas, starting with recommending that these printed

media texts should be used in all the African languages, in addition to isiXhosa. Furthermore, the Bona articles are available in English and other African languages; it would be of value to use both the English and isiXhosa article for analysis. Thus, collaboration between isiXhosa and English teachers would be analysed at and how these texts can be used in tandem with each other.

Further research can be done on the two theories used in the study. Appraisal theory and systemic functional linguistics can be used to analyse at media language, more generally in addition to the printed media text. Television and radio present different genres and in these media genres language express affect (emotions), judge and they also show appreciation. A study of the language of television and radio integrated in language education is recommended. There is a great opportunity to do discourse analysis of language in the media at large and apply these two theories. Further, appraisal theory can be applied in other contexts, such as the language across the curriculum not just the media texts and further research can be done in other learning areas at especially secondary school.

A study on isiXhosa newspapers Bona articles entailing analysis of the journalistic style of writing is recommended. This can be utilised in the text linguistics courses in tertiary institutions where students are exposed to journalistic styles of writing in language subjects.

The study analysed the orbital satellite structure of the news. The hard news was identified as the only unit of analysis. In light of this, there is an opportunity to expand this to other discourse types in the society, including discourse on socio-economic issues. Speeches given in different disciplines, such as legal matters and social news reports in South Africa could also be investigated, utilising the genre analysis and appraisal theory approach employed in this study.

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