



## TEXT TYPES USED IN THE READING COMPREHENSION OF TEXTBOOKS: A SYSTEMIC-LINGUISTICS BASED STUDY

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### ABSTRACT

The aim of this research is to analyze the text types present in reading comprehension. To accomplish this goal and address the research inquiries, qualitative data was gathered. The sample for this study involved two textbooks from the Cambridge 'O' and Oxford 'O' levels, and a set of 10 reading passages was created. Halliday's (1978) register model was employed as a theoretical framework to explore the text types in the chosen passages. The outcomes of the research reveal that both textbooks integrated contextual aspects of field, tenor, and mode. Cambridge textbooks exhibited a more extensive utilization of diverse text types in comparison to Oxford textbooks. The discoveries of this study hold significance for curriculum developers and educators, providing valuable insights to improve their teaching methodologies and design inclusive reading programs that expose students to a wide range of genres.

*Keywords:* text types, reading comprehension, SFL

### INTRODUCTION

#### Background of the Study

The level of comprehension of a text or message is referred to as reading acquisition. Reading acquisition involves the reader's ability to understand a text by not only processing the words within the text but also by incorporating their own background knowledge and experiences to derive meaning from it. This interaction between the text and the reader's prior knowledge is crucial for effective reading comprehension. Akyol (2006) defines reading as a dynamic process involving inference-making. It highlights the interactive nature of reading, where readers actively engage with the text to understand the author's message, making communication between the writer and reader essential. Ozbey (2006) suggests that reading skills involve students' ability to read various texts they encounter in their daily lives effectively and fluently. It also emphasizes the importance of using appropriate methods for comprehension, suggesting that it's not just about decoding words but comprehending and interpreting content. Thus, in a global context where competency with printed texts is crucial, the ability to read in a second language (L2) is highlighted as one of the most important skills. Reading is a highly complex skill that can be challenging to develop to a high level of proficiency. Dreyer and Nel (2003) stated that many students entering higher education are not adequately prepared for the reading demands they will encounter. In the context of L2 reading research, the role of text type is highlighted. Researchers have identified text type as a variable that needs exploration. Text types, such as narrative, exposition, and argumentation, have complex influences on L2 reading. Hinkel (2006) suggests that teachers should select readings from a wide range of genres, including narrative, exposition, and argumentation. This recommendation encourages educators to expose students to various types of texts to enhance their L2 reading skills and comprehension.



A text is broadly defined as a piece of writing that can be both read and created. It encompasses a wide range of written materials. According to Kavcar and Oğuzkan (1999), text types refer to specific categories or species of writings that are found in literature and possess literary value. They represent distinct genres or forms of written expression. The importance of understanding the type or characteristics of a text when performing summarization is that different types of texts require varying approaches to extract their exact meanings and main ideas effectively. It is suggested that certain text types may be easier to work with when summarizing, implying that familiarity with the type of text can simplify the process of selecting and summarizing its key ideas. So, the texts can be classified into different categories depending on their intended purpose, structural characteristics, and linguistic features. The classification method being referred to here divides texts into three primary categories based on their purpose and meaning, such as experiential, descriptive, narrative, and argumentative. Expository texts are designed to identify and characterize experiences, facts, situations, and actions, whether in abstract or real elements. Their primary purpose is to explain, inform, or describe. They can be categorized into five main structures, and they appear in different formats across diverse fields, from business and journalism to technical and academic communication. Narrative texts entertain, instruct, or inform readers by presenting a story, whether imaginary or based on real events. Narrative texts can be divided into two categories: fictional (e.g., fairy tales, novels, science fiction, horror stories) and non-fictional (e.g., articles, newspaper reports, historical writings). They engage readers by narrating events or experiences. Non-fictional texts provide factual information and can encompass various forms of writing, such as articles, newspaper reports, and historical documents. They aim to inform readers about real-world events and topics. Argumentative texts have the goal of persuading readers and changing their beliefs. Another concept of text introduced by Halliday (1989) stated that text is a systematic link between a social environment and the grammar of a language. It's not limited to grammar alone but also incorporates the social and functional meanings of the language. Text and context are intimately connected. Where there is a text, there exists a context. Context is described as something that accompanies language and acts as a bridge between language and the surrounding environment. Halliday identifies three aspects within the context: Field: This refers to the topic or subject matter being discussed or the situation at hand. Tenor: It pertains to the participants or individuals involved in the communication. Mode: This aspect relates to the language elements and how language is used in the communication process. Additionally, context is described as consisting of three key aspects: field, tenor, and mode, which collectively contribute to the understanding of the text's meaning and its relationship with the surrounding environment. So, This research aims to identify the text types present in the Oxford and Cambridge O-level textbooks for reading comprehension by using Halliday's register model.

Putu (2016) conducted an analysis of the genres found in reading textbooks and assessed how these genres were functionally realized. The findings revealed that both Indonesian and English textbooks predominantly used factual genres, specifically the "reckon" genre. However, the Indonesian textbook contained a greater proportion of explanatory genres. Both textbooks made extensive use of the material process. In a separate study, Maria (2017) examined the genres employed in written assignments within English teaching materials. The results indicated that various writing process genres were applied across different text types based on the specific context. This approach aimed to demonstrate diversity in the classification of text types. Lastly, Elizabeth (2017) conducted an analysis of the presentation of grammatical elements in the comprehension of explanatory and argumentative texts. The results indicated that paying attention to grammar could help students in the analysis of explanatory and argumentative texts, especially when it comes to effectively managing information within noun phrases for explanations and correctly using verbs and modality for arguments. Sasan (2020) conducted a study to explore how different types of texts, both humorous and non-humorous, affect vocabulary learning among learners. The findings indicated that less proficient students performed better in vocabulary



learning when exposed to humorous texts, while more proficient students found it to be a longer process. In a separate study, Rasha (2016) examined the impact of text types on students' reading comprehension. The results revealed that students displayed better comprehension skills when dealing with narrative texts compared to expository texts. Mina (2019) conducted a study that examined how various types of texts influenced students' acquisition of verbs when using glossing techniques. The study demonstrated that glossing in expository texts enhanced students' proficiency in learning verbs and resulted in better performance compared to narrative texts.

Isabel (2017) conducted research that delved into the genres and textual styles found in contemporary recipe books. The results indicated that contemporary female-authored recipe books maintained traditional structures while also introducing various patterns to represent modern recipes. Mojtaba (2016) studied how different factors like text type, text length, and text difficulty influenced vocabulary retention when additional information was provided. The results indicated that shorter texts were perceived as longer, simpler texts were considered more challenging, and providing additional information in response to text type helped learners retain new vocabulary more effectively. Although there has been a significant amount of research conducted on reading comprehension, there is still a notable void in our understanding regarding how different types of texts distinctly affect readers' abilities to comprehend. While previous studies have delved into various aspects influencing reading comprehension, there has been limited systematic examination of how various text categories, including narratives, expositions, arguments, and descriptions, distinctly shape the processes and outcomes of reader comprehension. So the current research represents the usage of various text types in reading comprehension, through which we gain a deeper understanding of how readers engage with and derive meaning from different text types, which can provide valuable direction for enhancing comprehension skills and educational approaches, designing curricula, and refining literacy teaching strategies.

### **Objective of Research**

The objectives of this research are as follows:

1. The current research is to identify and categorize the various text types commonly employed in reading comprehension materials.
2. The present research is to investigate how different text types influence readers' comprehension processes and outcomes.
3. The purpose of the present research is to provide insights that can inform curriculum design and instructional practices.

### **Significance of the Research**

The importance of the current research lies in gaining insights into how text types are represented in reading comprehension, which holds great significance for curriculum developers and educators. This understanding empowers them to develop comprehensive reading programs that introduce students to a wide variety of genres. Consequently, this preparation enhances students' readiness for academic success in diverse subject areas. Furthermore, this research has the potential to have a positive impact on students' performance across subjects that require them to read and comprehend various types of texts, spanning from literature to science and history. Ultimately, it contributes to more effective teaching, improved literacy outcomes, and better equipping students to face the challenges of both academic and real-world contexts.

## Research Questions

The present research answers the following questions:

Q1. How does the choice of field or topic in reading comprehension texts influence students' comprehension and engagement with different text types?

Q2. What insights can be gained from examining the 'tenor' element within the text types typically found in reading comprehension?

Q3. How do different text types utilize mode to present, organize, and communicate information to their readers?

## Research Methodology

This study utilized two textbooks, one from Cambridge O Level and another from Oxford O Level, and selected a set of 10 reading passages randomly extracted from these resources. The research followed a wholly qualitative approach. To assess the use of text types, Halliday's (1978) register model was applied to paragraphs randomly chosen from the textbooks. Halliday introduced this model under the umbrella of systemic functional linguistics, which involves three variables or parameters known as semiotic functions: field, tenor, and mode (Halliday, 1978). Field refers to the external reality addressed in the text; tenor pertains to the relationships between participants in the linguistic act (author vs. reader); and mode relates to the means through which communication occurs, encompassing the organization of content. In addition to these semiotic functions, Halliday introduced the semiotic metafunction, directly connected to these three key functions. The SFL model's semantic component is delineated through three metafunctions: ideational, interpersonal, and textual. The ideational metafunction addresses how external reality is portrayed in the text; the interpersonal metafunction explores relationships between the speaker, addressee(s), and the message; and the textual metafunction involves elements like thematic structure, information structure, and cohesion that transform a collection of words into a coherent text. The close association between the semiotic functions and semantic metafunctions is evident, as they seamlessly interconnect, as shown below:

Field	→ represent →	Ideational metafunction
Tenor	→ represent →	Interpersonal metafunction
Mode	→ represent →	Textual metafunction

Thus, employing this model facilitated the analysis of the selected passages.

## Results and Discussion

Oxford	O	Level	Course	book "Progressive	English"
Text			1.		Snake

In the following text writer used narrative form of text. In which he incorporated different events to elaborate variant communicative event to perform certain social practices through characters. As shown in the text image:

Aloo crossed the little path that led to the river. The voices of the people greeted her ears but she could not make out if they were mourning or arguing. Long grass creeping on the path entangled her right foot and she nearly fell down. Then, amid the voices of adults, Aloo heard the shrill voice of a child crying. She recognized it as the voice of Anyango, the little nurse. Yes, one of her children had met with fate. Aloo threw down the hoe and a bundle of firewood she was carrying. As she entered the gate, Anyango ran towards her empty-handed, her face flooded with tears.

The snake's head was raised well above its curled body sunk comfortably in the middle of Aloo's bed. Not far away from the snake, the baby Akoth lay peacefully asleep in a basket cot supported on two dining chairs. The baby was still breathing so all right. Perhaps the snake had not noticed it. Aloo felt sick in her stomach. The snake heaved a little as if aware that Aloo was declaring open war on it. But Aloo did not move. She stood there dazed, her eyes fixed on the snake and her heart burning for the baby daughter who had brought so much happiness to her life. Then the snake turned its head slightly, its tongue flicking furiously in and out. It looked as though it was telling Aloo, 'I give you only one minute'. For when

Then Aloo's eyes rested on a shambles of broken chairs and tables. She had left them neatly arranged in the middle of the sitting-room. (She turned stiffly to the crowd. A man was telling her that a huge snake had entered the house, the biggest snake they had ever seen in Kagonyia) At first the snake coiled in a heap near the dining-room table with its head raised to the door.

In the above text author express whole story through characters and with the strong plot construction. All the events of the story represented through chronological order to make them more comprehensive for readers. So via narrative in written discourse, Somers (1994) asserts that we give shape to our social identities and through which we learn about, interpret, and navigate the social context. In a nutshell, it's via storytelling that our individual and collective identities are shaped, and make it more meaningful through the interpretation of external events. This include shifting the chronology of events, giving the people behind those events distinct characteristics that elevate them to the level of characters, and centering the story from one specific viewpoint. So in whole fictional story author represent his thoughts through characters and perform different social practices to present variety of discourse.

### Field of Discourse

The aspect of field explains what is going on in the text, what the text is about, and how the writer elaborates the story. The first reading comprehension passage is taken from the first chapter of the book title, "Snake". The story of the passage revolves around that one character worrying for her little one to be safe from the snake that has somehow entered the hut. As shown in paragraphs 1 and 4.

#### Paragraph 1

Aloo hastened her steps. She felt nervous and panicky. It looked as though the earth under her feet was moving in the way that angry clouds race in the sky when it is going to rain. But now the earth was moving in the opposite direction pushing the hut further and further away. She started running. The distance was narrowing. She could see more people gathered in the yard close to the hut. She recognized the wife of her brother-in-law, whose hut was in the village next to theirs. Aloo's knees suddenly went weak and numb, and she could not run.

#### Paragraph 4

Then Aloo's eyes rested on a shambles of broken chairs and tables. She had left them neatly arranged in the middle of the sitting-room. (She turned stiffly to the crowd. A man was telling her that a huge snake had entered the house, the biggest snake they had ever seen in Kagonyia) At first the snake coiled in a heap near the dining-room table with its head raised to the door.

"For half an hour we have been hitting the Satan, but it would not move," he said.

The concept of field reveals the overall subject matter of the text, so in paragraphs 1 and 4, the author clearly elaborates on the theme of the entire passage.

### Tenor of Discourse

The process of tenor expresses the author's relationship with their audience. In this lesson, the author used mostly expressive language to engage their audience emotionally. Through the character of "Aloo," the author performs interpersonal functions to express emotional feelings and perform certain communicative acts to appeal to their audience's emotions. In paragraph 4, the author used the action word "action" to allow some characters in the story to create social relations in a specific social event by using the factors of promising, advising, informing, and warning, as shown in the text extract:

"For half an hour we have been hitting the Satan, but it would not move," he said. Then when Omolo hit its neck it crawled like a ghost and went and made a heap on top of the bed."

In paragraph 4, line number 36 is used to inform "Aloo" that the baby is in the cot in the room and we can't get her out of the room. The very next author used identification, meaning with reference to line 36 by presenting judgement or observation of "Aloo" in lines 41 and 42 regarding people, as shown in the paragraph.

For example: "I thought that I was married to a clan of men all this time! Why didn't someone tell me that there were no men in this clan? All of you are only crowds!"

### Mode of Discourse

The method of mode expresses how the author constructs and organizes the text by using language and words. The overall arrangement of all paragraphs is organized effectively. The writer used emotional language and words evoke the audience's emotions by presenting mother and child bonding. All sentences are well organized, with the selection of words according to the theme of the passage. The vocabulary in the passage is advanced in nature; in this way, readers become able to learn new words to develop their rich vocabulary. The author also employed pictures to depict the story in a more effective way. The whole story is cohesively organized into 7 paragraphs, and all the sentences and ideas are logically connected with one another.

### Text 2. Reading Silence

In this text author used narration to narrate complete story. All these events represent in the following picture as shown in the text example:

I can always tell when you're reading somewhere in the house,' my mother used to say. There's a special silence, a reading silence. I never heard it, this extra degree of hush that somehow travelled through walls and ceilings to announce that my seven-year-old self had become about as absent as a present person could be. The silence went both ways. As my concentration on the story in my hands took hold, all sounds faded away. My cars closed. Flat on my front with my chin on my hands or Curled in a chair like a prawn I'd be gone. I didn't hear doorbells ring, I didn't hear supper time called, I didn't notice footsteps of the adult approaching who'd come to find me They had to shout Francis near my head or, laughing. "Chocolate! I laughed too. Reading in this way wasn't something I chose to do, it just happened. Though I never framed the thought then, I was stopping my ears with fiction. There were things to block out.

He used series of events that arranged in a sequence to present the genre of fiction by using text type of memories. In which he represent some flashbacks of his childhood memories events and relate them with the present main narrative of his young age. In the representation of series of events writer used verb tense shift from flashback to his main narrative. To develop an accurate sequence of events Dressler (1981) reported that narrative is a type of text that organized all events and action in a sequential and logical order to differentiate it from other type of text such as argumentation and description to produce clear and particular social event in a text. Thus with the help of the genre of narrative author represent his stance by performing variant social practices.

### Field of Discourse

The basic subject matter of the passage is that a child reads a book so keenly that he forgets his surroundings and sinks into the ocean of thoughts, leaving his current world behind. The author interestingly elaborates on the story of the child. In the first paragraph, the writer used representational meaning to reveal the relationship between special silence and reading silence, as shown in the text example:

Paragraph 1  
I can always tell when you're reading somewhere in the house,' my mother used to say. There's a special silence, a reading silence. I never heard it, this extra degree of hush that somehow travelled through walls and ceilings to announce that my seven-year-old self had become about as absent as a present person could be. The silence went both ways. As my concentration on the story in my hands took hold, all sounds faded away. My cars closed. Flat on my front with my chin on my hands or Curled in a chair like a prawn I'd be gone. I didn't hear doorbells ring, I didn't hear supper time called, I didn't notice footsteps of the adult approaching who'd come to find me They had to shout Francis near my head or, laughing. "Chocolate! I laughed too. Reading in this way wasn't something I chose to do, it just happened. Though I never framed the thought then, I was stopping my ears with fiction. There were things to block out.

In this paragraph, the writer reflects that he never thought about such a kind of silence during reading; it just happened when he was reading a book and lost himself in the arousing thoughts of the book. So according to this idea, the writer discloses that books are a meaningful source of escape from the harsh realities of life.

### Tenor of Discourse

In this chapter, the author beautifully maintains the reader-writer relationship by narrating the story of the child. Through the use of expressive language, writers enrich the concept of story. In the fourth paragraph, the writer also used interpersonal function to express emotional feelings and perform certain



communicative acts to encourage their audience to develop the habit of reading books. As shown in the picture:

## Paragraph 4

At the same time, I couldn't read quite a lot of the words in *The Hobbit*. I had accelerated into reading faster than my understanding had grown. I remember, simultaneous with the new liquid smoothness, a constant flicker of incomprehensibility there were holes in the text corresponding to the parts I couldn't understand. Words like prophesying, rekindled and adornment had never been spoken in my hearing. No one had ever told me aloud to behold something Unit 2 and I didn't know that vessels could be cups and bowls as well as ships.

In the paragraph, the writer wants to explain that he learned many new words by reading different books and that he also enjoyed his reading gradually by exploring different patterns of reading, as shown in figure:

## Paragraph 5

I could say these words over, and shape my mouth around their big sounds. I could enjoy them. When I speeded up, and my reading became fluent, it was partly because I had learned how to ignore such words efficiently. I methodically left out chunks. I marked them to be sorted out later, by slower and more patient mental processes; grabbed the gist\*, which seemed to survive even in sentences that were mostly hole; and I sped on.

Books, it seemed to me, could vary more than virtually\* anything else that went around in the world under one name. They infused me with new emotions. They let me try out a different life for size: a wonderful alternative to my own small, dreamy, medically unlucky family of four in Arthur Ransom's *Swallows and Amazons*, the brothers and sisters were robust. Without having to feel disloyal, I could experiment, reading Arthur Ransom, with the idea of belonging to that other kind of family.

In the 5th paragraph, the writer also employed action, meaning to inform their audience of something. In this passage, the writer expresses his feelings by informing me that books provide me with new emotions and a new vision of life that he doesn't experience in real life.

### Mode of Discourse

The whole passage consists of five paragraphs. The organization of all words and sentences is cohesively linked to one another. Longer sentences are utilized to convey the proper message by using relevant words. The vocabulary in the passage is advanced in nature; in this way, readers become able to learn new words to develop their rich vocabulary. The author also employed pictures to depict the story in a more effective way. The color schemes of the pictures are very arousing and intellectual. The start of the chapter consists of a separate introductory paragraph that explains the whole theme and the subject matter of the passage in detail. So the overall construction and organization of all ideas, words, and sentences are logically connected with one another.

### Text 3. Life is an Antarctic Research Camp

In this text writer used non fictional genre to produce different type of text of news report as shown in the text example:

Professor Jane Francis has been the Director of the British Antarctic Survey since 2013. The situation for women scientists has changed as in the preceding years posts for geology graduates in the oil industry in the 1970s carried the advice 'women need not apply', and even in the early 1990s women were not allowed to join a research camp in Antarctica. Professor Francis has calculated that up to the present time she has spent two years of her life living in a tent in the Polar

regions, and since she first fell in love with the place, her 'Antarctic fever' has never left her. Being in a confined space with colleagues 24 hours a day with temperatures of minus 20 degrees and lower is not everyone's idea of a great place to work, but Professor Francis enjoys it. She actually likes the dry cold, even when she lived in a tent camp with her fellow scientists for two months without water. She has to admit that keeping the same clothes on and not being able to wash her hair or anything else for that length of time was something of a trial, but she makes light of these tribulations. They certainly did not dampen her enthusiasm for research.

In complete news report writer represent the factual information and also develop references to validate the real and actual existence of an event.

### Field of Discourse

The main subject matter of this passage is the story of a girl professor named Francis, who was tenacious in her research, even to the point that no one could stop her from achieving her goal. As shown in the figure:

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The writer beautifully elaborates on her character's courage and determination towards her research work.

### Tenor of Discourse

In this passage, the writer makes robust interactions with an audience. The usage of interpersonal function is reflected in the 2nd paragraph, as shown in the figure:

Professor Francis enjoys it. She actually likes the dry cold, even when she lived in a tent camp with her fellow scientists for two months without water. She has to admit that keeping the same clothes on and not being able to wash her hair-or anything else-for that length of time was something of a trial, but she makes light of these tribulations. They certainly did not dampen her enthusiasm for research.

In the following extract, Professor Francis expresses her feelings about living in the Antarctic with its cold, dry weather. In the last line of the paragraph, the writer used identically to express the commitment that she made for herself. All the troubles she faced during her research work never dampened her spirit or her motivation to achieve her life's goal.

### Mode of Discourse

The textual function is fully employed in the construction and organization of the whole text. The sentence structure is complex in nature. Long sentences are used frequently in the entire passage. The usage of vocabulary is a bit difficult to understand, but due to pictorial information, it's become feasible to understand the exact meanings. The writer used many types of reading passages in the book; this passage belongs to the genre of "news report". Within the genre variation, the writer constructs and organizes the entire story cohesively. All sentences, ideas, and words are linked logically to one another.

### Text 4. Surfing USA

In the following text writer used non-fictional genre in which he used magazine article as shown in the text example:

Paragraph 3

'First of all, you've got to respect the ocean,' he said. 'Be aware of your limitations. (The ocean is unpredictable and, if you're not a proficient swimmer, you're going to have problems.)'

In the above paragraphs writer share his experience of USA to learn surf. To share his experience with readers he used "Discussion" as a social pattern of his discourse to executed different social actions.

### Field of Discourse

The passage "Surfing USA" is based on a sport called "surfing". where the writer thoroughly explains the theme of the passage and shares his experience of surfing and the difficulties he faced during it. The writer used introductory lines to elaborate on his topic and subject matter for the reader separately. As shown in the figure:

For those readers, who for whatever reason (such as a will to live) do not surf, I should point out that it is one of the world's fastest-growing sports. Surfing is unquestionably cool.

### Tenor of Discourse

The writer of the story frequently used action meanings for advising and informing. As shown in the figure:

Paragraph 3

'First of all, you've got to respect the ocean,' he said. 'Be aware of your limitations. (The ocean is unpredictable and, if you're not a proficient swimmer, you're going to have problems.)'

In the first paragraph, the writer expresses his perception and feelings about surfing. Overall, he utilized interpersonal functions to create social relationships with the audience. The author used action, meaning to represent the communicative task of his coach, who was advising and instructing him how to surf.



## Mode of Discourse

This reading passage belongs to a magazine article, and the writer of this story went to the USA to learn surfing. He wrote this passage for an airline flight magazine. The whole reading passage consists of seven paragraphs. All sentences and words are linked to one another. The construction of the content of the passage is well organized.

### Text 5. Kaleidoscopes on Wheels

In the following text writer used "Discussion" to explain his topic as shown in the text examples:

All over Pakistan, but particularly in Quetta, Dera Ghazi Khan, Peshawar, Mansehra, Rawalpindi, and Karachi, you will see them: men and boys working in the booming truck-painting industry. To a background noise of traffic and blaring music, these highly skilled truck artists continue the tradition of decorating enormous trucks with a dazzling kaleidoscope of folk art. NO wonder that these masterpieces on wheels have become a tourism symbol for Pakistan, now recognized all over the world.

Today's truckers are the successors of many generations of traders who transported goods by camel caravan along roughly similar routes from the coast of Pakistan inland to Central Asia. The tradition of dressing up the camels for the caravan is an ancient one and just as the camel decorations identified the traders' various ethnic groups, so today's truck art tells you where the truck has come from, and its driver's ethnic group. No one can mistake a Dera Ghazi Khan truck, for example, with its paintings of flowers, fairies, mountains, and streams, along with lines of poetry in the Seraiki language. See side panels painted with vibrant F-16 jets, Shaheen missiles and cut-out peacocks, and on the back a larger-than-life portrait Of Field Marshal Ayub Khan and film star Reema, and you know the truck is from Rawalpindi, much closer to the capital.

Truck art is big business in Pakistan. Karachi, the port city of 14 million people, is said to employ over 50,000 people in small family-run paint workshops. Like a medieval guild, a typical Pakistani workshop employs a set of skilled craftsmen for this highly specialized work. An electrician installs wiring; a metalworker fashions artefacts such as the dangling leaf chains; a carpenter carves arabesque inlays on cab doors; an upholsterer embroiders window flaps with silver and gold thread. master painter creates images with delicate layers and glazes, whilst his assistant\* IR helps him with backgrounds and borders. There is even a poet on hand to write an eye-catching poetic inscription!

In the above all paragraph writer used discussion to present specific social event and practices.

## Field of Discourse

This reading passage is taken from a news journal and incorporated into this book. The topic of this passage is "Truck Art". The writer profoundly explains the ornaments of transport trucks in Pakistan. The theme of the passage is explained briefly by defining each aspect of truck art historically and modernly. As shown in the text example:

Paragraph 1

All over Pakistan, but particularly in Quetta, Dera Ghazi Khan, Peshawar, Mansehra, Rawalpindi, and Karachi, you will see them: men and boys working in the booming truck-painting industry. To a background noise of traffic and blaring music, these highly skilled truck artists continue the tradition of decorating enormous trucks with a dazzling kaleidoscope of folk art. NO wonder that these masterpieces on wheels have become a tourism symbol for Pakistan, now recognized all over the world.

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In the 4th paragraph, the writer used ideational function by using representational meaning to depict his perception of truck art.

## Tenor of Discourse

By using interpersonal function and action, the writer shares his experience and also informs his audience regarding truck art, as shown in the text examples:

With their hunting scenes and floral designs, the decorations can be seen as a continuation Of the court decoration of the Mughal emperors, with the mirrors and embroidery recalling, for example, the Sheesh Mahal in the Fort in Lahore. They also embrace East and West, the secular and sacred, the ancient and modern, so film stars, cricket legends, and Pakistani military heroes are alongside scenes from ancient Greek mythology, leopards leaping on gazelles, mountain landscapes, and 'classical calligraphy'. Some owners deck their trucks like brides: the bonnet painted with henna patterns; brilliant parasols tied to the side mirrors and bell chains tied to the mudguards to symbolize the tinkling Of a bride's payals\*. A fringe of beautifully wrought steel peepul leaves dangles from the chassis of one \* juck, and huge glaring eyes, as well as black ribbons on the side-view mirrors, protect its s driver from the evil eye. On another, the intricately patterned taj carved in cedarwood is adorned with a dazzling reflecting image of the Faysal Mosque.

Truck art has developed over the decades. It was in the 1940s that trucks first began to deliver long-haul goods, and each company developed its own painted logo so that the mainly illiterate people could recognize them. After Partition in 1947, the trucks displayed solidarity with their young nation with, for example, the sign of one company featuring the geographical outlines of the new country. These logos became more and more flamboyant as trade became increasingly competitive. Truck decoration initially used the thousands of years old motifs from the camel caravans and ox-carts, but in the 1950s Haï Hussain effected enormous change. He had previously painted murals and frescoes in palaces in Gujarat, but when he settled in Karachi, he turned his skills to painting horse carriages and trucks with floral borders.

In the above paragraph, the writer introduced the historical aspect of truck art and the great expansion of this art all over the world. He also shares different patterns of truck art design that artists used to draw on trucks to make it artistic and eye-catching for the people. Action meaning is basically used to imply social relations by informing something and performing specific communicative activities through interpersonal function. So, the author of the passage, in all respects, shares his experience and perception about truck art and engages his audience and readers with a sense of engrossment.

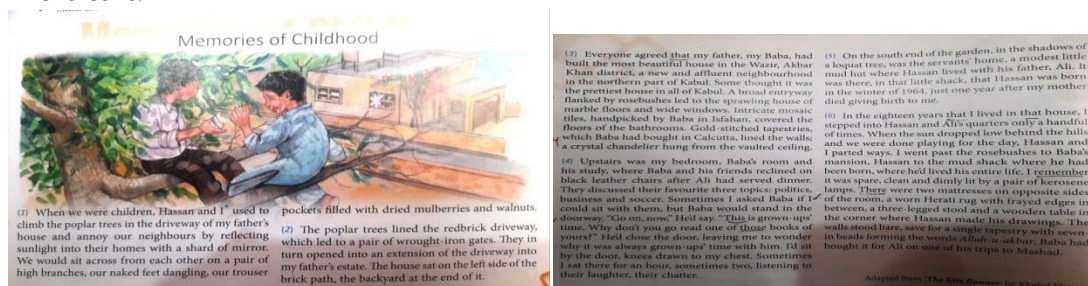
## Mode of Discourse

The use of textual function was fully employed in the construction of the content of this passage. The writer of this paragraph expresses his ideas and concepts cohesively. All sentences, words, and paragraphs are interlinked with one another. Through eloquent vocabulary and language, he expresses each aspect of truck art beautifully.

## Cambridge O level Textbook “English”

### Text 1. Childhood Memories

In the following text writer used “narration” as a tool to perform different social action within a text as shown in the text:



**Memories of Childhood**

(1) When we were children, Hassan and I used to climb the poplar trees in the driveway of my father's house and annoy our neighbours by reflecting sunlight into their homes with a shard of mirror. We would sit across from each other on a pair of high branches, our naked feet dangling, our trouser pockets filled with dried mulberries and walnuts.

(2) The poplar trees lined the redbrick driveway, which led to a pair of wrought-iron gates. They in turn opened into an extension of the driveway into my father's estate. The house sat on the left side of the brick path, the backyard at the end of it.

(3) Everyone agreed that my father, my Baba, had built the most beautiful house in the Wazir, Akbar Khan district, a new and affluent neighbourhood in the northern part of Kabul. Some thought it was the prettiest house in all of Kabul. A broad entryway flanked by rosebushes led to the sprawling house of marble floors and wide windows. Intricate mosaic tiles, handpainted by Baba in Isfahan, covered the floors of the bathrooms. Gold-stitched tapestries, which Baba had bought in Calcutta, lined the walls; a crystal chandelier hung from the vaulted ceiling.

(4) Upstairs was my bedroom, Baba's room and his study, where Baba and his friends reclined on black leather chairs after Ali had served dinner. They discussed their favourite three topics: politics, business and soccer. Sometimes I asked Baba if I could sit with them, but Baba would stand in the doorway. "Go on, now," he'd say. "This is grown-up time. Why don't you go read one of those books of yours?" He'd close the door, leaving me to wonder why it was always grown-up time with him. I'd sit by the door, knees drawn to my chest. Sometimes I sat there for an hour, sometimes two, listening to their laughter, their chatter.

(5) On the south end of the garden, in the shadows of a locust tree, was the servants' house, a modest little mud hut where Hassan lived with his father, Ali. It was there, in that little shack, that Hassan was born in the winter of 1964, just one year after my mother died giving birth to me.

(6) In the eighteen years that I lived in that house, I stepped into Hassan and Ali's quarters only a handful of times. When the sun dropped low behind the hills, and we were done playing for the day, Hassan and I parted ways. I went past the rosebushes to Baba's mansion, Hassan to the mud shack where he had been born, where he'd lived his entire life. I remember it was spare, clean and dimly lit by a pair of kerosene lamps. There were two mattresses on opposite sides of the room, a worn Herati rug with frayed edges in the corner where Hassan made his drawings. The walls stood bare, save for a simple tapestry with seven in beads forming the words *Allahu-akbar*. Baba had bought it for Ali on one of his trips to Mehdad.

*Adapted from: The Kite Runner by Khaled Hosseini*

In above all paragraphs writer used “Narration” which followed chronologically developed series of events and each event connected with different social practices.

## Field of Discourse

This reading passage relates to childhood memories, where the writer recalls his childhood memories with his friends, neighbors, and parents. As shown in the text example:



In the above paragraph, the writer firmly communicates his subject matter to his readers. The central theme and topic of this passage are directly interpreted by the writer in the text.

## Tenor of Discourse

In the content of the passage The writer employs interpersonal functions to express his childhood memories and feelings, as shown in the following text examples:

(1) When we were children, Hassan and I used to climb the poplar trees in the driveway of my father's house and annoy our neighbours by reflecting sunlight into their homes with a shard of mirror. We would sit across from each other on a pair of high branches, our naked feet dangling, our trouser pockets filled with dried mulberries and walnuts.

(2) The poplar trees lined the redbrick driveway, which led to a pair of wrought-iron gates. They in turn opened into an extension of the driveway into my father's estate. The house sat on the left side of the brick path, the backyard at the end of it.

(3) Everyone agreed that my father, my Baba, had built the most beautiful house in the Wazir, Akbar Khan district, a new and affluent neighbourhood in the northern part of Kabul. Some thought it was the prettiest house in all of Kabul. A broad entryway flanked by rosebushes led to the sprawling house of marble floors and wide windows. Intricate mosaic tiles, handpainted by Baba in Isfahan, covered the floors of the bathrooms. Gold-stitched tapestries, which Baba had bought in Calcutta, lined the walls; a crystal chandelier hung from the vaulted ceiling.

In the above two paragraphs, the writer involves himself narrating his story of childhood with his friend Hassan and also shares his activities from childhood. In the third paragraph, the writer used identification to communicate the observation and judgement by saying that "some thought it was the prettiest house in all of Kabul". In the last line, he used action, meaning to inform his readers about the famous Calcutta tiles for floors. By telling his childhood story and feelings about his parents and friend Hassan, the writer knows how to engage his readers strongly with his story.

### Mode of discourse

The content of the text is classified into six paragraphs. Each paragraph consists mainly of one idea. All ideas and concepts are logically interlinked with one another. The whole passage is cohesively constructed and interpreted by the writer.

### Text 2. Mother of Pakistan

In the following paragraph writer used “non-fiction” genre in which he used to present the biography of “BilquisBanoEdhi” as shown in the text example:



In the above paragraph writer employed the feature of “narration” to narrate the story about the “mother of Pakistan” and linked many other practices with it.

### Field of Discourse

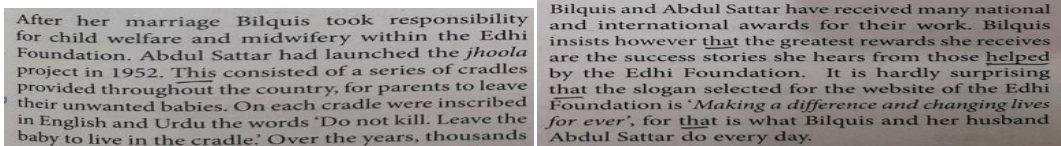
In this passage, the writer interprets the biography of Bilquis Bano Edhi, one of Pakistan's most famous philanthropists. As shown in the text example:



In the above paragraph, the author expresses his subject matter in detail.

### Tenor of Discourse

In the entire paragraph, the writer used interpersonal function to express the journey of Bilquis Bano Edhi, as shown in the text example:



In the above paragraphs, the writer used action to inform his readers about the struggling phase of Bilquis Edhi and how she made herself strong to develop the Edhi Foundation to serve the people of Pakistan. In six paragraphs, the writer used action meaning to interpret the advice of the couple “Do not kill; leave the baby to live in the cradle”. Bilquis Edhi developed the Johla project in 1952 for parents to leave their unwanted babies. So in the whole passage, the author used action meaning to express his feelings and perceptions about the complete journey of Bilquis. By informing his readers of all the details about the great lady writer, he connected with his readers perfectly.

### Mode of Discourse

The whole content is categorised into nine paragraphs. Each paragraph consists of only one idea, and the writer used textual function to generate his content logically and cohesively.

### Text 3. The Animals Sacrifice

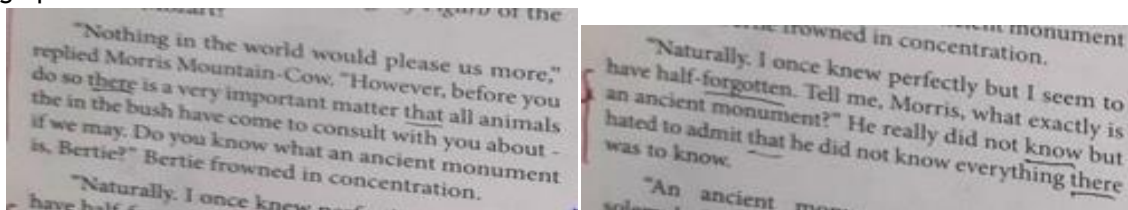
In the following text writer used “fiction” genre to present the one of the feature of narration “Fabula” as shown in the text examples:



In above paragraph writer used “narration “as a tool to present the story by following sub-genre of story” fabula” in which writer used animals to portray human attributes. The structure of this story followed traditional format of fable in this text to present different social action.

### Field of Discourse

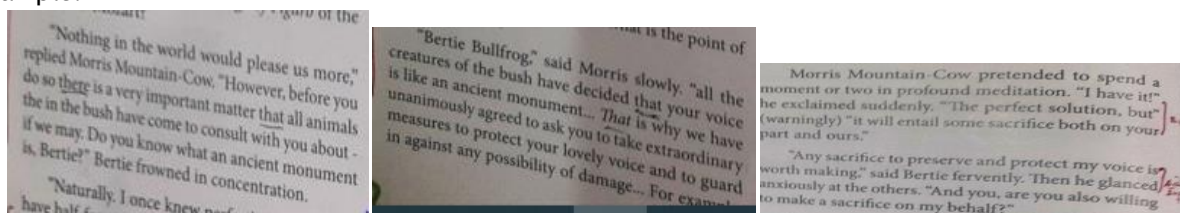
In this reading passage, the writer communicates his subject matter to readers through the characters. The author of the text introduced the story of Bertie the bullfrog, who thinks that he has a good singing voice, but the other creatures of the forest consider his voice a public inconvenience. In all passages, the other creatures of the forest call a meeting to decide what to do about his voice. The writer also used the ideational function to share his understanding and perception of the world, as he stated in the paragraph:



In these lines, the writer wants to present the reality of human beings: if they don't know anything, they pretend they know everything and hesitate to accept reality. Hence, in the content of the text, the writer presents his idea and concept so precisely.

### Tenor of Discourse

Overall, the writer used interpersonal function to present his feelings and attitude, as shown in the text example:



In many paragraphs, the writer used action meaning; in the fourth paragraph, he used action meaning to inform us that "nothing in the world would please us more" in the answer to Bertie Bullfrog's question. In the seventh paragraph, the writer used conversational action, meaning that all creatures of the forest are talking and informing each other about "Ancient Monument." In the next paragraph, the writer used identification to proclaim the judgement of forest creatures about Bertie Bullfrog's voice that

“Your voice is just like Ancient Monument so we decided that you should take extraordinary protection of your voice and guard it against any damage”.

In another paragraph, he used action to warn all creatures of the forest by saying that "it will entail some sacrifice both on your part and ours." In the next line again, he used action, meaning to inform all of them by saying that "any sacrifice to preserve and protect my voice is worth making". Furthermore, the writer used action and identification meanings to present his feelings and the central idea of the passage to the readers. This story creates a strong relationship between the writer and readers because the writer expresses his subject matter and theme in a literary genre.

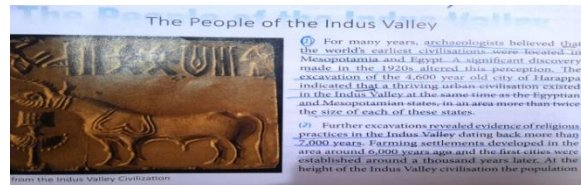


### Mode of Discourse

The whole story consists of twelve paragraphs. All paragraphs are connected with one another. The writer of the passage conveys his ideas and concepts in a very logical way to his readers. He used textual functions to construct his content cohesively.

### Text 4. The People of the Indus Valley

In the following text writer used “non-fiction” genre to discuss about the people of Indus valley as shown in the text examples:



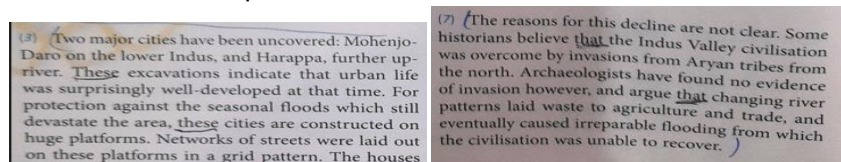
In above all paragraphs writer used “discussion” as a source to present different social action which connected with many social practices.

### Field of Discourse

The complete passage is related to the history of the Indus Valley. In the above paragraphs, the writer interprets his information by discussing every aspect of the history to make his subject matter more interesting for his readers.

### Tenor of Discourse

In the whole passage, the writer used interpersonal functions to express his perception and feelings about the topic, as shown in the text example:



In the preceding paragraph, the writer used action, meaning to inform his readers about the history. He categorised his ideas into many paragraphs, where he first defined the historical background of the Indus Valley, then later revealed the history of Mohenjo-daro. Secondly, in the last paragraph, the writer used action to enlighten his readers about the successful civilization and artifacts of buried cities. Consequently, the complete content of the text mainly informs readers about the history of the Indus Valley. In such a manner, the writer develops informative and concise content for his readers to divert their attention away from history.

### Mode of Discourse

The content of the reading passage textually constructs the ideas of the writer. The complete passage is divided into seven paragraphs, and the writer presents his idea in an effective manner. The central theme of the passage is described cohesively in the text.

### Text 5. I am Somebody

In the following text writer used “non-fiction” genre in which he discussed about the street child struggle for world cup football as shown in the following text examples:





In above all paragraphs author used “discussion” as a tool to discuss about different social actions and social practices.

### Field of Discourse

The topic of this passage is related to the street child World Cup to make them confident and also boost their enthusiasm towards their life goals to achieve something remarkable in their lives. as shown in the text example:



In the above paragraph, the writer communicates his topic and central idea in an appropriate manner to engage his readers. Through such subject matter, writers develop the spirit to learn "I am somebody". The topic of the passage is described in detail for the readers.

### Tenor of Discourse

In the paragraphs, the writer used interpersonal functions to share his feelings and point of view about the topic, as shown in the text example:

(3) This event was not just about football. Alongside the tournament a lively arts scene unfolded, celebrating art and dancing from the different countries represented. As part of this festival children created artworks which were subsequently exhibited at the Durban Art Gallery. At the heart of the event was an international conference giving a voice to the children. The outcomes were published as The Durban Declaration in November 2010. This document highlights the right of street children to be heard, to have a home, to be protected from violence and have access to health care and education.

(4) The second time around the number of countries participating in the Street Child World Cup more than doubled. More than 230 street children from 17 countries gathered for the tournament in Rio de Janeiro in March 2014, a few weeks ahead of the World Football Cup. Teams were also sent from the UK and the USA to share the experience. Sponsored by influential world figures such as Pope Francis, Prince William, Duke of Cambridge and former football champion David Beckham, the event was publicised around the world. A Street Child World

(5) Brazil is renowned for its flair for football and its vibrant, colourful culture. Both these elements were united in the tournament. After the football matches, children were brought together to paint, sing and dance. Arts Coordinator at the Street Child World Cup, Megan Wroe, believes that the friendships developed through these creative activities impacted on the tournament itself. She declared that matches were played with cooperation and good humour rarely seen in competitive football.

In paragraph, the writer brief his readers about the contribution of celebrities and religious personalities to this World cup. He also informed his readers about the World cup anthem with the title "I am somebody," which symbolizes the central idea of this World Cup. In the fifth paragraph, the writer used identification, meaning to indicate the judgement of the arts coordinator about the significance of the World Cup by saying that "friendships developed through these creative activities impacted on the tournament itself". Next, in the last paragraph, the writer again used identification to proclaim the point of view of the event presenter, as he said "This World Cup was more than just about football".

### Mode of Discourse

The complete reading passage is classified into eight paragraphs. The central theme of the passage is described cohesively in the text. All ideas and concepts are logically connected to one another.

### Discussion

In the qualitative analysis of Cambridge and Oxford books, the researcher examined text types within reading comprehension passages. Halliday's (1978) register theory was employed for this analysis on the selected passages, involving a random selection of 10 reading passages from these textbooks. The analysis reveals that Oxford O level textbooks predominantly employ the narrative form of text type, incorporating various stories to cultivate a genre of fiction within the reader. Conversely, Cambridge O level textbooks extensively utilize a range of text types such as "discussion," "news report," "magazine article," and "letters," providing students with insights into different writing styles, types, and organizational patterns. The analysis emphasizes that the selection of text types in the textbooks is rooted in the three contextual aspects of field, tenor, and mode, which are interconnected and influence one another. The use of text types is connected to the grammar, functional language, and vocabulary emphasized in the lesson, and these contextual aspects significantly impact the incorporation of text

types in reading comprehension passages. Both books effectively apply register theory by incorporating various text types, facilitating an easy comprehension of the type of text through the realization of field, tenor, and mode.

### Conclusion

The main objective of this research is to depict how different text types are employed in reading comprehension passages. The results of the study indicate that both textbooks incorporated contextual elements of field, tenor, and mode. Cambridge textbooks demonstrated a more extensive use of diverse text types compared to Oxford textbooks. The implications of this study are significant for curriculum developers and educators, providing them with the knowledge to design comprehensive reading programs that expose students to a broad spectrum of genres. Moreover, this study holds the capacity to have a beneficial impact on students' achievements in various fields that require the interpretation and understanding of a variety of text types, encompassing literature, science, and history. In the end, studying text types in reading comprehension has profound pedagogical implications, offering educators insights to refine their teaching methods, design comprehensive reading programs, and prepare students for the multifaceted literacy demands of the modern world.

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