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**THEMATIC AND TEXTUAL ANALYSIS OF HINDI SELF
INSTRUCTIONAL MATERIAL (SIM) OF NIOS AT
SECONDARY LEVEL**

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Abstract

The present paper is an attempt to assess the pedagogical levels of the Hindi Curriculum prescribed for secondary level. The theme of the learning material comes under the ideational content of the same. The theme is composed of objects, and ideas and feelings related to different aspects of life interwoven around the objects. Thus, the theme of the lessons in a book may be identified on the basis of one or two aspects or on the basis of their combination. It is also possible that one of them may be dominant and others subsidiary, depending upon the weightage given to them. In such a case the theme may be identified and categorized under the dominant aspect of the object. Textual analysis has been adopted to analyze the Hindi Self Instructional Material of NIOS.

Key Words: Theme, Course Material, Secondary level, Pedagogy.

Introduction

In order to assess the pedagogical levels of the Hindi Curriculum prescribed for secondary level. We keep in mind two major aspects-

- (i) Ideational or thematic aspect
- (ii) Linguistic aspect.

The theme of the learning material comes under the ideational content of the same. The theme is composed of objects, and ideas and feelings related to different aspects of life interwoven around the objects, e.g. 'Cow' is an object, and religious, social and economic aspects may be the related ideas along with it. Thus, the theme of the lessons in a book may be identified on the basis of one or two aspects or on the basis of their combination. It is also possible that one of them may be dominant and others

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subsidiary, depending upon the weightage given to them. In such a case the theme may be identified and categorized under the dominant aspect of the object.

The themes under consideration have been studied from the following points of view-

- (i) The coverage that they provide regarding various categories.
- (ii) The intensity of the theme it indicates how popular the theme is with respect to the class. A particular theme can also gain popularity from the language in which it has been expressed.
- (iii) The popular themes for all the lessons are identified.

Some of the Pedagogues like Fries (1945; 1965) have explicitly pointed out that the total meaning of the text becomes comprehensible only when its linguistic meaning is put in 'a reader's response to a text is in terms of his cultural, social and historical background and may be also his political consciousness. Cultural context which can create conceptual difficulty has a relationship with text comprehensibility.

Methodology

In the present study we have under taken an analysis of the cultural (ideational) content of the prescribed texts in the belief that language is not just a part of culture but an expression and reflection of culture and no language teaching programme can be carried out in isolation from the cultural content of the course. By knowing the patterns of a language, the student can learn something of the culture in which the language is used. At the same time, meaning in language is the product of the total situations in which the language is used, in reflecting the culture. In fact, according to one definition, language is 'a set of culturally transmitted behavioral patterns shared by a group of individuals (Greenberg, 1957). Culture, on the other hand, is a term in anthropology which comprised everything-from the traditional manner in which they plan and build their houses; or arrange them on the surface of the land; to social, moral and religious values which are generally accepted by man and also habitual methods by means of which satisfaction is gained in respect of the higher qualities of the mind" (Bose, 1958:6)

At present there is an interplay between different cultures of the world which makes possible the conception of a world culture. However, in the texts that are prescribed at the secondary level,

it is not the epitome of Indian culture rooted in its philosophy or that of the west that we can or should include. It is the more common things of our culture, those with which the student has familiarity, or those that we can seek to introduce in order to enhance the student's vision of the diversity of the Indian culture, that we can possibly include in the texts. For instance, "It pays to learn what the local eat, wear and swear by: Whose statue sets in the center of town- in the north it will be Mahatma Gandhi, in Bengal Netaji Subhash Bose, in Karnataka Basavaresvare, in Maharashtra Shivaji, and so on. The glory of India is its diversity and one may feel thrilled viewing the color of Banjara women in Andhra just as one is swept off by the beauty of Manipuri dances. India's heritage is in its glorious spectrum of diverging cultures based on the underlying unity" (Aitken, 1987).

Language, Context, and Text

The terms, context and text, put together serve as a reminder that these are the aspects of the same process. There is text and there is the other text that accompanies it, namely the context. It serves to make a bridge between the text and the situation in which the text actually occurs.

It was Malinowski who coined the term - 'context of situation' that expressed the total environment, including the immediate environment and also the situation in which the text was uttered.

All use of language has a context. The textual features enable the discourse to cohere not only with itself but also with its context of situation. The context of situation is divided into three main components, corresponding to the three meta-functions. This enables us to display the redundancy between text and situation-how each serves to predict the other. The three components are:

- 1. Field of discourse:** The 'play' – the kind of activity, as recognized in the culture, within which the language is playing some part [Predicts Experiential Meanings].
- 2. Tenor discourse:** the 'players' - the actors, or rather the interacting roles, that are involved in the creation of the text. [Predicts interpersonal meanings and
- 3. Mode of discourse:** the 'parts' - the particular functions that are assigned to language in this situation, the rhetorical channel that is therefore allotted to it [Predicts textual meanings].

The context of situation, as defined in these terms, is the immediate environment in which a text is actually functioning. We use this notion to explain why certain things have been said or written on this particular occasion, and what else might have been said or written that was not.

The reason for doing this, however, is not only retrospective but prospective. Because of the close link between text and context, readers and listeners make predictions; they read and listen, with expectations for what is coming next.

Context of Culture

The context of situation, however, is only the immediate environment. There is also a broader background against which the text has to be interpreted: its context of culture. Any actual context of situation, the particular configuration of field, tenor, and mode that has brought a text into being, is not just a random jumble of features but a totality- a package, so to speak, of things that typically go together in the culture. People do these things on these occasions and attach these meanings and values to them; this what a culture is.

The school itself provides a good example of what in modern jargon could be called an 'interface' between the context of situation and the context of culture. For any 'text' be it the teacher's conversation in the classroom, pupils' notes or essay, passage from a text book, there is always a context of situation. It may be a lesson, with its concept of what is to be achieved; the relationship of teacher to pupil, or textbook writer to reader; the 'more' of question and answer, an expository writing, and so on. But these in turn are instance of, and derive their meaning from, the school as an institution in the culture. The concept of education, and of educational knowledge is distinct from common sense knowledge. The notion of the curriculum and of school 'Subjects', the complex role structure of teaching staff, school principals, consultants, inspector etc. departments of education, and the unspoken assumptions about learning and the place of language within it all these factors constitute the context of culture, and they determine, collectively, the way the text is interpreted in its context of situation.

Intertextuality

The context of situation and the wider context together make up the non-verbal environment of the text. We have spoken of these as 'determining' the text, stressing the predictability of the text from the context; and this is an important perspective, since it

helps us to understand how people actually exchange meanings and interact with one another. But in fact the relationship between text and context is a dialectal one: the text creates the context as much as the context creates the text. 'Meaning' arises from the friction between the two. This means that part of the environment for any text is a set of previous texts, texts that are taken for granted as shared among those taking part. Again, the schools provide very clear examples. Every lesson is built on the assumption of earlier lessons in which topics have been explored, concepts agreed upon and defined; but beyond this, there is a great deal of unspoken cross-reference of which everyone is largely unaware.

This kind of Intertextuality, includes not only the more obviously experiential features that make up the context of a lesson but also other aspects of the meaning: types of logical sequencing that are recognized as valid, even interpersonal features such as whether a question is intended to be answered or is being used as a step in the development of an argument.

At a deeper level the entire school learning experience is linked by a pervading 'intertextuality' that embodies the theory and practice of education as institutionalized in our culture. There is a sense in which the classroom is one lone text, that carries over from one year to the next and from stage of schooling another. Unfortunately most studies of educational discourse in the past have tended to concentrate on the mechanics of classroom interaction. However, at present there are other study units in the programme attempting to get at more fundamental aspects of the linguistic processes by which school pupils learn.

Coherence

Finally we come back to the text itself; but at one level up, so to speak, every text is also a context for itself. A text is characterized by coherence; it hangs together. At any point after the beginning, what has gone before provides the environment for what is coming next. This sets up internal expectations; and these are matched up with the expectations referred to earlier, that the listener or reader brings from the external sources, from the context of situation and of culture.

An important contribution of coherence comes from COHESION: the set of linguistic resources that every language has (as part of the textual mate function) for linking one part of a text to another.

A teacher is often called on to judge the coherence of a text. Most typically, perhaps, when evaluating the pupils' writing. Very often what they are told is 'this doesn't hang together' - when actually what they need to know is 'why it doesn't hang together', and how it could be made to do so. Without an understanding of the linguistic resources involved in it not possible for the teacher to give the explicit help that is needed.

But there are other occasions too. There are many instances where it is the textbook that doesn't hang together; and a critical linguistic analysis of a difficult passage of a classroom text can be extraordinarily revealing when the teacher is trying to find out the point at which the student's problem arises. Every sentence may be impeccable in itself; but the preceding sequence of sentences does not provide a context with which what follows can cohere, there are effect will be one of confusion: not simply 'I can't understand this', but 'I can't understand it is I can't understand'.

Every part of a text, therefore, is both a text and a context. In focusing attention on the language with which people learn, we should be aware of both these functions. Each element in the discourse, whether just one phrase or an entire chapter or a book, has a value as a text as well as a context to other text that is to come. A functional grammar enables us to take both of them into account.

Texture

The texture of a text is manifested by certain kinds of semantic relations between its individual messages. The nature of these relations and the lexico-grammatical patterns that realize them are discussed below-

The property of texture is related to the listener's perception of coherence. In talking about texture, the concept that is most important is that of a TIE. The term itself implied a relation: You cannot have a tie without two members, and the members can not appear in a tie unless there is a relation between them. Let us draw a picture of the tie.

The two terms of tie (A and B) are tied together through meaning relation. Such semantic relations form the basis for cohesion between the message of a text.



Analysis of the Secondary Hindi Texts of the Self-Instructional Material

We have selected five samples from the two dispatches of the secondary Hindi learning materials. Each sample has approximately one hundred (100) words. The sample of 100 words has been taken from Modern Hindi Poetry of NCERT, Kshitij Part-I and Story sample from Premchand (story of two bulls, NCERT), one modern essay entitled 'apna Paraya' written by Harsaran Singh on Hygiene (NIOS) and one sample from poet "Nirmala Putul" on grief of earth (NIOS). Thus for example, from Amarkant's bahadur story (NIOS) we have taken passage deleting every fifth words for reading comprehension as cloze test and same text for the assessment of comprehensibility test. Therefore, in simple words, we have carried out two kinds of tests-

1. Cloze tests based on representative text-units, and
2. Comprehension tests based on text-units of SIM (Self-Instructional material)

All the five samples chosen to represent different permutations of three factors the author, the theme and the mode of writing.

In first dispatch, there are fourteen lessons by a variety of authors. They include Middle Indian Poetry by Kabirdas, Malayalam Poetry by Balachandra, Modern Poetry by Kedarnath Agrawal, Tribal Poetry by Nirmala Putul, famous story by Amarkant, a feature on brave women of India, a sketch by Mahadevi Verma on squirrel and a creative writing on How to read. As explained above these are variety of themes and modes of writing. Most of these lessons deal with local values, aesthetic value, humility, Bravery and self-confidence. Some text units are humorous pieces dealing with some character or situation. Some of the lessons deal with environmental issues written by Nirmala Puttun on grief of earth. From the point of view of the modes of writing, of the fourteen lessons, four are Poetry, two are stories, one is Report and one is Prose. For intensive valuation we selected from these, one sample from story of Amarkant and a poem of Nirmala Puttun (grief bearth). One deals with self-respect and other on environmental protection.

Table 1.1: Texts Units from Dispatch-1

S. No.	Text Unit	Author	Theme	Mode of Writing
1.	Bahadur	Amarkant	Self-Respect	Narrative
2.	Couplets	Kabir, Rahim Vrind	Righteous action	Reflective
3.	Gillu	Mahadevi Verma	Love towards Animals	Descriptive
4.	Ahvahan	Maithilisharan Gupta	Hard work	Reflective
5.	Robert Nursing Home me	Kanhaiyalal Mishra	Human Service	Descriptive
6.	Bharat Ki Bahadur Betiyan	Unknown	Great Women	Descriptive
7.	Azadi	Balchandran	Responsibility	Reflective
8.	Chandragahna se laute Ber	Kedarnath Agarwal	Natural Aesthetics	Reflective
9.	Akhbari Duniya	Unknown	Information	Descriptive
10.	Padhen Kaise	Unknown	Comprehension	Descriptive
11.	Sar Lekhan	Unknown	Creative writing	Descriptive
12.	Ise Jagao	Bhavani Prasad Mishra	Time management and awareness	Reflective
13.	Suhki Rajkumar	Oscar wild	Human sensibility	Narrative
14.	Burhi Prithvi ka dukh	Nirmala Putul	Environment Protection	Reflective

Dispatch-II has eight lessons prescribed for secondary learners of open Schooling. Every lesson has been written by Indian authors of Hindi literary background. The theme includes social issue, courage, environmental awareness hygiene, adventure, determination, corruption, official language Hindi and Patience.

Such themes are patently universal and of topical interest. However, Drama of Bharatendu Harishchandra Andher Nagari dealing with concepts such as corruption and satire is reflective and argumentative. The mode of writing in this dispatch is two narrative two reflective and four descriptive and the sample which we have selected from the dispatch for intensive valuation is unknown Author. The sample dealing with cleanliness and hygiene.

Table 1.2 below gives the typology of text unit taken from dispatch – II

Table 1.2: Texts Units from Dispatch-II

S. No.	Text Unit	Author	Theme	Mode of Writing
15.	Andher Nagari	Bharatendu Harischandra	Corruption Sattire	Reflective
16.	Apna Paraya	Harasaran Singh	Hygiene	Descriptive
17.	Biti Vibhavari Jag Ri	Jayashankar Prasad	Natural aesthetic	Reflective
18.	Nakhun Kyo Badhte Hai	Hajari Prasad Dwivedi	Discipline and Patience	Descriptive
19.	Shataranj Ke Khiladi	Prem Chand	Responsibility and lust	Narrative
20.	Unko Pranam	Nagarjun	Courage and determination	Reflective
21.	Patra Kaise Likhe	Unknown	Creative writing	Descriptive
22.	Nibandha Kaise Likhe	Unknown	Creative writing	Descriptive

Table 1.2 shows a variety of Hindi poets, themes and modes of writing. The sample text-units have been selected to represent this variety-modes of writing. The major themes and the varying qualities of Hindi Poets. The text of the sample text-units is given in Appendix.

Analysis of texts for their cultural content can be carried out along the four dimensions of (i) socio-cultural setting, (ii) belief system, (iii) value system and (iv) contextual framework. We note whether (i) and (ii) above are 'Indian', 'alien' and/or 'neutral' and (iii) and (iv) 'Indian', 'alien' and/or 'Universal'. In case the prescribed text does not involve any of the above-mentioned parameters, we have the relevant columns unmarked.

Socio-cultural setting includes collective social norms and behavioral patterns and this is evidently related to the location of the text. These can have universal features or they can be culture specific, that is, Indian or alien. Every culture differs in some respects from the others in the social norms and behavioral patterns that are peculiar to it. The Indian expression "I'll go and come", for example, though also found in some rich society is a marker of the auspicious vis-a-vis the inauspicious most prominently come in culture groups in India. Such social norms though expressive of the superstitions tell us about the behavior pattern of people and need to be retained for culture sensitiveness.

For the same reason of retaining the culture sensitiveness of language we need to relate other value systems to ours but should also be careful in the valuation of the system. Though the contrast of the two systems the Indian and the alien the values upheld in the respective systems can be understood. Symbolically, for the Indian a stone may be perceived as divinity thought for others it is only something against which the toe may be stubbed painfully. Similarly, Indian adventurous stories are not like the success stories of poor becoming rich or weak becoming strong.

Values system needs to be differentiated from the belief system. While values stressed in our culture are renunciation as opposed to acquisition, a simple life as opposed to an ostentatious life, beliefs on the other hand, are related to creeds like 'Karma', 'Atma', 'Paramatma', etc. Beliefs are reflected in the pre-suppositions behind events, in the ontological existence of things while values concern the social goals and expectations of a community. Values are social constructs and totally human.

The relevant contextual framework i.e., references and allusions to events and personages are determined according to facts and events narrated and it may be Indian, alien or Universal. Further, it may be 'remote', 'unfamiliar' and/or 'incongruent'. A text is remote when it is distanced in time.

For extensive valuation, we took dispatches I and II for Analysis. In the first chapter of Dispatch I, we have a story by Amarkant on 'Bahadur' a domestic helper. This story has the context of Indian value system such as honesty and self-respect. Bahadur, a domestic helper was employed in a household family where in initial period. He was kept with dignity but later on he was beaten up by the family members and was fabricated the charge of theft. This was turning point in the story when Bahadur was blamed for theft and was said that his parent would have taught this. After that Bahadur left the house with his own valuable items also for the sake of dignity and self respect. Sociocultural Setting and contextual framework is Indian, value and belief system is also Indian. Rahim in his couplets say that in Rainy season frogs become main speaker and cuckoo becomes silent. The contextual meaning of this couplet is that when ignorant people start speaking, then wise people keep silence.

Vrinda in his couplet say that by doing a lot of exercise, a foolish person may also attain high level of knowledge. Here, value of hard work and exercise has been acknowledged. Socio-cultural setting and contextual framework is Indian, value and belief system is also Indian.

In the Second chapter of Dispatch I, we have a couplet from Kabir. This couplet has the context of local values of Indian culture such as a person having born in a high caste family but not behaving accordingly will be disliked by peoples. It is like a pot made of gold but full of wine. People in Indian cultural situation will like the outer portion of the pot but not the inner wine. Against the parameters mentioned above, here the content is Indian and yet has an appeal for universal acceptance.

Another couplet from Kabir is also important for universal value in which he says that one should like and accept criticism because, the right kind of criticism can wash away the dirty layer of one's nature

and make it clean and transparent without the use of water and soap. Acceptance of criticism is prominent in the value system of this couplet.

There are three categories of couplet from Kabir at the secondary level of Hindi namely Lok-niti, importance of teacher (Guru in Kabir's vani) and (righteousness of behaviour in the society) importance of tolerance in the important couplets he says that a teacher is like a potter who while making an earthen pot softens it from inside but makes the outer surface hard. The meaning of this 'lok-niti' (righteousness), 'guru-mahima' (imp. Of teacher) and 'vina' (imp. of tolerance) couplet is that a teacher (or 'guru' in the Indian context) puts or inculcates qualities like softness and tolerance with rigorous training.

Another important lesson in secondary Hindi SIM is in the sketch writing by Mahadevi Verma a woman poet and writer of Modern Hindi Literature. Writer has given attention on a squirrel who was fallen down from the nest and crows started to hunt him. The writer herself saved the squirrel from the crows and nourished him. The author has explained how an animal become familiar and part of the family that he (make-squirrel) becomes the pet animal of the family. Context of situation of this lesson is Indian, and belief system is Indian also where not only human being but also animals get attention of love and affection. Value system is Indian as Gillu (pet name of squirrel) becomes part of the family. Love towards animal, affection and fondness have been asserted in this lesson. In deep structure, Mahadevi has tremendous love, sympathy towards nature and creatures just because of oppression of a woman in a male dominated society.

Fouth lesson of the SIM is on the call of awareness for the action or good deeds. The author of this lesson's poem is Maithilisharan Gupta, a modern Hindi Poet. The author has awakened the people that believe in action, rather than destiny or luck, even a morsel does not enter in mouth without the efforts. That is why author tries to say that only entrepreneurship can award you prosperity. Sectarian unity is also important to extinct poverty and backwardness. Socio-cultural setting and contextual framework is Indian. Value and belief system is also Indian. Importance of hard work and good deed is reflected here.

Discourse and Propositional Content Analysis of the Text

By this course we mean the analysis of text within its context. In linguistic structural sense (relating to expression-system), discourse is a constitute which is not a constitute. It is an open-ended system with a paragraph or a stanza as its individual unit which is marked by a certain pattern of pause, usually longer pause (in phonic

medium), and correspondingly of spacing (in graphic medium) as showing correlation with its logical-rhythmical unity. In literary structural sense (relating to content-system), a discourse is an autonomous semiotic sign, a whole of self-regulating transformation with internal unity and harmony among dimensions of content-system. Obviously, the two definitions are opposed to each other; rather these are complementary.

Earlier though the term 'discourse analysis' was understood being restricted to the exploration of inter-sentence linkage, we need not stick to it particularly when we have accepted the validity of approaching discourse from the view point of content-system. Discourse analysis has been, for quite long, practiced as a problem in syntax, though there has been of late a significant shift to semantics with the result that the functional-semantic concept of discourse has now established itself. As such, discourse is fundamentally definable not by size but by its function as whole- "the 'textual' function is not limited to the establishment of relations between sentences, it is concerned just as much with internal organization of the sentence, with its meaning as a message both in itself and in relation to the content". It is in this sense that the term 'text linguistics' is used in the continental tradition. As our example of analysis of a text, we can take a simple couplet from Kabir-

1. Unche Kul Ka Janamiya: (Initial)
 je Karni Uncha na Hoi: Reference
 (1) with complementizer Je
2. Subran kalas Sura Bhara: Reference (2)
 Sadhu Ninda Soi: Parallelism with line 2 &

The narrator describes what happens in the situation, as to born in a high family and yet the deeds are not good. The first two clauses are conjoined with one is a particle (Je). It is like a pot of gold full of wine. The parallelism is shown in the second line. The poem shows similarity in the immediate constituent (IC) structure in both the lines. The sentence structure is simple. The juxtaposition and continuity in the first sentence are expressed by 'je'. The modifying phrases in the couplet are 'Unche Kul' and 'Subaran Kalas'. 'Ka Janamiya' in the first line and 'Sura bhara' in the second line express parallelism.

Sample Number one is from Amarkant's story 'Bahadur'. Discourse analysis is a three tier system comprising of text thematic, text stylistics, and text pragmatics, which take care of the interactive and mutually dependent 'levels of context, language use, and situational dimension respectively. Thematic covers the entire area of context, and pragmatics refers to the factors of the author's attitude towards

the text and his readership. Thematic summary says that a domestic helper from Nepal was employed in a middle class House-hold. Initially he was given dignity and respect but later on exploited. The text is full of simple sentences with juxtaposed linkages. The sentences employing higher level of communicability. Lexical consistency is achieved through large number of nativized lexicon. As for the pragmatic dimension of the text, it is full of the use of localized usages such as 'bechara', 'naukar' etc. The prepositional content analysis of the sample of this story is as follows-

- 1- The two Propositions of Sl. No. 1 and 2 have Indian socio-cultural settings and Indian value and belief system. Contextual framework is Indian. And familiar as Head of the family says – 'No one will tell you anything if you work well.'
- 2- One Proposition at Sl. No.3 has Indian socio-cultural setting. Value and belief system is Indian Contextual framework is also Indian.
- 3- Three Propositions 4, 5 and 6 have Indian socio-cultural setting. Indian belief and value system with Indian contextual framework as well.

Conclusion

The theme of the learning material comes under the ideational content of the same. The theme is composed of objects, and ideas and feelings related to different aspects of life interwoven around the objects, e.g. 'Cow' is an object, and religious, social and economic aspects may be the related ideas along with it. Thus, the theme of the lessons in a book may be identified on the basis of one or two aspects or on the basis of their combination. It is also possible that one of them may be dominant and others subsidiary, depending upon the weightage given to them. In such a case the theme may be identified and categorized under the dominant aspect of the object.

Textual analysis is a methodology that involves understanding language, symbols, and/or pictures present in texts to gain information regarding how people make sense of and communicate life and life experiences. Visual, written, or spoken messages provide cues to ways through which communication may be understood. Often the messages are understood as influenced by and reflective of larger social structures. For example, messages reflect and/or may challenge historical, cultural, political, ethical contexts for which they exist. Therefore, the analyst must understand the broader social structures that influence the messages present in the text under investigation.

Every text of school curriculum inculcates values among the students. It is important to analyze the text methodologically; a teacher must be trained in doing that so that learners get the opportunity to learn a text properly. The methods which I have discussed above is not for purely higher levels of studies but it is meant for school learning. A good teacher enhances the knowledge of the learners using all those tools. It is expected that teachers and pedagogues will be benefitted by the attempts made by me to explore the textual analysis of Literature in greater ways.

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