

Unveiling Ideology In The Lyrics Of Wak Uteh Groups “Angin Koncang (High Wind)” : A Systemic Functional Analysis On A Song Lyrics With Tanjungbalai Malay Language

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ABSTRACT

This paper discusses the use of Language Metafunction in a Tanjungbalai Malay language song “Angin Koncang (High Wind)”. This research aims to identify the ideology of the song as portrayed through words and action of the protagonist in this song. This research focused on every single word in the lyric. The study used qualitative and descriptive methods. The data collection was obtained from smule.com. The data was analyzed by using Language Metafunction theory by Halliday’s Ideational, Interpersonal, and Textual Meaning. The results of the research show that three dominant processes of language can be found are Material Process, Relational Process, and Mental Process; with the first mentioned being the dominant one. Also, by analyzing the lyric, it can be concluded that the ideology of the song is to **promote an ideology** of pragmatic survival and functional relationships

Keywords: Metafunctions, Ideology, Tanjungbalai song.



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INTRODUCTION

Text has long been a prevalent means of expressing beliefs or ideologies, encompassing various forms like stories, advertisements, dramas, and poems. According to Van Dijk (2006), ideology consists of ideas or belief systems that are collectively held by members of social groups. "Angin Koncang," a song released by Wak Uteh Group, A Malay music group originally formed by Djalaut Hutabarat in 2010 in Tanjung Balai. The group includes members Tok Laut, Syafi'i Panjaitan, Azlina, Darwin Sitinjak, Atoen Soraya, Ika Sima, Rita, Ratna Hasibuan, and Syawal DM. Their mission is to revive Coastal Malay music with a modern twist, making their songs enjoyable and easy to sing, which has led to their frequent presence at wedding celebrations. Most of their songs use Malay Language specifically Tanjungbalai dialect. The song entitled “Angin Koncang” also uses Tanjungbalai Dialect. This song is interesting because this resonates with the Coastal Malay tradition, reflecting the social life of the community, particularly that of local fishermen. Notably, their lyrics often blend humor with meaningful messages about life, providing a way for the people of Tanjungbalai to connect with their emotions and experiences. This song is also interesting because it uses Tanjungbalai dialect, one of Malay language dialects. Hence, this paper aims to analyze ideology inside the song.

Halliday's Three Metafunction in Systemic Functional Linguistics

The concept of metafunctions was first introduced by M. A. K. Halliday in his framework of Systemic Functional Linguistics (SFL). Halliday (2004) posits that language encompasses text structure, meaning, and its functions. Text structure includes the syntagmatic and paradigmatic relationships within a text.

Metafunctions connect language to its representation of the external world. According to Systemic Functional Linguistics (SFL), there are three metafunctions: ideational, interpersonal, and textual. The ideational function conveys experiences, the interpersonal function reflects personal and social relationships and roles, while the textual function pertains to the organization of the text or discourse. These metafunctions are interconnected and can be employed to analyze the structure and meaning of a text effectively.

Ideational Metafunction

Halliday (2007) describes the ideational function as the "content function of language," which can be analyzed through transitivity. This function addresses events and situations, including the actions, processes, and entities involved (Halliday, 1985). In essence, the ideational function reflects our experiences of external phenomena (Halliday, 1973: 106, ALL). Fowler (1986) contends that linguistic codes carry the ideologies of the author, as they are influenced by societal and cultural contexts rather than being neutral.

Halliday explains that there are six types of processes: material, behavioral, mental, verbal, relational, and existential (Halliday, 1976). Each of these processes corresponds to semantic verbs with distinct functions—such as doing, happening, behaving, sensing, feeling, and existing. Each process type also includes specific labels for the participants involved, such as Actor, Goal; Senser, Phenomenon; Carrier, Attribute; and so on. These process types are further explained as follows (Halliday: 2004) :

1. Material Process

Material Process is a process involving an action verb that denotes doing or happening can be described as a material process. This type of process typically involves animate or inanimate subjects that bring about a change in various aspects of the environment or context. For example, when a person "builds a house," the action of building (doing) results in a physical change to the environment. Similarly, when a storm "destroys a bridge," the event (happening) leads to significant alterations in the landscape. These processes highlight the impact of actions on their surroundings and illustrate the dynamic nature of interactions in the world.

The participants in this process are actor, who is the one performing action or causing a change in an event and goal, who are the one affected by the action or the entity that undergoes a change.

2. Mental Process

A mental process is a process that illustrates how individuals think, feel, and believe, and it can be categorized into three main types: perception, cognition, and affection. This process emphasizes the internal experiences of individuals and how the mental states influence their interactions with the world.

- a. Perception processes relate to how we sense and interpret the world around us, such as "seeing," "hearing," or "noticing."
 - b. Cognition processes involve thinking and understanding, including actions like "remembering," "believing," or "deciding."
 - c. Affection processes pertain to emotions and feelings, such as "loving," "hating," or "wishing."
- The participants are labeled as "senser", who is the experiences the mental process and "phenomenon", which is what is thought about, felt, perceived, or desired by the senser.

3. Behavioral Process

A behavioral process is a process that serves as a bridge between material and mental processes, focusing on psychological and physiological behaviors. It encompasses actions that reflect a person's or an organism's behaviors without necessarily involving direct material actions or purely mental states. For example, actions like "laughing," "sighing," or "twitching" illustrate behavioral processes, as they reveal aspects of a subject's emotional or physiological state. These processes highlight how behavior can convey meaning and reflect internal states while also interacting with the external environment. The participants are "behave" who is the one behaving and behavior, which is the one behaved. Behavior is optional.

4. Verbal Process

Verbal process refers to actions associated with communication, particularly those that involve speaking or conveying information. This type of process captures the act of verbalizing thoughts, feelings, or information and includes actions like "saying," "telling," "asking," or "promising."

In a verbal process, participants are often categorized as the "Sayer," who is the one speaking, and the "Target," who is the recipient of the message. For example, in the sentence "She told him a story," "She" is the Sayer, and "him" is the Target. Verbal processes emphasize the social and interactive nature of language, showcasing how individuals share and exchange ideas.

5. Relational process

A relational process is a process that describes the relationship between entities and typically expresses states of being or attributes. This type of process is concerned with identifying, classifying, and assigning qualities to subjects. It often involves verbs such as "is," "are," "seems," "becomes," and "has." Relational processes help convey how entities relate to one another in terms of characteristics or roles.

Relational processes can be further divided into two main types:

- a. **Attributive:** These processes attribute qualities to a subject. For example, in the sentence "The sky is blue," "is" links the subject "the sky" to its attribute "blue."
- b. **Identifying:** These processes establish or clarify identity. For instance, in "He is a teacher," "is" identifies "He" as belonging to the category "teacher."

Participants in attributive relational processes are often labeled as the "Carrier" (the entity being described) and the "Attribute" (the quality or identity ascribed to the Carrier). While participants in identifying relational processes are labeled "token" (the thing which is defined) and "value" (the definition).

6. Existential Process

An existential process refers to the expression of existence or presence, often using verbs like "there is," "there are," or "exists." This type of process indicates that something exists in a particular context or location, highlighting its presence without delving into its qualities or relationships. For example, "There are three cats in the garden," the phrase "three cats" indicates the existence of cats in that specific location. And "three cats" is labeled Existent as the participant.

Interpersonal Metafunction

The interpersonal metafunction pertains to the way language facilitates interaction among users, as outlined by Halliday (2007: 184). It focuses on the relationships between characters or participants, utilizing elements such as pronouns, mood, modality, and levels of formality. According to Muir (1972) and Halliday (1981), mood encompasses modality, speech function, and tone.

In this context, mood includes the Subject and Finite elements of a clause, while the residue consists of the remaining components. There are several types of mood: declarative, interrogative (both yes-no and wh- types), imperative, and exclamative. Each mood corresponds to specific speech acts: statements (declarative), questions (interrogative), directives (imperative), and exclamations (exclamative). Different speech acts serve distinct language functions, such as exchanging information (statement), seeking information (question), requesting action (directive), and conveying emotions or attitudes (exclamation).

Textual Metafunction

The textual metafunction pertains to how ideational and interpersonal meanings are expressed through structure and cohesion (Halliday, 2007). It focuses on the organization of information within a text. The structure centers on the theme and rheme of a clause. The theme represents the "point of departure" of the message (Halliday, 1994), encompassing the main idea conveyed, while the rheme includes the additional components of the clause. The theme typically appears in the initial position, whereas the rheme follows in a non-initial position, although this may change when using "dummy it."

Themes can be marked or unmarked; a marked theme indicates an unusual clause structure, while an unmarked theme reflects a more typical structure.

Additionally, the textual function includes cohesion, defined as "non-structural text-forming relations" (Halliday and Hasan, 1976: 7). Halliday and Hasan (1976) identify several cohesive devices, including ellipsis, substitution, referencing, conjunction, and lexical cohesion. This paper will specifically focus on referencing through the use of personal pronouns and possessive determiners.

METHOD

This study applies Systemic Functional Linguistics (SFL) to examine the ideology embedded in the lyrics of *Angin Koncang (The High Wind)*. The lyrics were divided into **clauses**, which were then analyzed through the **three** metafunctions of SFL:

1. Ideational metafunction (transitivity) – Clauses were categorized based on their process types (Halliday, 2004).
2. Interpersonal metafunction – The analysis focused on mood, character portrayal, speech acts, and language functions in each clause or sentence.
3. Textual metafunction – The relationships between paragraphs and themes were examined.

By analyzing these three metafunctions, the study identifies the underlying ideology conveyed by the songwriter.

RESULT AND DISCUSSION

This section analyzes the **ideational, interpersonal, and textual functions** in the song lyrics. The **ideational function** focuses on **transitivity**. The **interpersonal function** examines **mood, speech acts, language function, and character portrayal**. The **textual function** explores **paragraph relations and theme**.

Ideational Function

According to Halliday (2007), the ideational function represents the "content function of language" and is analyzed through transitivity. This function concerns events, actions, processes, and participants (Halliday, 1985). Halliday (1976) identifies six process types, namely material, behavioral, mental, verbal, relational, and existential process.

1. Material Process

Material processes in the song highlight actions, movement, and consequences. They describe the physical struggles of the protagonist, such as going to sea, returning home, and finding nothing to eat. The most dominant process in this lyric is Material process. This suggests that the song focuses on real-life hardships and survival. The examples of this process are:

“Ondak (*pogi*) ka laut angin pun koncang” (*Going to sea, but the wind is strong.*)

“Balek karumah tak ado balanjo” (*Returning home with no groceries.*)

“Singkap pariuk nasik tinggal koraknyo” (*Opening the pot, only rice crust remains.*)

The protagonist experiences hard work and struggle but faces unfavorable outcomes. The natural elements (wind, sea) symbolize external challenges that prevent progress. This conveys a sense of helplessness and frustration in daily life.

2. Mental Process

Mental processes reflect the inner thoughts and feelings of the protagonist. They highlight perception, disappointment, and contemplation about his life, struggles, and relationship with his wife. The presence of cognition-related verbs suggests that the character is evaluating his situation and making decisions. Examples from the Lyrics:

“Ditengok sange ikan tinggal tulangnyo” (*Looking at the fish, only bones remain.*)

“Ditengok bini ombal malagak sajo” (*Looking at the wife, she just acts arrogantly.*)

“Kolo bagini bapisah kito (*kupikir*) elok kubalek ka bini tuo” (*If things are like this, I think it's better to separate and return to the first wife*)

These lines show frustration and disappointment in both his financial struggles and his relationship with his wife. He perceives the lack of food, his wife's behavior, and contemplates separation (can be seen from the next line: The mental processes emphasize his thought process and decision-making, making the song deeply introspective.

3. Relational Process

Relational processes describe qualities, identities, and relationships in the song. These lines focus on the difference between the first and second wife, highlighting their contrasting characteristics. Examples from the Lyrics:

“Bini partamo kurang lagaknyo, tapi nan pande mangatur rumah tango” (*The first wife is less stylish, but she is skilled in managing the household.*)

This contrast suggests that the protagonist values practicality over appearance. He realizes that his first wife, despite being less attractive, was more responsible and capable of managing the household. This realization contributes to his thought of returning to her.

4. Existential Process

Existential processes indicate the presence or absence of something, emphasizing scarcity and struggle. The song repeatedly points out the lack of basic needs (money, food), reinforcing the theme of poverty. Examples from the Lyrics:

“Tak ado balanjo” (*There is no money for groceries.*)

“Nasik tinggal koraknyo” (*Only rice crust remains.*)

These lines emphasize poverty and desperation, portraying a home devoid of food and resources. The absence of money and meals highlights the protagonist's struggle to provide for his family.

5. Verbal Process

Verbal processes are not explicitly present, but some phrases imply speech acts or decision-making. The protagonist's thought about separating from his wife and returning to the first wife could be considered an indirect verbal process. Examples from the Lyrics:

“Kolo bagini bapisah kito elok kubalek ka bini tuo” (*If things are like this, it's better to separate and return to the first wife.*)

Although not directly spoken, this line represents a verbal decision or reflection, suggesting that the protagonist has reached a breaking point. His struggles have led him to consider expressing his dissatisfaction through separation.

There is no behavioral process in this lyrics. The absence of behavioral processes in the lyrics suggests that the song does not focus on psychological or physiological reactions (such as crying, sighing, laughing, or shivering) but rather emphasizes actions, events, and descriptions of states. This has several implications for how the song constructs meaning.

The analysis can be summarized as follows:

Table 1. Summary of Transitivity Analysis

No.	Process Type	Frequency		Function in the lyrics	Examples from the lyrics	Interpretation
1	Material (Action & Events)	Most Dominant		Describes real-life struggles, movement, and actions.	<i>Ondak ka laut angin pun koncang</i> " (Going to the sea, the wind is strong)	Highlights physical struggles and hardship in daily life.
2	Relational (Being & Having)	Second Dominant	Most	Expresses conditions, relationships, and states.	<i>"Tak ado balanjo"</i> (There is no money for shopping).	Shows financial difficulties and family conditions.
3	Mental (Thinking & Feeling)	Third Dominant	Most	Indicates decision-making and evaluation.	<i>"Elok kubalek ka bini tuo"</i> (It's better to return to the first wife).	Reflects decision-making about relationships and priorities.
4	Verbal (Speaking)	Minimal Presence		Expresses speech or communication.	(No explicit example).	The song does not focus on dialogue or spoken interactions.

5	Existential (Existence & Absence)	Minimal & Presence	Indicates the presence or absence of something.	" <i>Tak ado balanjo</i> " (No money/food available).	Emphasizes scarcity and lack of resources.
6	Behavioral (Bodily Actions)	Absent	-	-	The song does not focus on psychological or physiological reactions but on external struggles.

The song "*Angin Koncang*" uses Material Processes most frequently, emphasizing the physical struggle of poverty. Mental Processes play a major role in showing the protagonist's inner conflict. The Behavioral and Relational Processes highlight family tension and character contrasts, while Existential Processes reinforce scarcity and suffering. The Verbal Process is the least dominant, indicating that the protagonist is mostly reflecting rather than speaking out.

Interpersonal Meaning

1. Mood Structure

a. Declarative Mood Dominance:

Most of the clauses are structured as declaratives that simply state conditions or events. For example:

- "*Ondak ka laut angin pun koncang*" ("Going to the sea, the wind is strong")
 - "*Balek ka rumah tak ado balanjo*" ("Returning home, there is no money for shopping")
- These statements set a factual tone and present the external circumstances without directly inviting a response.

b. Conditional and Directive Elements:

In the later part of the song, a shift occurs in mood with clauses that imply evaluation and advice. For example:

- "*Kolo bagini bapisah kito elok kubalek ka bini tuo*" ("If it's like this, it's better that we separate; I'll return to the first wife")
- Although still presented in a declarative form, this line carries a conditional logic and functions as a suggestion or directive based on the speaker's evaluation of the situation.

2. Speech Acts

a. Assertives:

The song contains many assertive speech acts that state facts about everyday hardships. For instance, the repeated lines about natural forces ("*Ondak ka laut angin pun koncang*" and directional difficulties with wind) and economic conditions ("*Tak ado balanjo*") are delivered as matter-of-fact observations.

b. Directives/Suggestions:

The evaluative statement about separating from the current wife—"*Kolo bagini bapisah kito elok kubalek ka bini tuo*"—acts as an implicit directive. Although not an overt command, it strongly suggests a course of action based on the speaker's judgment of the situation.

c. Expressives (Implicit):

While the language is largely matter-of-fact, there is an undercurrent of affect through the evaluative terms and the choice of adjectives (e.g., describing one wife as "*kurang lagaknyo*" [less stylish] but "*nan pande mangatur rumah tanggo*" [skilled in managing the household]). This conveys the speaker's personal feelings about the characters and their roles without resorting to explicit emotional language.

3. Language Function

a. Local and Informal Register:

The lyrics make use of local dialect terms (e.g., *balek*, *bapisah*, *bagini*, *bini tuo*, *bini partamo*) that serve not only to mark the speaker's cultural identity but also to lend an informal, conversational quality to the

narrative. This choice of language connects the speaker directly with an audience that shares this cultural context.

b. Economical and Descriptive:

The language is economical—short, rhythmic phrases convey a lot of situational information. The language function here is to narrate life's hardships and social realities rather than to indulge in ornamental language. The straightforward, declarative style reinforces the realism of the speaker's experience.

c. Evaluation Embedded in Language:

Through word choice, the speaker embeds evaluative comments into what might otherwise be neutral descriptions. For example, the contrast between the wives is not only stated but implicitly judged, which serves to communicate personal opinions about character and values.

4. Character Portrayal

a. The Protagonist/Husband:

The speaker's perspective reveals a character burdened by economic and relational hardships. His choice of words in the directive line—suggesting separation and a return to an earlier marriage—reflects disillusionment and a longing for stability. His tone is pragmatic and resigned, indicating that his decisions are shaped by external difficulties rather than purely emotional outbursts.

b. Wives' Contrasting Portrayals:

o Second Wife (Implied by "bagini"):

Although not elaborately described, the language used in directives implies dissatisfaction. Her portrayal is one of a partner whose behavior has led to tension, prompting the suggestion of separation.

o First Wife (Referred to as "bini tuo" or "bini partamo"):

The first wife is portrayed in a more favorable light—while she may be described as "less stylish" (*kurang lagaknyo*), she is also acknowledged as being competent in managing the household (*nan pande mangatur rumah tangga*). This contrast not only reflects the speaker's practical evaluation of character but also his nostalgic or idealized view of a more stable, if less glamorous, partnership.

c. Other Characters:

Even the portrayal of the children through observational phrases (e.g., references to their condition) contributes to the overall interpersonal narrative by highlighting the impact of economic hardship on the family unit. Though not explicitly emotive, these observations serve to deepen the sense of a strained domestic environment.

Using the interpersonal metafunction, the analysis shows that "*Angin Koncang*" employs a factual and assertive mood to relate life's hardships. The speech acts are predominantly assertive with a touch of directive force when suggesting changes in relationships, reflecting the speaker's evaluation of his circumstances. The language function, steeped in local dialect and pragmatic description, reinforces the authenticity of the lived experience, while the portrayal of characters is conveyed indirectly through evaluative and descriptive language. Together, these elements create a narrative that is realistic, culturally rooted, and subtly imbued with personal judgment about social and familial conditions.

Textual Meaning

1. Paragraph Relations and Cohesion

a. Stanza Structure and Repetition:

- The lyrics are organized into several stanzas, with interludes marked by "(Musik)". Each stanza acts as a distinct paragraph that contributes to the overall narrative.
- Repetition: Many lines and stanzas repeat similar patterns (e.g., the opening lines about the wind and direction, and later the lines about returning home or evaluating relationships). This repetition creates a cohesive structure:
 - o Opening Stanzas: The first few stanzas describe natural and social conditions—such as strong winds ("*Ondak ka laut angin pun koncang*") and directional challenges ("*Pogi ka barat ditokan*").

tunggaro", *"Pogi ka timur ditokan barat dayo"*). These lines serve as a recurring thematic frame, linking each section together.

- Middle Stanzas: Later paragraphs introduce the domestic and personal dimensions—such as the condition at home (*"Balek ka rumah tak ado balanjo"*) and observations about family members (*"Ditengok sange ikan tinggal tulangnyo"*, *"Ditengok anak bakumeng samuo"*). Here, the cohesion is maintained by the shift from the external natural environment to the internal domestic sphere.
- Directive/Evaluative Stanza: A key stanza provides evaluative comments regarding relationships, especially with the repeated directive line, *"Kolo bagini bapisah kito elok kubalek ka bini tuo"*. This stanza both contrasts the qualities of two different wives and serves as a turning point in the narrative.

b. Linking Devices:

- Lexical Repetition: Repeated lexical items like “angin,” “ka laut,” “balek ka rumah,” and “bini” (wife) act as cohesive ties. These repeated terms help the listener follow the progression of the narrative from external conditions to personal reflections.
- Musical Breaks: The markers “(Musik)” also function as textual pauses. They signal shifts in focus or transitions between the narrative’s descriptive parts and its evaluative or reflective parts, reinforcing the structure of the overall text.

2. Theme and Rheme (Theme Structure)

a. Theme in Textual Metafunction:

In Systemic Functional Linguistics, the Theme is the point of departure of the message—the “given” information—while the Rheme adds new or elaborative information. In *"Angin Koncang"*, themes are deployed both at the clause level and at the paragraph (stanza) level.

Stanza-Level Themes:

- Environmental/External Theme:
 - Example: The repeated lines such as *"Ondak ka laut angin pun koncang"* and the directional statements about “pogi ka barat” and “pogi ka timur” serve as the thematic front.
 - Function: These lines set up a background of struggle or challenge coming from nature. They offer the “given” information that frames the daily hardship experienced by the protagonist.
- Domestic/Personal Theme:
 - Example: Stanzas that begin with lines like *"Balek ka rumah tak ado balanjo"* shift the theme to the domestic sphere, linking the external struggle with internal family hardship.
 - Function: The theme here is the state of the household and personal life—the absence of resources, the condition of family members (e.g., the description of fish and the condition of the child’s appearance). This provides a transition from the external (nature) to the internal (home life).
- Relational/Evaluative Theme:
 - Example: The stanza featuring *"Kolo bagini bapisah kito elok kubalek ka bini tuo"* introduces an evaluative theme concerning relationships and personal choices.
 - Function: This theme marks a shift from mere description to evaluation and judgment. It sets up the speaker’s decision-making process by contrasting the qualities of different partners. The theme is not only about describing conditions but also about the speaker’s reaction to them.

Clause-Level Themes:

- Thematic Marking in Individual Clauses:
 - In many clauses, the initial elements (the Theme) establish a context that is then developed (the Rheme). For instance, starting a clause with a reference to nature or direction (“ka laut,” “ka barat”) provides the background, while the later part of the clause explains the condition or consequence (e.g., “angin pun koncang”).
 - Function: This organization guides the listener’s attention from what is already known or assumed (the setting, or the familial conditions) to what is being added as new information (the effect on the protagonist’s life or the subsequent action).

The textual metafunction in "*Angin Koncang*" demonstrates how the song is constructed as a cohesive narrative with clear links between its stanzas. The themes are introduced at the beginning of each stanza and clause, moving the narrative from descriptions of external natural forces to internal domestic struggles and evaluative decisions regarding personal relationships. The use of repeated phrases and musical breaks reinforces cohesion and signals shifts in focus, ensuring that the listener is guided smoothly through the progression of ideas. This structural organization highlights the overall theme of hardship and the practical choices made in response to it.

Ideology of Angin Koncang Song

Combining all three metafunctions reveals that "*Angin Koncang*" articulates an ideology of pragmatic survival and functional relationships in the face of relentless economic and environmental hardship which gives the glimpse of the condition of Tanjungbalai where the protagonist lives. The lyrics imply that when external forces—like poverty and nature's harshness—dictate the terms of everyday life, traditional and pragmatic values (such as the effective management of a household) become more important than superficial or idealized attributes. This worldview criticizes modern notions of romance or superficial beauty by emphasizing the necessity of practical, time-tested roles and decisions in sustaining life and family under adverse conditions.

CONCLUSION

The integrated analysis reveals that "*Angin Koncang*" promotes an ideology of pragmatic survival and functional relationships. The lyrics suggest that when economic and environmental hardships dominate, traditional values—such as effective household management and practical decision-making—take precedence over romantic or superficial ideals. The song critiques modern notions of sentimentality by emphasizing that, in the face of relentless external challenges, the only viable response is one that is grounded in the realities of daily life.

In essence, "*Angin Koncang*" is not just a lament about poverty and hardship; it is a call to recognize that the conditions of everyday life demand a tough, pragmatic approach, where survival and functionality become the highest virtues.

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