



**LANGUAGE, POWER, AND IDEOLOGY IN P.O.D'S "YOUTH OF  
THE NATION" SONG LYRICS**

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## LANGUAGE, POWER, AND IDEOLOGY IN P.O.D'S "YOUTH OF THE NATION" SONG LYRICS

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### ABSTRACT

*This thesis entitled "Language, Power, and Ideology in P.O.D's "Youth of the Nation" Song Lyrics". This study aims at describing language, power and ideology of "Youth of the Nation" song by P.O.D. The researcher used qualitative method to gain an optimal analysis because it can describe systematically the fact and characteristics of language, power, and ideology of P.O.D' "Youth of the Nation" song lyrics. Based on the language analysis, researcher found that from mood analysis, the highest percentage of mood clause of every clause of this song is full declarative clause. It shows that the focus of song writer in writing the lyrics is to persuade the listeners to feel and imagine the situation of every story which is told in this song. The mood analysis also shows that the highest percentage of adjunct is the circumstantial one. From the transitivity analysis, it is known that the highest percentage of process is material and mental processes and the highest participants are actor and senser. The theme analysis shows that the highest percentage of theme belongs to the topical one. Second, the power in this song is revealed differently by the metafunctions analysis. Based on mood analysis, the powerful participant of this song is the song writer who controls the listeners (non-powerful participant). Based on the transitivity and theme-rheme analysis, it is known that the power of this song is held by each of the character being talked in every part of this song. Third, the ideology is that the stories in this song reflect the social background of Charles Andrew Andy Williams, which are used by the song writer to remind American people to start preventing this huge tragedy by paying attention more to their children so that there will be no more school shooting done by kids in United States.*

**Keywords:** *Critical discourse analysis, Ideology, Language, Power, Song*

*Skripsi berjudul "Language, Power, and Ideology in P.O.D's "Youth of the Nation" Song Lyrics" ini bertujuan untuk mendeskripsikan bahasa, kekuatan dan ideologi dari lagu "Youth of the Nation" yang ditulis oleh P.O.D. Peneliti menggunakan metode kualitatif untuk memperoleh hasil analisis yang optimal, karena metode ini dapat mendeskripsikan secara sistematis mengenai fakta dan karakteristik kebahasaan, kekuatan, dan ideologi dari lirik lagu "Youth of the Nation" oleh P.O.D. Berdasarkan analisis kebahasaan, peneliti menemukan bahwa dari analisis mood, presentase tertinggi adalah full declarative clause. Hal ini menunjukkan bahwa penulis lagu dalam menuliskan lirik, terfokus untuk mengajak semua pendengar untuk merasakan dan membayangkan situasi asli dari setiap cerita yang dituliskan di lagu ini. Analisis mood juga menunjukkan bahwa presentase tertinggi dari adjunct adalah adjunct circumstance. Dari analisis transitivity, diketahui bahwa presentase tertinggi dimiliki oleh proses material dan mental, serta presentase tertinggi untuk participants diduduki oleh actor dan senser. Analisis theme menunjukkan bahwa presentase tertinggi dimiliki oleh topical theme. Kedua, kekuatan dari lagu ini dihasilkan secara*

*berbeda melalui analisis metafunctions. Berdasarkan analisis mood, powerful participant dari lagu ini ditunjukkan oleh penulis lagu yang menguasai pendengar (non-powerful participant). Berdasarkan analisis transitivity dan theme-rheme, diketahui bahwa kekuatan dari lagu ini, dimiliki oleh setiap tokoh yang di ceritakan di dalam lagu ini. Ketiga, ideologi dari lagu ini adalah bahwa cerita-cerita yang ada di dalam lagu ini merefleksikan kehidupan nyata dari seorang Charles Andrew Andy Williams, dimana cerita tersebut digunakan oleh penulis lagu untuk memperingatkan masyarakat Amerika untuk mulai mencegah tragedi penembakan di sekolah dengan cara memberikan perhatian lebih kepada anak-anak mereka sehingga tidak akan ada lagi penembakan yang dilakukan oleh anak-anak kecil.*

**Kata Kunci:** Bahasa, Critical discourse analysis, Ideologi, Lagu, Power

## **INTRODUCTION**

In communicating with others, people use language. Without language, we cannot imagine how they will do the communication because language conveys messages to others. Therefore, language is very helpful in our daily lives. Language can be in spoken or written communication. Researcher of this study focuses its study on spoken communication. Spoken communication means type of communication by using speech organs. The speech organs will produce sounds. The sounds will be received to others so they can perfectly know what they talk each other. The example is two people that are talking about a subject in a class. In this case they are doing a spoken communication because they spoke directly to others. Another example is a song. When we hear a song, we can also hear and get the message of the song because it sends us the feeling of the singer. This is also called as spoken communication, because the message of the song is directly received by the listener through the speech organs of the singer.

Spoken communication can also be called as spoken discourse. Norman Fairclough states that discourse is use of language seen as a form of social practice (1995:7). Therefore, we can say that discourse cannot be separated from social sciences, because they influence the formation of discourse.

In the area of education, discourse can be studied deeper to know how the social sciences or practices shape it. Hyland & Paltridge have stated that people who study discourse might focus on the analysis of speech and writing to take a more theoretical and critical point of view to consider the institutionalized ways of thinking that define our social lives (2011:1). This is what we call as critical discourse analysis (CDA). Fairclough describes that (2001:26):

CDA analyses texts and interactions, but it does not start from texts and interactions. It starts rather from social issues and problems, problems which face people in their social lives, issues which are taken up within sociology, political science and/or cultural studies.

Based on the definition above, it is clearer for us now that CDA is the theory or tool to reveal how the social practices form a discourse. This CDA will bring out the critical point of view towards the discourse

However, this study aims at finding out the language, power, and ideology of a spoken discourse. In finding out the language, power and ideology of the discourse,

researcher here combines the theory of CDA and SFL, because CDA has always had close links to SFL. By using SFL's range of tools, CDA proponents can analyze power and ideology in social contexts because of the resources SFL provides for talking about language in a way that relates grammatical functions to social activity (Martin, 2000: 276). Therefore, researcher thinks that CDA and SFL can be used together to reveal those three aspects in a discourse.

Because this research uses the theory of SFL, here, researcher also discusses about the theory of SFL. SFL is known as Systemic Functional Linguistics which is proposed by Michael Halliday. It has been described as a functional-semantic approach to language which explores both how people use language in different contexts, and how language is structured for use as a semiotic system. Gerot and Wignell (1994) explained that functional grammar tries to focus on texts and their contexts. It differs from the traditional grammar, because it does not only deal with the structures but also with how the structures build meaning.

All meaning is situated in a context of situation and context of culture. Context of culture determines who people are, what people do, and what people say. Context of situation is specified through the use of register variables: field, tenor, and mode. Field refers to what is going on. It influences the ideational meaning that is realized by transitivity system. In transitivity system there are three semantic categories, they are: 'processes' which are verbs, 'participants' which are nouns and 'circumstances' which are prepositional phrase.

Tenor refers to the social relationships between the participants. It influences the interpersonal meaning that is realized by the MOOD system. In the MOOD system, there are two essential functional components: Subject and finite. The subject realizes the thing by reference to which the proposition can be affirmed or denied. It provides the person or thing in whom is vested the success or failure of the proposition, what is 'held responsible'. Finite makes the proposition definite and anchors the proposition in a way that we can argue about it. (Halliday and Matthiessen, 2004:115-117)

Mode refers to how language is being used. It influences the textual meaning that is realized by Theme and Rheme system.

Those ideational, interpersonal, and textual meanings make us able to reconstruct the context of situation. Those meanings are what we call as metafunctions. These metafunctions is the tool to reveal language, power, and ideology in the spoken discourse.

The spoken discourse that researcher chooses is a song. Researcher is convinced to analyze song with CDA, because there have been previous researchers that conducted CDA in a song. Two of them are; Riko Arfiyantama (2012), a post graduate student of Semarang State University who examined the composer's attitudes, the social relation among the participants, the context of the situation, and the power relation in "We Will Not Go Down" song lyrics by Michael Heart, using Appraisals and Critical Discourse Analysis (CDA). Another research is conducted by Abrahamsson (2011) who examined the gender roles in pop lyrics of Lady Gaga's album. She analyzed the roles and the interests of listening to her music. The method of her research is discourse analysis from a gender perspective. However, those researchers do not discuss song using Fairclough theory. Therefore in this study, researcher uses Fairclough's theory to attain different results.

In this study, researcher chooses a song by P.O.D band called "Youth of the Nation". Researcher is challenged to analyze this song because the story behind the song is based on the social issues which fit to Fairclough theoretical framework which states that CDA

analysis starts from the social issues or problems. The social issues or problems here are especially pointed to the school shootings that happen almost every year in US. According to the data compiled by Jessie Klein, author of the 2012 book *The Bully Society: School Shootings and the Crisis of Bullying in America's Schools*, there have been 196 both fatal and nonfatal shooting incidents. The song itself was actually inspired by the school shootings that happened in Santana High School on March 2001. In this tragedy, as stated by Huffington Post (2013), a fifteen year old Charles Andrew Andy Williams killed two people and wounded thirteen people. P.O.D who heard the story then wrote a song entitled "Youth of The Nation" and released the song on December 2001 in the album "Satellite". This song contains of three stories about adolescents in United States.

Therefore, researcher thinks that this song is worth to be analyzed because of its social background. Through this study, the researcher hopes to reveal the language, power, and hidden ideology of the song. It is hoped also that later on the findings will be able to prove that linguistics choices in metafunctions of SFL by Halliday have an important role to build language, power and ideology of "Youth of The Nation" song by P.O.D.

## **RESEARCH METHOD**

### **Data and Subject**

The data of this study are P.O.D's song lyrics "Youth of the Nation". The transcript of P.O.D' "Youth of the Nation" song lyrics were downloaded from <http://www.metrolyrics.com/youth-of-the-nation-lyrics-pod.html>, one of the lyrics websites on the internet. The song itself is the song in the album *Satellite*, the fourth studio album of P.O.D, which was released on December 2001. In that year, the song and the album had successfully touched many people hearts as what was stated by the bassist of the band, Traa Daniels (MTV, 2001).

### **Unit of Analysis**

The unit of analysis of this research is clauses in the P.O.D song lyrics "Youth of the Nation". This song is in form of written text and it is analyzed by applying Fairclough's CDA method to a media discourse.

### **Technique of Data Collection and Analysis**

The data of this study was collected by searching a song based on social issues on the internet. The song used in this study is "Youth of the Nation" sung by P.O.D. Later on, the script of the song lyrics was collected by downloading it on metrolyrics.com.

After the data were collected, they were analyzed. First, it is done by reading P.O.D song lyrics transcription and listening to P.O.D song that reflects the social issue, school shootings that often happen in America. Second, the data were segmented into clauses and conducted with metafunctions analysis: MOOD, transitivity, and theme-rheme analysis.

Third, the analysis is done by analyzing the language, power, and ideology presented in the song. The last, the analysis is done by making a conclusion of the analysis.

## FINDING AND DISCUSSION

### Finding

The language that is used in this song is presented in the table 4.1, 4.2, 4.3, and 4.4. Table 4.1 shows mood analysis of “Youth of the Nation” song by P.O.D, while table 4.2 shows adjunct analysis of “Youth of the Nation” song by P.O.D. Table 4.3 shows types of process and participants of “Youth of the Nation” song by P.O.D. Table 4.4 shows the percentage of theme analysis of “Youth of the Nation” song by P.O.D.

**Table 4.1** Mood Analysis of “Youth of the Nation” song by P.O.D

Mood Class	Verse 1	Chorus	Verse 2	Verse 3	Bridge	Σ	%
Full Declarative	25	8	11	13	11	68	90.6
Elliptical Declarative	-	-	-	-	-	-	-
Polar Interrogative	-	-	-	-	2	2	2.6
WH-Interrogative	1	-	-	-	2	3	4.0
Imperative	1	-	-	-	1	2	2.6
Exclamative	-	-	-	-	-	-	-
Non-Finite	-	-	-	-	-	-	-
Abandoned	-	-	-	-	-	-	-
Minor Clause	-	-	-	-	-	-	-
Total ranking Clauses	27	8	11	13	16	75	100

As table 4.1 shows, from nine mood classes in the table, speaker or the songwriter of the song tends to use four classes among them, they are full declarative, polar Interrogative, WH – Interrogative, and imperative. Among the three classes, the most frequently used clause type is full declarative as much as 90.6 % with 68 clauses. The other three are polar Interrogative with the frequency of 2.6% with 2 clauses, WH-Interrogative with the frequency of 4.0% with 3 clauses, and imperative with the frequency of 2.6% with 2 clauses. With full declarative as the most used class in this song, it is known that commodities mostly exchanged are information. The information meant here are the stories which are divided into verse 1, verse 2, verse 3, chorus and bridge. This information is used by song writer to persuade the listeners to feel and imagine the situation which is reflected through every clause. With the most frequently use of full declarative, it is also known that the relationship between the speaker and listeners is the one which there is no possibility for the audiences to give feedback.

**Table 4.2** Adjunct Analysis of “Youth of the Nation” song by P.O.D

Adjunct Class	Verse 1	Chorus	Verse 2	Verse 3	Bridge	Σ	%
Circumstantial	15	-	7	4	3	29	74.3
Mood	2	-	1	4	1	8	20.5
Polarity	-	-	-	-	-	-	-
Comment	1	-	-	-	-	1	2.5
Vocative	-	-	1	-	-	1	2.5
Conjunctive	-	-	-	-	-	-	-
Continuity	-	-	-	-	-	-	-
Total Adjuncts	18	-	9	8	4	39	100
Total Ranking Clauses	27	8	11	13	16	75	

Table 4.2 summarizes adjunct in the song. Researcher found 4 adjuncts among 7 adjuncts, they are; circumstantial, mood, comment, and vocative adjuncts. The most frequently used adjunct in this song is the circumstantial one with the frequency of 74.3% with 29 adjuncts. The use of circumstantial adjunct as the great majority indicates that most of the meanings being made in this song are realized as non-arguable by the listeners.

**Table 4.3** Types of Process and Participants of “Youth of the Nation” song by P.O.D

No	Types of process	Σ	%	Participants	Σ	%
1	Material	26	34.6	Actor	21	19.0
				Goal	18	16.3
				Recipient	1	0.9
2	Mental	23	30.6	Senser	20	18.1
				Phenomenon	9	8.1
	a. Cognitive	13	17.3			
	b. Affect	5	6.6			
	c. Perceptive	3	4.0			
d. Inclination	2	2.6				
3	Verbal	7	9.3	Sayer	5	4.5
				Receiver	5	4.5
				Verbiage	2	1.8
4	Relational Attributive	16	21.3	Carrier	16	14.5
				Attribute	10	9.0
5	Existential	3	4.0	Existent	3	2.7
	<b>TOTAL</b>	75	100	<b>TOTAL</b>	110	100

Table 4.3 summarizes the types of process found in this song. From all 7 types, this song uses only 5 types among them; they are; material, mental, verbal, relational (attributive), and existential. Besides explaining about the types of process, table 4.3 also explains about types of participants found in this song. Those participants are *actor, goal, recipient, senser, phenomenon, sayer, receiver, verbiage, carrier, attribute, and existent*. the



majority process used in this song is the material process with the frequency of 34.6% with 26 clauses and mental process with the frequency of 30.6% with 23 clauses. The dominant participants are actor as much as 19.0% (21 participants) and senser as much as 18.1% (20 participants).

**Table 4.4** The percentage of Theme Analysis of “Youth of the Nation” Song by P.O.D

Theme Analysis	Youth of the Nation	
	Frequency	Percentage ( % )
Topical	75	66.96
Interpersonal	11	9.82
Textual	26	23.21
$\Sigma$	112	100

Table 4.5 shows that the dominant theme is the Topical one with the frequency of 75 and percentage of 66.96%. The rest of them are Textual theme with the frequency of 26 and percentage of 23.21% and Interpersonal theme with the frequency of 11 and percentage of 9.82%. As what concluded from the table, the dominant type is Topical. Topical theme marks that the starting point of the message mostly takes form of pronoun or noun phrase. It can be seen by the clauses produced by the song writer of this song which refer to a certain noun as the point of departure. The song writer of this song seems to aim at a certain subject because each clause of this song consists of subject such as personal pronoun, nominal group complexes, adverbial groups, prepositional phrases, and embedded clause.

## Discussion

### Power of “Youth of the Nation” Song by P.O.D

Power, in a discourse, deals with powerful participants who control and constrain non-powerful participants. This power is reflected in every clause in this song. The power in this song is revealed through the metafunctions analysis.

Researcher of this study found that, in the first verse there are 27 clauses. Through the mood analysis, it is known that almost all of the clauses are full declarative which means that the function of those clauses is to give information to the listeners. So, the one who holds the power is the song writer who gives information to the listeners. While through the transitivity analysis, it is found that the dominant process are mental and material process, and all the participants of 18 from 27 clauses refer to “The Witness”. It means that the witness is the one who does the action and has the power. From the theme-rheme analysis, it is known that the “I” is the topic that mostly talked in this verse. Therefore researcher of this study concluded that the power of the first verse is controlled by the witness.

In the chorus there are 8 clauses. Through the mood analysis, all the 8 clauses are full declarative clause in which the purpose is to give information to the listeners, so that it is known that the one who holds the power is the song writer. According to transitivity

analysis, all of clauses in the chorus are attributive process and the powerful participant is carrier which refers to “We”. From the theme analysis, it is known that “we” is the powerful participant that is talked the most in this chorus. Therefore researcher of this study concluded that the power of the chorus is controlled by “we”.

In the second verse there are 11 clauses. The mood analysis shows that all those clauses are full declarative clause which shows that the songwriter of this song informs something to listeners. From the transitivity analysis it is known that the dominant process is material process with the actor “Suzzie” as the dominant participant who controls the story. According to theme-rheme analysis it is known that “Suzzie” is the main topic being discussed in this verse, so the one who holds the power in this verse is “Suzzie”.

In the third verse there are 13 clauses. From mood analysis, these clauses are full declarative clause which functions to give information to the listeners about to story of Johnny. It indicates that the power is held by the song writer who has informed the listeners. From the transitivity analysis, the dominant processes are material, mental, and verbal processes in which each of the participant of each process shows that Johnny is the one who holds the power. The theme-rheme analysis also shows that the dominant topic of the third verse is “Johnny” who also holds the power in the third verse.

The bridge of the song has 16 clauses. Though the existence of song writer is only shown by 3 clauses, researcher found that the other 13 clauses show their support to the powerful participant; the “song writer”. It is because this bridge is focused to tell the thought and feeling felt by song writer. Therefore researcher concluded that song writer is the one who holds the power so that the bridge is contained by all his thoughts.

### **Ideology of “Youth of the Nation” Song by P.O.D**

The ideology of this song is that the stories which are told in every part of this song actually reflect the social background of Charles Andrew Andy Williams, the killer of Santana High School shooting tragedy. Through stories in this song, implicitly, the song writer wants to remind to listeners who are pointed to American people to stop the school shooting tragedy done by kids together by starting to care and pay attention to children intensively so that they can grow in love and guidance without trying to find attention from their parents anymore. It is proved by the lexis used in every clause in this song.

In the first verse, the story is told by the point of view of the witness of the tragedy. The song writer of this song wrote the tragedy story from the witness’ point of view, because the description of the witness can help the listeners to understand and know the real situation when William did the shooting at Santana High School. The second verse more likely tells about a story of little Suzzie who was abandoned by her parents. In this song, the song writer used Little Suzzie as metaphor to Williams’ experience regarding the family he had. Williams lived with his father after splitting with his mother since he was three years old just as the life of Suzzie. The third verse tells more about the story of Johnny boy who has no friends. He is a boy who has never been seen by society. In order to be seen and counted in the society, he did something to attract people’s attention such as breaking the rules. This story reflects the life of Williams when he was bullied by his friends and when he lost his best friend who has muscular dystrophy. Williams also broke the rules by entering a group of tough people and having friends who did not give positive impact to him. The bridge of this song tells more about the thought of the song writer. He describes

his annoyance towards the society of United States who as if does not care about the future of the young generation by abandoning them. The lexis used by the song writer in this reflects the desire of Andy Williams to show to American Society that they really need to pay attention more to kids like him. The chorus of this song is fulfilled with the statement of "We are the youth of the Nation". The word "we" here explicitly refers to the characters which are told in this song but implicitly it refers to all youth in America or even in this world. By this statement, the song writer seems to tell the listeners that, the story of Charles Andrew Andy William is real. The story of youth, who is broken and then become a killer to express his pain, indeed exists in the society. The chorus is the main message for the listeners to start thinking about children's future by giving them love and hope when they still learn to grow up.

## **CONCLUSION**

After analyzing the data in previous chapter, researcher draws conclusion as follows: First, the language that is found in this song is shown by metafunctions analysis by Halliday. From the mood analysis, it is known that the songwriter of the song tends to use four classes; they are full declarative, polar interrogative, WH-Interrogative, and Imperative. Among the four classes, the dominant clause type is full declarative as much as 90.6 % with 68 clauses. With full declarative as the dominant class in this song, it is known that commodities mostly exchanged are information. This information is used by song writer to persuade the listeners to feel and imagine the situation which is reflected through every clause. The full declarative clause also marks that the relationship between the speaker and listeners is the one which there is no possibility for the audiences to give feedback because a song is one way communication. From mood analysis it is also found that the most frequently used adjunct in this song is the circumstantial one with the frequency of 74.3% with 29 adjuncts. It indicates that most of the meanings being made in this song are realized as non-arguable by the listeners. Based on the transitivity analysis, the majority process used in this song is the material process with the frequency of 34.6% with 26 clauses and mental process with the frequency of 30.6% with 23 clauses. The dominant participants are actor as much as 19.0% (21 participants) and senser as much as 18.1% (20 participants). The material processes in this song are used to show the action processes of each character being told in this song while the mental processes are used to describe the feeling of the song writer which is wrapped up in each story in this song. From theme-rheme analysis, it is found that the dominant theme is topical one with the frequency of 81 and percentage of 69.23%. It means that the song writer of this song seems to aim at a certain subject because the clauses contain information about the people which are told in the song.

Second, the power of this song is shown by the metafunctions analysis. Based on the analysis, each of the metafunctions shows different results. From the mood analysis, the researcher found that, with full declarative as the most used mood type; it is known that the one who controls all the stories of this song is the song writer. So, the power is held by the song writer. While the non-powerful ones are the listeners because they just listen to the song and get the information which is given by the song writer. Based on the transitivity and theme-rheme analysis, it is known that the power of this song is held by each of the character being talked in every part of this song. For example, the powerful participant in first verse is witness. It is proved by the 18 clauses from 27 clauses which show that the

powerful participant refers to “I” that is interpreted by researcher as “witness” of school shooting tragedy.

Third, the ideology is that the stories which are told in every part of this song actually reflect the social background of Charles Andrew Andy Williams, the killer of Santana High School shooting tragedy. Through stories in this song, implicitly, the song writer wants to remind to listeners who are pointed to American people to stop the school shooting tragedy done by kids together by starting to care and pay attention to children intensively so that they can grow in love and guidance without trying to find attention from their parents anymore.

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