A Study of Ideational Metafunction in Joseph Conrad's "Heart of Darkness": A Critical Discourse Analysis

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Abstract

The linguistic study of literature or critical analysis of literary discourse is no different from any other textual description; it is not a new branch or a new level or a new kind of linguistics but the application of existing theories and methods (Halliday, 2002). This study intends to determine how ideology or opinion is expressed in Joseph Conrad's Heart of Darkness and what kind of lexico-grammatical strategies are used in the first part of this novella to convey the author's ideological meaning. By focusing on the lexico-grammatical choices in the transitivity system of the structure of the clauses, the researcher tries to shed light on the ideational meaning in the first section of the story. That is, the grammar of the clause as representation (transitivity patterns) which represents the encoding of experiential meanings: meaning about the world, about experience, about how we perceive and experience what is going on. By examining the transitivity patterns in text, we can explain how the field of situation is being constructed, i.e. we can describe what is being talked about and how shifts are achieved in the field. Both Halliday and Hassan have integrated theoretical statements with demonstrations of text analyses (Hassan, Matthiessen, & Webster, 2005). In that spirit, the researcher here offers a textual demonstration of reading of a literary text. In order to do so, the researcher has identified metafunctional patterns of ideation found in the lexico-grammar of Joseph Conrad's *Heart of Darkness* and has noted the author's use of foregrounding against these patterns to contrast the racist and imperialistic ideologies being opposed to through the frame narration of the whole first part by Marlow as the chief character said to be Conrad's own voice in the process of sailing and cruising on the Thames in a yawl by the name of Nellie.

Keywords: ideational metafunction, Joseph Conrad, heart of darkness, linguistics

1. Introduction

In SFL, the recognition of a relationship between language and society has existed from the very beginning. As early as 1964, Halliday, McIntosh and Strevens (1964) stated that language is "a form of activity of human being in societies" (p. 4); they devoted an entire chapter to 'Users and uses of language' (1964, p. 75) and, alongside the familiar concepts of dialect variation, they introduced the concept of register variation. Today, with the rise of the interest in text linguistics, sociolinguistics and pragmatics, their original characterization of language appears so obvious that it seems nothing out of the ordinary; but the 1960s were different as any unbiased history of linguistics will inform. Besides, it is not so much the characterization of language itself that is important; what really makes a difference is how the observation is used to probe the object of study. Halliday et al.'s ordinary sounding statement is seen as indicative of the orientation that informed the development of SFL's unique program of research on language: the observation voiced a productive principle, reflection on which enabled SFL to offer a 'scientific' description of 'how language woks' taking into account both the 'internal organization' of language as well as its 'external relations' to phenomena that are crucial to its evaluation.

The study of language and the theory of ideology as a social semiotic activity of language are two concerns which bear a close connection (Thompson, 1984). For the theory of ideology has commonly sought to examine the ways in which 'meaning' or 'ideas' affect the conceptions or activities of the individuals and groups which make up the social world. Thompson believes that while the nature and modalities of ideology have been analyzed in differing ways, it seems increasingly clear that the study of language must occupy a privileged position in any such analysis. The analysis of ideology is, in a fundamental respect, the study of language in the

social world, since it is primarily within language that meaning is mobilized in the interests of particular individuals and groups. The recognition of this close connection between the theory of ideology and the study of language has offered the possibility of linking the analysis of ideology to forms of linguistics which have focused on the nature of language and meaning, on the one hand, and on the forms of linguistics which have been applied to literary texts and social interaction, on the other. The task of accounting for the phenomenon of ideology has called for, and seems to require, an integrated approach to the nature and analysis of language in the social world (Hasan et al., 2005).

Through the work of Haliday and his associates (1994), Systemic Functional Linguistics is increasingly recognized as a very useful descriptive and interpretive framework for viewing language as a strategic meaning-making resource. One of Michael Halliday's major contributions to linguistic analysis is showing how simultaneous strands of meanings are expressed in clause structures (Martin & Rose, 2003). Halliday (1994) introduced these meanings as three language functions, or more accurately as three metafunctions: ideational, interpersonal and textual. This semantic complexity is possible because language is a semiotic system, a conventionalized coding system, organized as sets of choices. Among these metafunctions, ideation focuses on the content of a discourse; what kinds of activities are undertaken and how participants in these activities are described, how they are classified and what they are composed of. Ideation is concerned with how people's experience of reality, material and symbolic is construed in discourse.

1.1 Statement of the Problem and the Purpose of the Study

The principal purpose of this study is to investigate how meanings are construed and interpreted by the application of metafunctions in a literary text - Joseph Conrad's Heart of Darkness – and how and what ideology is being implied through the textual analysis. In more general terms, this thesis examines some properties of the text of a literary type, a novella, and the way they convey ideology and opinion to the reader and also involves the role of literature and literary text within the framework of the social, cultural and political structure of society in which language works, that is the way they take turn to support and try to reflect some sorts of attitudes in the text.

1.2 Significance of and Justification for the Study

Hasan (1984) believes that the biggest challenge for linguistics as a science lies in the fact that the world of meanings is experienced by social subjects as always already there; and the basic problem is to begin to demonstrate that meaning are artifacts; they are not given by nature, even though we do grow up with them always around us. Or to paraphrase Firth (1957), the essence of linguistics is to show explicitly how meanings are construed and why there is no upper limit to the construal of meaning. If and when this gets done, the framework that allows such demystification would be worthy of being described as an instance of linguistics, 'the scientific study of language' for much else will follow from this achievement. Halliday's SFL has taken up this challenge. Halliday (1994) in his book "An Introduction to Functional Grammar" holds that "The aim of Systemic Functional Grammar has been to construct a grammar for the purpose of text analysis: one that would make it possible to say sensible and useful things about any text, spoken or written, in modern English" (p.41).

1.3 Research Questions

A. What kinds of ideational processes are used in Joseph Conrad's *Heart of Darkness* carrying and defending the underlying ideological issues of its discourse?

B. How does Joseph Conrad judge and evaluate his ideological disposition?

1.4 Definition of Key Terms

Critical Discourse Analysis (CDA):

CDA includes the place of language in social relations of power and ideology, and how language figures in processes of social change (Fairclough, 1992).

Ideology:

According to van Dijk (2004b), the working definition of ideologies is as follows: "An ideology is the function of the social representations shared by a social group" (p. 3).

Imperialism:

As defined by *The Dictionary of Human Geography*, is "the creation and maintenance of an unequal economic, cultural and territorial relationship, usually between states and often in the form of an empire, based on domination and subordination." (Wikipedia, the free encyclopedia).

Systemic Functional Linguistics (SFL):

An approach to linguistics developed by Halliday who sees language in a social context. Richards, et al (1992) believe that the theory behind this approach is functional rather than formal, that is, it considers language as a resource used for communication and not as a set of rules. In short, SFL states that particular aspects of a given context define the meanings likely to be expressed.

Ideational Meaning (metafunction):

The ideational meanings are the meanings about how we represent experience in language. Whatever use we put language to, we are always talking about something or someone doing something. Eggins (2004) explains in SFL the ideational strand of meaning involving two components: that of experiential meaning in the clause, and that of the logical meaning between clauses in clause complexes. Experiential meaning is expressed through the system of transitivity or process type, with the choice of process implicating associated participant roles and configurations.

Transitivity Structure:

transitivity structures express representational meaning, that is what the clause is about or in Halliday's term 'Clause as Representation'.

1.5 Limitations and Delimitations of the Study

Concerning with the limitation of the study, it should be mentioned that as this study is a kind of critical and interpretative study, it is possible that the researcher's mental map about the society of the nineteenth century and his related beliefs, thoughts, and ideology may influence the results of discussions on the basis of available argumentations. This is the nature of these kinds of descriptive research works. Most of the linguists and scholars criticize CDA for this, but to avoid it, the researcher tried to base the identification of process verbs and participant roles to the definition of Eggins (2004) and Halliday (1994).

The other problem was the interrelationship of Halliday's metafunctions. It was better to consider all three kinds of meaning in the analysis because of the simultaneous presentation of three meanings in all three sections of the novella, which has been cut in third for the first part for the sake of feasibility in time and space, either. Also, mood and theme analyses were discarded. In the transitivity analysis, circumstantial which are analyzed by adverbial groups or propositional phrases were discussed but not in detail in discussion and interpretation for the same reasons of being out of a scale for an M.A. thesis considering time and space management.

1.6 Ideational Meaning in Transitivity Analysis

One of Michael Haliday's major contributions to linguistic analysis is his development of a detailed functional grammar of modern English (Halliday, 1994), showing how simultaneous strands of meaning (ideational, interpersonal, and textual metafunctions) are expressed in clause structures. These three types of meanings are expressed through language because these are the strands of meaning we need to make in order to make sense of each other and the world. The ideational meanings (IM) are the meanings about how we represent experience in language. Whatever use we put language to, we are always talking about something or someone doing something (Halliday, 2003, p. 15).

Eggins (2004) explains in SFL the ideational strand of meaning in fact involving two components: that of experiential meaning in the clause, and that of the logical meaning between clauses in clause complexes. Experiential meaning is expressed through the system of transitivity or process type, with the choice of process implicating associated participant roles and configurations. Transitivity structures express representational meaning, that is what the clause is about or in Halliday's term "clause as representation".

1.7 Process Types

As different types of processes are used in the analysis, so the concentration is being made on describing the different types of processes and their associated configurations of particular roles. In transitivity system the process types and participants are shown as follow:

- ⊙　　　**Material**　　　　Pr: material; +Actor; (+goal) (+Range) (+Beneficiary)
- ⊙　　　**Mental**　　　　Pr: mental; +Senser; +Phenomenon
- ⊙　　　**Verbal**　　　　 Pr: verbal; +Sayer; (+Receiver) (+Verbiage)
- ⊙　　　**Behavioral**　　Pr: behavioral; +Behaver; (+Behavior) (+Phenomenon)
- ⊙　　　**Existential**　　Pr: existential; +Existent

⊙   **Relational**   **a.** identifying: Pr: identifying: +Token; +Value

                                        b. attributive: Pr: attributive: +Carrier; +Attribute

In this part, shedding light on the definition of the process types and participant roles seems necessary:

⊙   **Material Processes**

According to (Eggins 2004, p. 215) material processes are processes of "doing" or about actions, usually concrete, tangible actions. They express the notion that some entity does something, undertake some action – which may be done to some other entity. Actions involve actors, or participants. Participants are realized by nominal groups.

⊙   **Mental Processes**

We sometimes notice that people are not always talking concrete processes of doing. We very often talk not about what we are doing, but about what we think, feel or perceive. Halliday calls processes which encode meanings of thinking, feeling or perceiving mental processes. When we probe, we find we are not asking about actions or doings in a tangible, physical sense, but about mental reactions about thoughts, feelings, and perceptions.

Halliday (1994, p. 118) divides mental process verbs into three classes: cognition (verbs of thinking, knowing, and understanding), affection (verbs of liking, fearing), and (verbs of perception (verbs of seeing, hearing). In a clause of mental process, there is always one participant who is a conscious human being; that is the one that senses, feels or perceives. Halliday (1994) and Eggins (2004) call this participant as Senser.

⊙   **Behavioral Processes**

The third process type is that of behavioral processes. Halliday describes these processes semantically as a 'half-way house' between mental and material processes. That is, the meanings they realize are mid-way between materials on the one hand and mentals on the other. They are in part about action, but it is action that has to be experienced by a conscious being. Behaviorals are typically processes of physiological and psychological behavior. The majority of Behaviorals have only one participant. Behaviorals thus express form of doing that does not usually extend to another participant.

⊙   **Verbal Processes**

As Halliday (1994, cited in Eggins, 2004) explains, a verbal process typically contains three participants: Sayer, Receiver and Verbiage. The Sayer, the participant responsible for the verbal process, does not have to be a conscious participant (although it typically is), but anything capable of putting out a signal. The Receiver is the one to whom the verbal process is directed: the Beneficiary of a verbal message, occurring with or without a preposition depending on position in the clause. The Verbiage is a nominalized statement of the verbal process: a noun expressing some kind of verbal behavior.

From Action to Being: Existential and Relational Processes

According to Halliday (1994) the structure of all the process types that have to do with actions or events of some kind are described. There remains a very large group of processes in English that do jnot encode action meanings at all, but instead encode meanings about states of being. There are two main types of these being processes**:**

⊙   Existential Processes, where things are simply stated to exist; and

⊙   Relational Processes, where things are stated to exist in relation to other things (are assigned attributes or identities).

⊙   **Relational Processes**

The category of relational processes covers many different ways in which being can be expressed in English clauses. Eggins (2004) clarifies the basic structural difference between Attributive and Identifying processes. There are two other kinds of relational processes, possessives and Circumstantials. Possessives encode meanings of ownership and possession between clausal participants.

⊙   **Existential Processes**

Existentials are easy to identify as the structure involves the use of the word 'there'. Eggins (2004) explains that "there when used in existential processes, has no representational meaning: it does not refer to a location" (p. 214). Existential processes typically employ the verb 'be' or synonyms such as 'exist, arise or occur'. The only obligatory participant in an existential process which receives a functional label is called the Existent. This participant, which usually follows the 'there is/are' sequence, may be a phenomenon of any kind, and is often in

fact an event (nominalized action).

2. Methodology

2.1 Design and Procedure

This study is designed within the framework of qualitative research methodology. As mentioned in chapter one, the text analysis will be done in terms of a metafunction. Here Ideational metafunction will be taken into consideration and the data will be scrutinized in terms of categories carrying any opinion and ideology.

However, this study sheds light on the organization of clauses in a novella, as a literary text, to realize ideational meaning, meaning about how we represent reality in language. Thus the unit of analysis will be the clause. As a model of analysis, this study brings in the Hallidayian Systemic Functional Linguistics (SFL) model of text analysis as a point of reference or as a practical theoretical framework to analyze the process types of clauses in pursuit of the author's ideology.

Seen from a genre-analytical perspective, SFL not only provides a detailed description of the rhetorical functions and linguistic structures of English (Halliday, 1994), but goes further and relates the contextual dimensions of register/genre to the semantic and grammatical organization of language itself**.**

Finally, a further important dimension of this approach is that it takes contextual explanation one step further, by recognizing that the differences between texts are also the reflection of a more abstract contextual dimension that is called *ideology.*

The main focus of this study is to show how ideologies and opinions manifest themselves in a work of literature, namely *Heart of Darkness – Part I,* by Joseph Conrad, especially those of troubling questions about the impulse toward imperialism, to convey various kinds of meanings. They are expressed in various kinds of structures and linguistic (lexico-grammar) choices. To do so, the researcher focused on lexico-grammatical analysis of the first part of the story only, for the limitations of time and space, on the basis of Halliday's ideational meaning in the system of transitivity (1985, 1994). This choice has been also made because of its relevance to this research and also for the sake of feasibility and limitation.

Regarding ideational metafunction, the frequency and percentage of each process type in each paragraph of the novella are shown to determine the attitude, thought or the so-called ideology of the author according to the high frequency of special process types, whatever it may be ultimately, supported with highly critical analyses of the story, foregrounding the ideational patterns with the text indeed. In other words, the type of the process which manifests the highest percentage among the other types, the kinds of circumstancial elements and the kind of ideational process verbs used for the description of different characters of the story will be determining the ideology of the author according to the kinds of verbs used in each clause being implied by the author and revealed by a critical reader.

2.2 Description

Adopting Halliday's (2004) systemic functional approach and its subsequent transitivity framework within ideational metafunction, also named representational meaning, of language and following 'who does what to whom in what circumstances' axiom (Halliday, 1985), each clause within the text was broken down into its constituent elements. From transitivity perspective, Simpson (1994) also restates that "a clause represents a process. The semantic process expressed by a clause has potentially three components:

⦿   The process itself which will be expressed by the verb phrase in the clause.

⦿   The participants involved the process; these roles are realized by noun phrases in the clause.

⦿   The circumstances associated with the processes, normally expressed by adverbial and propositional phrases".

3. The Analyses of Ideational Metafunction of Clauses in Joseph Conrad's Heart of Darkness (1899)

The unabridged text of the story was selected to be analyzed on the basis of transitivity patterns of the clauses following Halliday's (1985) framework. Then the number and percentage of the process types, as well as the participant roles and circumstances were shown in tables and figures. The construal of time was also analyzed in favor of a logically-oriented reliable foregrounding of the story and critically analyzing its discourse.

Examples of Material Process Types in the Text of the Story

Marlow	had destroyed	everything	of past and present.
Actor: Animate	Process: Material (action)	Goal	Circumstance: location (time)

Examples of Mental Process Types in the Text of the Story

Mr. Kurtz	seemed to be puzzled	by this news.
Senser	Process: Mental	Phenomenon

No one	Would have served	Me better.
Senser	Process: Mental (cognition)	Phenomenon

The air	Seemed	Condensed into a mournful gloom.
Senser	Process: Mental (perception)	Phenomenon

Examples of Relational Process Types in the Text of the Story

It	Is	A running blaze on a plain lightning …
Carrier: identified	Process: Relational (identifying)	Attribute: identifier

The yarns of seamen	have	A direct simplicity
Carrier: possessor	Process: Relational (possession)	Attribute: possession

Darkness	was	Here yesterday
Carrier:	Process: Relational (circumstancial)	Circumstance: location

Examples of Value and Token in Relational Process Types in the Text of the Story

It	had	The effect of making us tolerant of each other's yarns
Token	Process: Relational	Value

He	Was	The only man of us who still followed the sea.
Token	Process: Relational	Value

Examples of Verbal Process Types in the Text of the Story

I	Have said	Somewhere, the bond of the sea
Sayer	Process: Verbal (personal)	Verbiage

We	Exchanged	A few words …
Sayer	Process: Verbal (reporting)	Verbiage

The sea	Passed out	Of the gigantic tale.
Sayer	Process: Verbal (impersonal)	Verbiage

"And this Also"	Said	Marlow	"has been one of the dark places of the earth."
Verbiage….	Process: Verbal (quoting)	Sayer	…. Verbiage

Examples of Behavioral and Existential Process Types in the Text of the Story

The director	satisfied	The anchor had good hold
Behaver	Process: Behavioral	Behavior

There was	Silence	On board the yacht
Process: Existential	Existent	Circumstance: location (place)

Table 1. Distribution of the process types and their percentages in Joseph Conrad's *Heart of Darkness* – Part One

Process Types	Number	Percentage
Material Process Types	168	40.4%
Relational Process Types	113	27.2%
Mental Process Types	85	20.4%
Verbal Process Types	26	6.2%
Behavioral Process Types	13	3.1%
Existential Process Types	11	2.6%
Total	416	100%

Table 2. The number of participant roles and their percentages in J. Conrad's *Heart of Darkness* – Part One

Participant Roles		Number	Percentage
Actors 119 (40%)	Animate Actors	71	24%
	Inanimate Actors	48	16%
Carriers 91 (30%)	Identified Carriers	71	24%
	Possessor Carriers	11	4%
	Token/Value Carriers	9	3%
Senser		55	18%
Sayer		14	6%
Behaver		9	2%
Existent		11	4%
Total		299	100%

Table 3. The number of circumstance types and their percentages in J. Conrad's *Heart of Darkness* – Part One

Types of Circumstances	Number of the each Circumstances Type	Percentage of the each Circumstance Type
Manner	64	28%
Location (Space)	61	27%
Location (Time)	15	6%
Comparison	5	2.1%
Cause	9	3.9%
Range	31	13.6%
Extent	32	13.9%
Accompaniment	12	5.5%
Total	**229**	**100%**

Table 4. The number and frequency of each Verb Tense in *Heart of Darkness*-Part I

Verb Tense	Number	Percentage
Simple Past Tense	209	50%
Simple Present Tense	95	23%
Future Tense	20	5%
Present Perfect Tense	5	1.20%
Past Perfect Tense	20	5%
Past Progressive	67	16.20%
Total	**416**	**100%**

Table 5. Random selection of the construal of time in J. Conrad's *Heart of Darkness*

1	Swung	Simple past	31	Was toying	Past progressive
2	Was	- - - - - -	32	Sat	Simple past
3	Had made	Past perfect	33	Had	- - - - - -
4	Was	Simple past	34	Resembled	- - - - - -
5	…being	Past progressive	35	Satisfied	- - - - - -
6	Was to come	Simple past	36	Made	- - - - - -
7	Wait	Simple present	37	Exchange	Simple present
8	Stretched	Simple past	38	(there) was	Simple past
9	Were welded	Simple past (passive)	39	Did not begin	- - - - - -
10	Seemed	- - - - - -	40	Felt	- - - - - -

4. Discussion and Conclusions

⊙   The highest number of (animate) actor roles with the frequency of 40% of the all participant roles is almost focused on Marlow as narrating the story, and highlighting Conrad's ideological manifestations as this character has got the same preferences as Conrad is believed to have. The high amount of positive actor description used for Marlow as the protagonist of the story was ideological in favor of an anti-imperialistic character.

◉   Regarding the 20.4%-frequency of mental process verbs which was actually 85 verbs in number and 55 senser roles with the frequency of 18% of the whole participant roles, Marlow has got more than half of the senser roles. The character who not only sees, hears, thinks, understands and knows well, but also he is mentally aware of the colonization procedure in process from the imperialism.

◉   Considering the carrier roles through the story, identified carrier roles with the frequency of 78% in counting only three types of available carrier role types, are used 71 in number which are respectfully identifying Marlow, the four men as his listeners and the two men in the central station office. As Marlow is identified by the anonymous narrator, while the other characters by Marlow himself, there has been a lucid use of identifying relational process verbs 88 in number, out of which 52 of them are identifying Marlow and his ideology, the man who identifies the author's ideologies in turn.

◉   In the case of material process verbs, 101 action material process types in addition to 67 event material process types make the whole 40.4% of the material processes through the story. The higher number of action material processes which is determined on the basis of the actors' being animate reveals the fact that whatsoever happened in the story was done by animate actors and mainly by Marlow who sails on the Congo River to the heart of darkness. Conrad makes us come to the point that Marlow is the character who carries on the main responsibility of making the unaware cognizant of what goes on around the world, particularly in the flourishing time of imperialists' colonization of Africa.

◉   Out of 26 verbal process verbs, 13 verbs are brought into action by Marlow, 11 reporting verbal process verbs and 2 personal verbal process verbs. This shows that Marlow does not talk enough about himself, but on the other hand he is the most ideologically identified character of the story; therefore, the anonymous narrator must have identified Marlow and described his personal characteristics, which is absolutely true.

◉   Considering the three types of mental processes, the reaction mental process verbs with a frequency of 18% are all related to Marlow. Conrad makes out the point that, Marlow is the only one who reflects and shows any possible reactions to the oppressing situation of colonization and takes the responsibility of guiding his passengers into the heart of darkness, making them take the journey of awareness into their souls' dark places and protest against the darkness of the imperialistic society, even though mentally, as Conrad has done so through writing down the realities of history in a prose fiction as a mental and mind-provoking activity in protesting against imperialism.

◉   The last quantification of the discourse of *Heart of Darkness* was done in relation to its verb tense types. Among the six tenses of the verbs simple past tense occupied the highest number with the frequency of almost 50% of the whole verb tenses in the story. As it is grammatically crystal clear, the meaning of an action done in the past and finished without any present influences is carried by simple past tense. This is in accordance with the fact that Conrad makes use of a prose fictional narrative for the statement of realities of history which have happened and are over. The subtle shifts in verb tense from simple past tense to present perfect tense with a frequency of 5% are also remarkably noticeable. Conrad makes use of this technique not only to make the reader pensive of what is the author implying, but also to remind him/her that whatsoever be the implied message of this text, the effects may remain; imperialism that colonizes native Africans and robs their properties in this case.

◉   Textual meaning analyzed on the main paragraph with the feasible maneuver features also demonstrated that, linguistically the author's ideology has been successfully expressed as literarily; syntax and semantics work their own ways in the same direction to imply the facts which are done in the past and brought about the European imperialism, having its whole effect on the lives of Africans.

5. Pedagogical Implications

It is hoped that a systemic analysis of a literary text, that is the analysis of Joseph Conrad's famous novella, Heart of Darkness, may be beneficial to different English students, particularly the ones at academic levels. English short stories and novels, are read by most of them, so this study may give some insight to the readers with the standard argumentation patterns in their own writings. This study can examine the conventions of persuasive writing and narrating to make up a rubric that students can use in their own literary or linguistic analyses of stories and any sort of literary texts of this genre during their academic years. Knowing how to unmask and reveal implicit ideologies of written material seems to be useful for language curriculum development and use of literature pieces in teaching and learning processes, which may add pleasure to the task. It may also increase students' interests, motivation and involvement in the learning process.

Reaching the ideology is of great importance in any system because most of the time, those in power (politically and scientifically) try to select textbooks and educational curriculum on the basis of aims and ideologies that

they carry within themselves. For example, in most textbooks for schools, religious and political beliefs and ideologies are found, being conveyed through written materials. This is the ideological development of the textbooks through these readings which may change or form the thought, knowledge and ideology of the children in the present time in their childhood, as the bases for their future awareness and mutual actions and behavior for the readers and consumers of these materials.

6. Suggestions for Further Research

◉   The relationship between power and ideology in different genres of literature. This relationship can also be carried out using the theoretical background of CDA and the methodology of SFL.

◉   Critical analysis of different literary genres with the background of carrying some sort of especial ideology.

◉   The study of Interpersonal and textual metafunctions in Conrad's Heart of Darkness with regard to the critical analysis of the ideological discussions related to the characters of the story.

◉   A systemic functional analysis of poetry, considering the verbal art, phonological articulations, verb patterns, tenses and other detailed discussion with the aim of a critical analysis to achieve the ideology of the poet.

◉   Critical discourse analysis of media, which can unmask the hidden ideologies dominant in a society in some sorts of special events such as presidential elections.

◉   The last and the scarcest research work ever done on CDA of literature through the methodology of literature goes back to drama. A comprehensive analysis of plays which almost contain some sort of especially political ideologies through the use of SFL metafunctions on the basis of CDA theoretical framework appeals the skillful minds with a perfect critical thinking on action.

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