



## Exploring Language as a Tool for Confidence and Empowerment in Public Discourse: A Transitivity Analysis of Muniba Mazari’s Speech “Be Confident, Be You”

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ARTICLE INFO	ABSTRACT
<p><b>Article History:</b></p> <p>Received: March 06, 2025            Revised: April 28, 2025            Accepted: May 06, 2025            Available Online: May 12, 2025</p>	<p><i>This study is aimed at identifying transitivity patterns in the speech “Be confident, Be you” by Muniba Muzari (2021). The author, via her speech text, both motivates her audience and shares her personal journey, leading to find an inner strength within her imperfections.</i></p>
<p><b>Keywords:</b></p> <p>SFG, Transitivity Analysis, empowerment, public discourse, speech, Transitivity Metafunction</p>	<p><i>The objective of the attempted study tries to examine how the source text focuses on individualism over collective support. In this respect, the language of the speech text is thoroughly explored to understand how the author used it as a device, mustering up confidence and supporting women empowerment in public discourse by challenging stereotypical roles socially assigned to women. The research study is conducted from the Transitivity Metafunction outlook, proposed by M.A.K Halliday (1985) under Systemic Functional Grammar (SFG) in the book titled “An Introduction to Functional Grammar” (1st edition, 1985). The applied method adopts qualitative paradigm of study by implying close reading technique and purposive sampling. Overall, the unfolding of the attempted study results in a discursive understanding of the source study text. At the end, definite recommendations are attached for future researchers interested in applying other metafunctions of the SFG methodology on the same text.</i></p>
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### Introduction and Theoretical Background

Language is an active system which utilizes a range of lexico-grammatical options in conveying meaning, allowing writers and speakers to convey complex ideas and construct social realities. It is a tool - both of description and a resource for doing things in the world. According to Kroger and Wood (2000), “language is a kind of social behavior that builds identities, relations and actions.” Fairclough (2003) expands from this idea, maintaining that discourse is an effective tool to create 'reality' of 'living and being.' In other words, language is an active force that puts together, names, and interprets the reality that it is supposed to be a passive and neutral force.

This approach also extends to literary discourse, where language is used to define individuals and construct events.

Literature, according to Fowler (1986), “is a particular type of discourse by which reality is organized and classified, not just communicated concretely.” This shows that there is a choice from many of the several options in the language system which reflect certain meanings, which signify some ideologies and eliminate others. Halliday and Matthiessen (2004) describe that these decisions are not taken randomly but systematically and conducted with the application of rules of Systemic Functional Linguistics (SFL). What these reflections show is how a line of events, a character, or an underlying notion is put together in a literary composition. Systemic Functional Grammar (SFG) as developed by Halliday offers a complete analytic model of the way in which language is used to make meaning. SFG defines language as a system of choices which carry out simultaneously ideational, interpersonal, and textual metafunctions. The ideational metafunction concerns language in an ideational sense so that it takes on and predominantly represents its experience and process in the external world through transitivity patterns. Textual metafunction turns the language into cohesive and coherent and interpersonal metafunction also views how the language generates interpersonal relationships between speakers and hearers. Nguyen (2012) argues that “the metafunctions are important in text analysis since they show underlying aims and structures of communication.” Other scholars disagree with the way SFG constructs the concept of the clause. Clause is a unit of meaning significant of Halliday (1994) as it combines individuals, processes, participants, circumstances and images of reality to form a reality. Processes can be classified as Material, Mental, Relational, Verbal, Behavioral, or Existential as the clause’s basic elements. These are central processes within understanding how language constitutes meaning by definition the participants’ roles, and the nature of the activities or circumstances being accounted for. A transitivity system is one of the key underlying elements of SFG and a model explaining how participants, processes, and circumstances are encoded in language. Transitivity patterns can be used by researchers to determine the ideologies in texts. For example, material processes might favor states and relationships while the choice of relational processes might favor acts and agency. Such patterns are not only features of language but reflections of social, cultural, and ideological structures underlying discourse. In its general sense, discourse comprises both oral and written discourse.

Particularly, speech is a form of public discourse articulating the intentions, values, and social status of the speaker. Fairclough (2003) focuses on “how discourse configures power relations and produces social realities.” This perspective aligns with the analysis of Muniba Mazari's speech based on ideologies such as gender representation and individualism over collective support through transitivity patterns use. Transitivity analysis's potential to uncover ideological underpinnings in an array of texts has been evidenced in previous research. Having examined Tony Blair's speeches, Fairclough (2000) suggests that he tactically utilized relational and mental processes to simulate empathy and sense of community and reinforce his power and leadership. Oteiza (2003) analyzed Chilean reform speeches in public discourse and demonstrated how patterns of transitivity reflected ideological stances, e.g., the preference for neoliberalism over the interests of the entire. Van Dijk (1998) explored how political discourse mechanisms of transitivity, such as the employment of passive constructions to deflect responsibility, could obscure agency in controversial activities. These studies provide the basis for the current research which investigates how transitivity patterns help to uncover ideologies like gender representation and individualism in Muniba Mazari’s speech. This research explores transitivity patterns in Mazari's speech with the purpose of providing information about how language constructs meaning and captures ideology in speech. This reinforces the importance of linguistic options with respect to how such gender,

individual and social support representations are constructed and information about the dynamics of language, ideology and identity is inferred. Ultimately, the results will stress the use of language as a means of manufacturing social realities and guiding perception with its existence as an alternative system.

### **Research Questions**

1. What types of processes are used in “Be confident, Be you” by Muniba Mazari (2021)?
2. How transitivity analysis helps in interpreting and shaping the confidence through language used in “Be confident, Be you” by Muniba Mazari (2021)?

### **Research Objectives**

1. To identify the transitivity processes used in “*Be confident, Be you*” by *Muniba Mazari (2021)*.
2. To explore the use of language as a device for empowerment and confidence in public discourse by examining how focus remains on individualism over collective support in the text “*Be confident, Be you*” by *Muniba Mazari (2021)*.

### **Statement of the Problem**

The speech “*Be confident, Be you*” by *Muniba Muzari (2021)* is a rich source to be traced and has yet not been researched through *Transitivity Metafunction* outlook, proposed by *M.A.K Halliday (1985)* under *Systemic Functional Grammar (SFG)* in the book titled “*An Introduction to Functional Grammar*” (1<sup>st</sup> edition, 1985). The scholars have attempted on identifying processes, participants and circumstantial elements (making patterns) to examine how the source text focuses on individualism over collective support. In this respect the gap laying in the text is the unexplored nature of language of the speech text used as a device, mustering up confidence and supporting women empowerment in public discourse by challenging stereotypical roles socially assigned to women, which before have never been part of research study of any researchers. The study has attempted to address this problem by applying M.A.K Hallidy’s SFG, specifically *Transitivity Patterns*, on the text “*Be confident, Be you*” by *Muniba Muzari (2021)*.

### **Significance of the research**

The significance of this research is to investigate how Muniba Mazari's speech, "*Be Confident, Be You*" establishes the concept of confidence through the lens of transitivity analysis. This research explores how language formats and reflects underlying ideologies, particularly the concept of individual over collective support. The relationship between action, agency, and recipient is the focus of transitivity analysis, which will clarify how Mazari's narrative accentuates the individual as the primary agent of empowerment while possibly downplaying the significance of collective support. This philosophical inquiry aims to question whether the focus on individual confidence and self-assurance runs the risk of undervaluing the influence of social and cultural settings on a person's challenges and achievements

### **Methodology**

#### **Overview**

This study has mainly focused on the speech “*Be confident, Be you*” by *Muniba Muzari (2021)* by keeping in view M.A.K Halliday’s *Transitivity Metafunction* from *Systemic Functional Grammar (ibid)* as a tool of analysis.

## **Research Paradigm**

In order to investigate how Muniba Mazari uses the particular linguistic choices to convey her message of empowerment, self-belief, and confidence, the study is descriptive (qualitative) in nature. By using the speech as the main text, the researchers hope to uncover the hidden meanings that are conveyed through language, providing insight into the speaker's conscious and unconscious decisions. This qualitative method aims to give a deep, comprehensive understanding of how language works in a particular social and communicative context rather than generalizing findings (Kumar, 2011). According to Creswell (2014), qualitative study is a method wherein which solution to human problems is understood and explored, where emerging questions and procedures are involved, and data are collected through natural setting and inductive way of analysis is used for analyzing and interpreting the meaning of the data. The study emphasizes the importance of language in public discourse through this analysis, especially the way that deliberate linguistic structuring can be used to create, reinforce, and convey strong messages.

The current study analyzes the power of language in public discourse by taking a close textual technique and qualitative paradigm into the method. The researchers collect, analyze, and interpret non-numerical data. The text selected for the study is Muniba Muzari's speech, "*Be Confident, Be You*," published on October 31, 2021. The aim of this study is to comprehend how language is used to motivate the audience and create identity. To examine the speech, the tool of transitivity analysis is used under M.A.K. Halliday's Systemic Functional Grammar (SFG), which looks at how processes, participants and circumstances are represented in clause.

In the initial step, the text of the speech has been divided into clauses, and then they are numbered according to the order they have occurred in the speech (see Appendix B) so that they can be freely referred to in the analysis. In the next step, types of "Processes" have been labelled including relational (states of being or having), mental (feelings and thoughts), material (actions and events) and also identify the "Participants" in each clause (see Appendix C) by omitting the circumstantial elements (like time, manner and place) because they are out of scope of this research.

## **Technique of the Study**

Close reading technique is the tool with which the researchers have tried to collect the data. According to Payumi and Hartati, (2018), close reading has a grave influence in comprehending texts. A reader goes through texts with the help of scanning and skimming of the texts. According to Brown (2013), the study of close reading has five levels Close reading as a technique mindfully requires a conscious reading of a reader. Viewing the study of the Elder-Paul (2003), he further gives five levels of close reading technique with specific behaviors for each; level first is to paraphrase a text sentence by sentence, level second is about summarizing the text paragraph wise, level third involves analyzing the text, level fourth involving evaluation of the text and level fifth is about placing readers in the position of the author.

## **Data analysis**

Muniba Mazari is known as one of the most influential Pakistani activists and motivational speakers. She is known as the "Iron Lady of Pakistan." At the age of 21, she had a severe car accident and became paralyzed. Instead of being hopeless, she decided to not let her disability define her. She always participates in the campaigns to raise her voice against women's rights. Most of her speeches are based on three basic purposes: to inform, to encourage, and to persuade. "*Be Confident, Be You*" is also from one of them. In which she talks about her understanding of

confidence. The speech not only highlights the journey from external verification to internal confidence but also focuses on the importance of fluency and authenticity in speech.

The speech was delivered on October 31, 2021. The time in which Pakistan was surrounded by feminist movements such as the “Aurat March” and “Me Too” movement. These movements gain attention both nationally and internationally due to their emphasis on social injustice, women's rights, empowerment, and gender inequalities. The speech “*Be confident, Be You*” is also one of such discourses produced during that time.

The current analysis seeks language as a tool for confidence and empowerment as reflected in selected text through transitivity analysis. To achieve the purpose, the “Processes” as well as the “Participants” involved in the processes have been taken into examination, omitting the circumstantial elements because they are out of the scope of the current study. After analyzing the text in a broader sense, the researchers came to know that major process is Relational 26 and then Material are 25 in number. , Mental (11). While other two processes are verbal and existential in which Verbal are 5 and Existential is 1.

Out of 68 clauses analyzed, 64 are identified as main clauses, while the remaining 4 are embedded clauses. Upon further analysis, researchers discovered that 26 of these clauses are relational in nature. The relationship between the participants' "having" and "being" is reflected in relational processes. They are further divided into two categories: identifying relational processes and attributive processes. A carrier and an attribute are the two players in the attribute category. Two participants—referred to as a token and a value—are also involved in the identifying category. In relational clauses, 5 specifically feature "confidence" in the subject position. These relational clauses play a significant role in representing the speaker's character. The speaker typically concentrates on extremely personal experiences and events, frequently centered around herself. By using relational processes and placing a clear emphasis on "confidence," she not only draws attention to her own story but also exposes an underlying perspective. The speaker appears to be promoting an ideology focused on self-empowerment and self-awareness by her tone and self-description. This viewpoint is consistent with a belief system that emphasizes personal development, inner fortitude, and the significance of one's self-perception in determining one's identity and behavior. Furthermore, the analysis identified 25 material processes, of which five specific material clauses (clauses 8, 10, 11a, 15, and 21) focus on "you" and use verbs that represent actions or happenings, such as "are expressing," "help in becoming," "speak," "can win," and "going to share." These clauses reflect an emphasis on individualism, challenging the ideology of collective support, and by focusing on "you," the speaker implicitly rejects the acceptance of societal pressure, encouraging the audience to prioritize personal growth and self-determination. The rejection of societal expectations is particularly evident in the dismantling of stereotypes like "Log kia kahenge" (What will people say?). This approach empowers the audience to take control of their own lives, free from the constraints of cultural norms and collective judgment. "I" is the subject of the remaining material clauses (clauses 26, 29, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 49, 52). The speaker seems to assume a very self-referential tone, as seen by the recurrent use of "I" in these clauses. In this way, the speaker places herself at the center of her story, using "I" to stand for personal action and self-ownership. The focus on "I" is consistent with an ideology of self-awareness and autonomy, reaffirming the idea that overcoming stereotypes and cultural expectations requires personal responsibility and independence. Combining the emphasis on "you" and "I," the speaker creates two distinct narratives: one that highlights her own path to self-realization and the other that inspires the audience to take charge of their own lives. This dynamic further underlines her rejection of collective conformity and her advocacy for independent thought and action. The analysis identified 11 mental processes and 7 verbal processes in addition to the

material processes. The mental clauses (clauses 3, 22, 50, 55, 54, 56, 57, 58, 59, and 60) represent internal experiences and states of mind, focusing on feelings, desires, and cognition; they are expressed through verbs like "would like," "thought," "realized," "know," and "want." By using these mental processes, the speaker highlights the importance of self-awareness and personal growth; through her narrative, she highlights the power of language as a tool for self-expression and persuasion; sharing her internal reflections enables her to emotionally connect with the audience, inspiring them to reflect on their own.

This message gains depth from the background of the "Me Too" movement and the "Aurat March". The speaker's implied challenge to the idea that a woman's role is determined by others is consistent with both movements, which place an emphasis on women's rights and the rejection of repressive stereotypes. She propounds individualism, and advocates women to go against social mores, be singled minded and independent. Verbal clauses 7, 7a, 28, 40, and 47 are very important to the speaker's tone decider. It can go from aggressive to a question depending on the incident. Using phrases such as 'have asked,' and 'kept asking,' and 'have requested,' sounds more sympathetic and engaging, whereas 'said,' appearance of authority and confidence. This two way approach helps the speaker to be credible but also make the person relatable and feel emotional connection to the speaker. These are processes resulting in an ideology related to empowered self-expression. It challenges the traditional narratives that alienate women by employing her thoughts, reflection and verbal communication. She is assertive in rejecting stereotypes but empathetic in promoting group reflection. Then, she unites her message to the causes of movements such as "Aurat March" and "Me Too" encouraging individualism and gender equality. She encourages women to step away from patriarchal norms and societal expectations and encourages other women to step out of societal boundaries, take control of their lives, find self-awareness and self-dependence.

### **Total Count of Processes**

<b>Process type</b>	<b>Count</b>
Relational	26
Material	25
Mental	11
Verbal	05
Existential	01

### **Findings and Conclusion**

The research among the analyzed clauses involves a multifaceted analysis of material, relational, mental, and verbal processes. The relational clauses are listed as of 68 clauses with 26 clauses being relational including those of the identifying and attributive categories. Of the 68, 64 are major clauses. Foregrounding through themes of "confidence" and self-consciousness, the speaker's emphasis on personal experience remains a theme to these clauses. The relational clauses reinforce a concept of inner strength and personal identity, which makes the speaker a proponent of self-empowerment. Such material processes as "you" and "I" consist of the repudiation of preconceptions, the exploiting of social restraint. She dismantles the common rational argument portrayed by norms such as 'Log kia kahenge' and presents an orator who is against communal conformity and stresses individual advancement and personal sufficiency. It is through the mental processes that inner feeling and introspection are expressed in constructing a more emotional

connection or bond with the listeners. The research stresses that such change is possible in stereotyping and the society via self-expression. Assertive and empathetic tones shift between verbal processes and establish her authority which people can also be able to relate with. The conclusions are in tune with the ethos of “Me Too” and Aurat March” movements which advocate for gender equality and disregard patriarchal boundaries.

Although it does not specifically target women, Muniba Mazari's speech contains a powerful subliminal message which appeals to individuals who have been affected by activities such as the “Aurat March” and “#MeToo”. Her speech, the core of which is "*Be Confident, Be You*," is a call to action to women whose lives are constrained by assumptions and societal standards. Her words encourage women to accept their true selves, challenge the roles society has placed upon them, and cultivate inner strength, although they do not necessarily advocate for activism or systemic reform.

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## APPENDIX- A

### “*Be Confident, Be You*”

Confidence is one of the most beautiful things you can wear. A lot of people think that confidence is all about knowing that everyone sitting in the audience or people around you appreciate you or

admire you. But I would like to dialogue because my definition of confidence is slightly different. To me confidence is all about acknowledging that even if no one admires you or appreciate you, you are still going to be okay. Well, a lot of you have asked me and requested me to share some tips and tricks about being more self-assure. And more authentic when you are expressing your true authentic self with would. In today's video I am going to share two major elements really help you in the becoming more self-assure and more authentic. Number one, be fluent when you speak. Fluency in any language comes with a lot of practice and honestly to me, the more fluent you are, and the more authentic you sound.

Number two, confidence is very important, it's the key, and you can win hearts by being confident. But again, confidence is does not happen overnight and nobody was born confident.

We also learn from our mistakes and those lessons make us more confident and self-assure. Here is the very interesting incident that I am going to share with you, well back in schools days my teacher were sort of impressed by me because they thought that I am fluent and I am very confident and I should participate in debate competition. I was a bit reluctant but when I looked at my teachers because they had such high hope for me, I could not say no, so I ended up participating in a debate competition. I was only concerned about will I be able to meet my teacher's expectations or will I be able to impress everyone sitting in the audience? Well and the final day came and there I was up on the stage and all those fears of will I be able to impress the audience? That really weighed me down I could not say a single word on that day, I was standing there blank looking at the audience confused, nervous heartbroken and I just said, I am sorry, I cannot do this and I left the stage. I could not impress everyone, I could not impress my teachers, nor the audience, I left the stage, I went back home and I cried my eyes out and I kept asking myself. Where did I go wrong? What did I go wrong? That incident was basically the most defining moment of my life, because in that moment, I redefined the word confidence. That day, I realised that I am not there to impress the world. I am not there to impress my teachers nor my friends. I am doing what I am doing because I have to impress myself and if I know that I can give my best, nothing can stop me. So if you want to be confident, know yourself, know your worth, and the more you know yourself, the more you know about your truth, the more authentic, the more confident, the more fluent you will sound. So, be fluent, be confident and be you.

## **APPENDIX-B**

### **Clause listing of the speech "*Be Confident, Be You*"**

1. Confidence is one of the most beautiful things you can wear.
2. A lot of people think that confidence is all about knowing that everyone sitting in the audience or people around you appreciate you or admire you.
3. But I would like to dialogue .
4. My definition of confidence is slightly different.
5. To me confidence is all about acknowledging that even if no one admires you or appreciate you,
6. you are still going to be okay.
7. Well, a lot of you have asked me
- 7a. and requested me to share some tips and tricks about being more self-assure

8. and more authentic when you are expressing your true authentic self with world.
9. In today's video I am going to share two major elements
10. really help you in the becoming more self-assure and more authentic.
11. Number one, be fluent 11a. when you speak.
12. and honestly to me, the more fluent you are,
- 12a. the more authentic you sound
13. Number two, confidence is very important,
14. it's the key,
15. and you can win hearts by being confident.
16. But again, confidence does not happen overnight
17. nobody was born confident.
18. We also learn from our mistakes
19. and those lessons make us more confident and self-assure.
20. Here is the very interesting incident
21. that I am going to share with you,
22. Well back in my school days my teachers thought
23. that I am fluent
24. and I am very confident and I should participate in debate competition.
25. I was a bit reluctant 26
26. but when I looked at my teachers
27. because they had such high hope for me,
28. I could not say no,
29. so I ended up participating in a debate competition.
30. I was only concerned about
31. will I be able to meet my teacher's expectations
32. or will I be able to impress everyone sitting in the audience?
33. Well and the final day came
34. and there I was up on the stage
35. and all those fears of will I be able to impress the audience?
36. That really weighed me down.

37. I could not say a single word on that day
38. I was standing there blank
39. looking at the audience confused, nervous heartbroken
40. And I just said, I am sorry, I cannot do this and I left the stage.
42. I could not impress everyone,
43. I could not impress my teachers, nor the audience,
44. I left the stage,
45. I went back home and I cried my eyes out
46. and I kept asking myself. Where did I go wrong? What did I go wrong?
47. That incident was basically the most defining moment of my life,
48. because in that moment, I redefined the word confidence.
50. That day, I realised that
- 50a. I am not there to impress the world.
51. I am not there to impress my teachers nor my friends.
52. I am doing what I am doing
53. because I have to impress myself
54. and if I know that I can give my best,
55. nothing can stop me.
56. So, if you want to be confident,
57. know yourself,
58. know your worth,
59. and the more you know yourself,
60. the more you know about your truth,
61. the more authentic, the more confident, the more fluent you will sound.
62. So, be fluent,
63. be confident
64. sand be you.

## **APPENDIX C**

### **Participants and Process Types in the speech “*Be Confident, Be You*”**

<b>PROCESS</b>	<b>PARTICIPANTS</b>	<b>CIRCUMSTANCE</b>
1. Is (relational)	Confidence (Token) One of the most beautiful things you can ever wear (Value)	
2. Think (mental)	A lot of people (Senser) That confidence is all about knowing that everyone sitting in the audience or people around you appreciate you or admire you (Phenomenon)	
3. Would like (mental)	I (Sayer) To dialogue (Phenomenon)	But
4. Is (relational)	My definition of confidence (Token) Slightly different (Value)	Because
5. Is (relational)	Confidence (Token) All about acknowledging that if even no one admires you or appreciate you (Value)	To me
6. Are going to be (relational)	You (Carrier) Okay (Attribute)	Still
7. Have asked (verbal)	A lot of you (Sayer) Me (Receiver)	Well
7a. Requested (Verbal)	Me (Sayer) To share some tips and tricks about being more selfassured (Verbiage)	And
8. Are expressing (material)	You (Actor) Your true authentic self (Goal)	With the world (accompaniment)
9. Am going to share (material)	I (Actor) Two major elements (Goal)	In today's video

10. Help in becoming (material)	Two major elements (implicit Actor) You (Goal) More self-assure and more authentic (Attribute)	That really
11. Be (relational)	You (implicit carrier) Fluent (attribute)	Number one
11a. Speak (material)	You (Actor)	When
12. Are (relational)	The more fluent (Attribute) You (Carrier)	And Honestly to me
12a .Sound (relational)	You (Carrier) The more authentic (Attribute)	
13. Is (relational)	Confidence (Token) Very important (Value)	Number two
14. Is (relational)	It (Token) The key (Value)	
15. Can win (material)	You (Actor) Hearts (Goal)	And By being confident
16. Does not happen (material)	Confidence (Actor) Overnight (Range)	Again
17. Was (Relational)	No body (Carrier) Born confident (Attribute)	And
18. Learn (Material)	We (Actor) From our mistakes (Goal)	Also
19. Makes (material)	Those lessons (Actor) Us (Goal) More confident and selfassure (Attribute)	And

20. Is (relational)	Here (Token) The interesting incident (Value)	That
21. Am going to share (material)	I (Actor) With you (Goal)	
22. Thought (mental)	My teachers (Sensor) thought That I am very fluent and I	Well back in school days

	am very confident and I should participate in debate competition (Phenomenon)	
23. Am (relational)	I (Carrier) Fluent (attribute)	That
24. Am (relational)	I (Carrier) Very confident and I should participate in speech competition (Attribute)	And
25. Was (relational)	I (Carrier) A bit reluctant (attribute)	
26. Looked at (material)	I (Actor) My teachers (Goal)	But When
27. Had (relational)	They (Carrier) Such high hope for me (attribute)	Because
28. Could not say (verbal)	I (Sayer) No (Verbiage)	
29. Ended up participating (material)	I (Actor) In a debate competition (Goal)	So
30. Was (relational)	I (Carrier) Only concerned about (Attribute)	
31. Will be (relational)	I (Carrier) Able to meet ,my teacher's expectations (Attribute)	
32. Will be (Relational)	I (Carrier) Able to impress everyone sitting	Or

	in the audience? (Attribute)	
33. Came (material)	The final day (Actor)	
34. There (existential)	I was up (Existent)	On the stage
35. Will be (relational)	I (Carrier) Able to impress the audience (Attribute)	All those fears of
36. Weighed down (material)	It (Implicit Actor) Me (Goal)	
37. Could not say (material)	I (Actor) A single word (Goal)	On that day
38. Was standing blank (material)	I (Actor) There (Range)	
39. Was (implicit) looking at (material)	I (implicit Actor) The audience (Goal)	Confused, nervous, heartbroken (Post Modification)
40. Just said (verbal)	I (Sayer) I am sorry, I cannot do this (Verbiage)	
41. Left (material)	I (Actor)	

	The stage (Goal)	
42. Could not impress (material)	I (Actor) Everyone (Goal)	
43. Could not impress (material)	I (Actor) My teachers, nor the audience (Goal)	
44. Left (material)	I (Actor) The stage (Goal)	
45. Went back (material)	I (Actor) Home (Goal)	
46. Cried out (material)	I (Actor) My eyes (Goal)	

47. Kept asking (verbal)	I (Sayer) Myself where did I go wrong? (Verbiage)	
48. Was (Relational)	That incident (Carrier) Basically the most defining moment of my life (Attribute)	
49. Redefined (material)	I (Actor) The word confidence (Goal)	In that moment

50. Realised (mental)	I (Sensor) That I am not there to impress the world (Phenomenon)	That day
50a. Am (relational)	I(carrier) Not there to impress the world (Attribute)	
51. Am (relational)	I (Carrier) Not there to impress my teachers nor my friends (Attribute)	
52. Am doing (material)	I (Actor) What I am doing (goal)	
53. Have to impress (mental)	I (Sensor) Myself (Phenomenon)	
54. Know (mental)	I (Sensor) That I can give my best (Phenomenon)	If
55. Can stop (material)	Nothing (Actor) Me (Goal)	
56. Want (mental)	You (Sensor) To be confident (Phenomenon)	So if
57. Know (mental)	You (Implicit Sensor) Yourself (Phenomenon)	
58. Know (mental)	You (Implicit Sensor)	
	Your worth (Phenomenon)	

59. Know (mental)	You (Sensor) Yourself (Phenomenon)	
60. Know (mental)	You (Sensor) About your truth (Phenomenon)	
61. Will (relational)	You (Carrier) The more authentic, the more confident, the more fluent sound (Attribute)	
62. Should (implicit) Be (relational)	You (Implicit Carrier) Fluent (Attribute)	So
63. Should (implicit) Be (relational)	You (Implicit Carrier) Confident (Attribute)	
64. Be (relational)	You (Attribute)	