



Original Article

Unveiling Resilience, Self-confidence, Oppression & Hope: A Transitivity Analysis of Maya Angelou's poem, "Still I'll Rise"

¹Aleeza Tahir & ²Rafia Bilal

¹ MS Scholar, International Islamic University, Islamabad, Pakistan. E-mail: aleeza.mseng707@iiu.edu.pk

² Assistant Professor, Department of English, Female Campus, International Islamic University, Islamabad, Pakistan.
E-mail: rafia.bilal@iiu.edu.pk

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***Corresponding Author:**

Rafia Bilal
rafia.bilal@iiu.edu.pk

ABSTRACT

This research presents the transitivity analysis of the poem "Still I'll Rise" with a standpoint that the poetess has used an array of experiential metafunctions to communicate tenacity, resilience, self-confidence and hope. It employs Halliday's Systemic Functional Linguistics model as theoretical framework and Transitivity analysis as analytical framework. For analyzing the text, 38 clauses were extracted from the Angelou's poem, "Still I'll Rise" and these clauses were further broken down into process, process types, participants and circumstance, in order to examine experiential meaning. The findings reveal that the poem predominantly employs material and mental processes, which together account for over 75% of the total clauses, highlighting the poetess's actions, thoughts, and emotional responses. Material processes, comprising 17 clauses, are central to portraying the poetess's defiance and determination to rise above oppression. These processes symbolize her agency and resilience, vividly depicted through metaphors such as "dust" and "a black ocean." Mental processes in 15 clauses, reflect the speaker's inner thoughts, desires, and emotional strength, revealing her self-confidence and challenging the oppressive gaze of her addressees. Relational processes establish her connection with the struggles and dreams of her ancestors, encapsulating a shared legacy of hope and resistance, while behavioral processes accentuate her provocation against societal expectations of submission. This research highlights the significance of transitivity analysis in understanding how power, agency and emotions are expressed in literary texts, showing the impact of language choices in shaping meaning and social narratives.

Introduction

Language is a fundamental aspect of human communication and plays a vital role in conveying meanings and expressing thoughts, emotions, and experiences. It is a complex system that encompasses various levels of structure and function. One approach to understanding the intricate working of language is through the lens of systemic functional linguistics (SFL). Systemic functional linguistics is a theoretical framework developed by M.A.K Halliday that provides insights into the ways a language functions in various social contexts. It focuses on the interplay between language, society, and cognition, while emphasizing that language serves both communicative and ideational purposes. Systemic functional linguistics views language as a system of choices, with each choice carrying specific meanings and contributing to the overall meaning-making process of the discourse.

A prominent aspect of Systemic Functional Linguistics is Halliday's model of transitivity analysis, which examines the ways in which different participants, processes, and circumstances are structured in the clauses. Transitivity analysis involves investigating the experiential metafunction of language, which pertains to how language represents human experiences, actions, and states. Halliday's transitivity model offers a systematic framework for analyzing the processes employed in a language to convey desired meanings. In the realm of transitivity analysis, M.A.K. Halliday's transitivity model provides a comprehensive framework for analysis of any discourse. According to Halliday, there are six types of process within the experiential metafunction, each playing a distinct role in conveying meaning. These processes have briefly explained in the following lines:

1. **Material Process:** This process focuses on the actions and the events, highlighting the "doing" or "happening" aspect of a situation.
2. **Mental Process:** This process involves cognitive activities such as thinking, perceiving, and feeling, thus shedding light on the internal processes of the mind.
3. **Verbal Process:** With a primary focus on communication and language use, this process encompasses speaking, writing, and other forms of verbal expression.
4. **Relational Process:** This type of process explores the relationships and connections between different entities, and emphasizes the attributes, states, or identifications of the participants.
5. **Behavioral Process:** This process revolves around the behaviors and conduct of the participants, and captures how individuals act or behave in certain ways.
6. **Existential Process:** This process deals with the existence (presence or absence) of different entities, qualities or phenomenon.

In the current research, Halliday's transitivity model has been utilized as an analytical framework to conduct the transitivity analysis of Maya Angelou's poem, *Still I'll Rise*. The poem serves as a rich source of linguistic data for exploring the experiential metafunction and uncovering the power dynamics, resilience, and determination conveyed through language.

Maya Angelou, an influential American poet, memoirist, and civil rights activist, is renowned for her powerful and emotive works that capture the essence of personal and collective experiences. *Still I'll Rise* is one of her most celebrated poems, embodying themes of self-confidence, strength, and resilience in the face of adversity. Through the use of vivid imagery, metaphors, and rhythmic language, Angelou's poem entails the indomitable spirit and unwavering determination to overcome obstacles in life.

By applying Halliday's transitivity model and closely examining the linguistic choices and patterns employed in the poem, this research investigates the way in which Maya Angelou has utilized different transitivity processes to effectively communicate her message of empowerment, resilience and triumph.

This research also aims to provide a deeper understanding of the underlying themes and their significance within the broader socio-cultural contexts, and the enduring legacy of Maya Angelou as an influential literary figure whose works continue to inspire and deeply resonate with the audience across the globe.

Statement of the problem:

A number of researches have already been conducted that explore the intricacies of oppression, resilience, self-confidence, and hope individually and have made significant contribution in understanding the societal challenges. However, there exists a research gap in thoroughly examining the interplay of these elements to unveil a profound sense of empowerment from a linguistic standpoint. This research aims to address this gap by conducting a Transitivity analysis of Maya Angelou's poem *Still I'll Rise*, with a specific focus on the transitivity processes employed by the poetess to depict oppression, resilience, self-confidence and hope. By investigating the dominant processes and the frequency of their occurrence, this study seeks to provide a deeper understanding of how these elements intersect and contribute to the portrayal of strength and determination. The findings of this research would add to the linguistics repertoire and foster a greater appreciation for the transformative power of resilience and self-confidence in the face of adversity.

Research Objectives:

1. To explore the use of different transitivity processes in the poem and the way they depict strength, determination, self-confidence and hope.
2. To reveal the most dominant transitivity processes that the poetess has used to convey her message effectively.

Research Questions:

1. How the writer has used different processes to depict strength, determination, self-confidence and hope in the poem "Still I'll Rise"?

2. What are the dominant transitivity processes that the poetess has used to convey her message effectively?

Significance of the study:

The research will provide a new perspective on Maya Angelou's poem by examining it from a linguistic standpoint. By applying systemic functional linguistics as the theoretical framework and transitivity analysis as the analytical framework, this research unpacks the underlying processes and linguistic choices that contribute in effectively communicating the poem's aspects of strength, determination, self-confidence, and hope. Moreover, by utilizing SFL and transitivity analysis, this research showcases the applicability of SFL in analyzing poetic texts and demonstrates how linguistic features can be employed to convey specific messages and evoke emotions, thus offering valuable insight for researchers and linguists interested in the analysis of literary texts.

Literature Review:

Systemic Functional Linguistics (SFL) is a theoretical framework that examines the interplay between social contexts and linguistic elements (Halliday & Matthiessen, 2014). SFL's fundamental principles revolve around viewing language as both functional and involved in creating meaning (Halliday, 1978). The first principle emphasizes the importance of comprehending how language is utilized in specific contexts and structured for practical purposes (Halliday & Matthiessen, 2014). The second principle, language as meaning-making, acknowledges that speakers and writers possess a deliberate selection of linguistic resources within a given context (Halliday & Matthiessen, 2014). In addition, currently, the SFL approach is employed worldwide, particularly in language education and for purposes such as discourse analysis. While many linguistic theories focus on language as a mental practice, SFL stands out by closely aligning itself with sociology. Halliday's approach, for example, is primarily concerned with how language is utilized in social contexts to achieve specific goals (O'Donnell, 2012, p. 2). Regarding data, SFL does not examine into the representation or processing of language in the human brain; instead, it examines discourses created through written or spoken language. Due to its emphasis on language use, SFL places significant importance on the functional aspects of language, such as its purpose, rather than solely focusing on language structure and the methods of its organization (Matthiessen & Halliday, 1997). Coming towards the transitivity, Halliday (1973: 134) defines transitivity as the range of choices that allow a speaker to express their perception of external processes in the world and their internal processes of consciousness, including the participants involved and the circumstances surrounding these processes.

Falidah and Kuswoyo (2022) analyzed the features of transitivity found in news reports on COVID-19. Applying the framework of SFL, this study recognized the processes whereby experiential meaning is created using different types of processes, participants, and situational

conditions. The findings indicate that all six types of processes occurred in the texts but that material processes, focusing on doings and happenings rather than other forms of experiential categorization, dominated. This underlines the focus of the news media on particular events to engage the audience during the pandemic.

Xiang (2022) undertook an analysis of the transitivity of Joe Biden's inaugural speech based on the Systemic Functional Grammar theory of Halliday to show how language carries ideology during political speeches. It aimed to identify process types, participant types, and circumstances involving the various process types observed in the speech delivered by American President Joe Biden in pursuing the power and influence over America.

Syed et al. (2022) carried out a transitivity analysis by focusing on the portrayal of female characters in James Joyce's "The Boarding House". Using Halliday's transitivity framework, this research aimed to investigate how female figures are portrayed in the narrative. The researchers divided the text into clauses and analyzed them to identify different types of processes, participants, and circumstances. According to the findings, material processes were found to be the most prevalent, which appeared in 40 clauses. The fact that material processes are predominantly used reveals that the female figures depicted by Joyce emphasize their physical activity and concrete action. The study combined qualitative analysis in enhancing interpretative depth with quantitative techniques to determine the occurrence of specific transitivity processes so that it would reveal the way in which narrative selections shape character representation.

Furthermore, Nguyen (2012) asserts that transitivity analysis originated from Halliday's (1971) influential study of William Golding's "The Inheritor," which served as a significant contribution to the field. Additionally, Researchers have utilized this framework to examine how language structures in literary texts convey specific meanings and ideologies. Transitivity analysis has also been applied to non-literary texts such as newspapers, although it is more commonly used in analyzing reports, media, speeches, and other literary works. Moreover, Lwamoto (1995) explains how this analysis demonstrates the way linguists employ language structures to address social demands, using Japan as a case study. In addition to this, Hubbard (1999) examined transitivity in the characterization of Salman Rushdie's "The Moor's Last Sigh," highlighting how transitivity analysis can influence readers' responses to fictional characters. Furthermore, Manan (2001) conducted an analysis of media language, illustrating its social impact. Various authors have emphasized the significance of news production and representation, as newspapers hold a crucial role in shaping public perception. Additionally, Yaghoobi (2009) systematically analyzed news actors in "The Newsweek" and "The Kayhan International," revealing opposing representations based on ideological differences. Moreover, Cunan (2011) applied transitivity analysis to Virginia Woolf's "Old Mrs. Grey" for stylistic analysis, uncovering the author-reader dynamics and subjective thinking. In addition to this, Mwinlaaru (2012) explored transitivity patterns in a text to elucidate the writer's psychological viewpoint. Moreover, Opara (2012) explains that transitivity analysis can evaluate how discourse

makers portray characters and analyze thematic choices. In addition to this, Azar and Yazdachi (2012) investigated the transitivity patterns of the main character in James Joyce's "Clay" to support a literary critique. Furthermore, Naz, Alvi, and Baseer (2012) emphasized the use of Halliday's SFG in analyzing the political language of Benazir Bhutto, highlighting the power dynamics inherent in language. Moreover, Song (2013) conducted a transitivity analysis of "A Rose for Emily", examining processes and their functions in developing the theme and character. Additionally, Mehmood et al. (2014) studied the communicative functions performed by language forms in Wild's "The Nightingale and the Rose" using transitivity analysis. In addition to this, Ezzina (2015) applied transitivity analysis to Thomas Pynchon's "The Crying of Lot 49," revealing the linguistic techniques employed by modern writers. Furthermore, (Ali Furqan Syed, 2020) applied transitivity analysis on E.A Poe's "Tell-Tale Heart" exploring the processes used in the story as well as the circumstantial elements.

Furthermore, the present study utilized transitivity analysis to examine Maya Angelou's poem "Still I'll Rise", uncovering the author's employment of different types of processes to convey the aspect of motivation, resilience, self-confidence, hope, and oppression within the text.

Research Methodology:

The research adopts a qualitative research methodology to explore different transitivity processes to express the experiences of oppression, hope, self-confidence, and resilience. The data used in the analysis has been taken from Maya Angelou's poem *Still I'll Rise*. The research systematically analyzes the experiences conveyed in the poem by identifying transitivity processes that depict resilience, oppression, self-confidence, and hope.

Theoretical & Analytical Framework:

The present research employs M.A.K. Halliday's transitivity model within the framework of systemic functional linguistics. The transitivity model, proposed by Halliday in the early 1960s, is part of his broader theory that includes three metafunctions: experiential, interpersonal, and textual. The experiential metafunction, which focuses on the natural world, encompasses the grammar of transitivity. According to Halliday, every clause in a text can be classified into different types based on the nature of the represented actions and events. Halliday identifies primary process types such as material, mental, relational, behavioral, existential, and verbal processes. This study analyzes Maya Angelou's poem, *Still I'll Rise*, using Halliday's transitivity model to explore the various process types employed in depicting strength, hope, oppression, and self-confidence within the poetic text.

Data Analysis:

This section deals with the in-depth analysis of the data. Each stanza of the poem has been analyzed in the preceding lines. Since the text is short,

Analysis of 1st Stanza:

The text and analysis of this stanza is given in the given lines:

Text of 1st Stanza		You may write me down in history With your bitter, twisted lies, You may trod me in the very dirt But still, like dust, I'll rise.			
Analysis					
Clause no	Participant 1	Process	Process type	Participant 2	Circumstance
C1	you (actor))	May write	Material	me (goal)	Down in the history, with your bitter , twisted lies, (extent: time)
C2	you (actor)	May trod	Material	Me (goal)	in the very dirt (in space)
C3	I'll (sensor)	'll rise	Mental desirability		Like dust ((Manner: Comparison)

Through these processes, the poetess brings out the juxtaposition of external oppression with inner defiance. The material processes represent the historical and systemic attempts to suppress her, while the mental process presents her abiding assurance and hope. In this combination, she presents the message of celebration over disaster with an unyielding spirit, which cannot be subdued; it is in tandem with the broader themes of the poem: resilience, empowerment, and the ability to rise above oppression.

Analysis of 2nd Stanza:

The text and analysis of this stanza is given in the following lines:

Text of 2nd Stanza		Does my sassiness upset you? Why are you beset with gloom? 'Cause I walk like I've got oil wells Pumping in my living room			
Analysis					
Clause No	Participant 1	Process	Process type	Participant 2	Circumstance
C4	My sassiness (sensor)	Does upset	Mental	You (phenomenon)	-

C5	You (sensor)	Are beset	Mental		With gloom
C6	I	Walk	Material	-	Like, I've got oil wells (manner: comparison)
C7		Pumpin g	Material		In my living room (in space)

Angelou, in this stanza, reveals unapologetic confidence and resilience by employing the use of different transitivity processes. The mental processes highlight how other people respond to her confidence, whereas the material processes describe how she herself actively, tirelessly exhibits pride and empowerment. This brings together defiance of the norms set by society against self-worth and its celebration in her as an icon of inspiration and hope.

Analysis of 3rd Stanza:

The text and analysis of this stanza is given in the following lines:

Text of 3rd Stanza		Just like moons and like suns, With the certainty of tides, Just like hopes springing high, Still I'll rise.			
Analysis					
Clause No	Participant 1	Process	Process type	Participant 2	Circumstance
C8	-	Springing	Material	-	High (Extent: space)
C9	I	'll rise	Mental desirability		Just like moons and like suns, With the certainty of tides, Just like hopes (Manner: Comparison)

By using the material process of "springing" and the mental desirability process of "rising," Angelou underlines the relation between hope and action, bringing out the connection between hope and action through her resilience into the certainties of the world around her. This way, her triumph over adversity seems inevitable, yet it stands as a reflection of universal forces, inspiring readers to feel the power of hope in certainty over challenge.

Analysis of 4th Stanza:

The text and analysis of this stanza is given in the following lines:

Text of 4th Stanza		Did you want to see me broken? Bowed head and lowered eyes? Shoulders falling down like teardrops, Weakened by my soulful cries?			
Analysis					
Clause No	Participant 1	Process	Process type	Participant 2	Circumstance
C10	You (sensor)	Want	Mental		To see me broken cause: purpose
C11		Bowed head	Behavioral		
C12		Lowered eyes	Behavioral		
C13	Shoulders	Falling down	Behavioral		like teardrops, (manner : comparison)
C14		Weakened	Mental		by my soulful cries (cause: reason)

By exhibiting the use of mental processes, Angelou brings to the limelight the motives and after-effects of oppression, as she directly addresses her oppressors with questions about their intentions. However, the behavioral processes establish a vivid picture of subjugation in body and mind. But the poetess has used such images to demonstrate her strength that despite others' desire to break her, she manages to rise above their attempt at dehumanizing her. This stanza powerfully communicates resilience in the face of societal and emotional struggles, thus reiterating the central theme of defiance and empowerment in the poem.

Analysis of 5th Stanza:

The text and analysis of this stanza is given in the preceding lines:

Text		Does my haughtiness offend you? Don't you take it awful hard? 'Cause I laugh like I've got gold mines Diggin' in my own backyard.			
Analysis					
Clause No	Participant 1	Process	Process type	Participant 2	Circumstance
C15	my haughtiness (sensor)	Does Offend	Mental	You	-
C16	You (sensor)	Take	Mental	It	Awful hard (contingency: condition)
C17	I	Laugh	Material	-	like I've got gold mines

					(Manner: comparison)
C18		Diggin'	Material		in my own backyard. (location: in space)

In this stanza, through the use of mental processes, the poetess probes the reactions of other people towards her unflinching self-confidence which reveals soreness and inability in handling her resilience. While the material processes celebrate agency and wealth, joy and strength in her inner being. Together, these processes build a tone rebellious and triumphant, showing that her ascension is both against her oppressors and about celebrating her own unshakeable spirit.

Analysis of 6th Stanza:

The text and analysis of this stanza is given in the following lines:

Text, 6th stanza	You may shoot me with your words, You may cut me with your eyes, You may kill me with your hatefulness, But still, like air, I'll rise.				
Analysis					
Clause no	Participant 1	Process	Process type	Participant 2	Circumstance
C19	You (sensor)	May shoot	Mental	Me (phenomenon)	with your words,
C20	You (sensor)	May cut	Mental	Me (phenomenon)	with your eyes,
C21	You (sensor)	May kill	Mental	Me (phenomenon)	with your hatefulness,
C22	I	I'll rise	Mental desirability		But still(in time) , like air, (Manner : comparison)

In this stanza, Angelou, through her thoughts challenges the verbal, visual, and emotional abuse perpetrated by oppressors, exposing their attempts to devalue her. But "I'll rise," the last mental desirability phase, turns the attention on her inner fortitude and resolve.

Analysis of 7th Stanza:

The text and analysis of this stanza is given in the following lines:

Text of 7th Stanza	Does my sexiness upset you? Does it come as a surprise? That I dance like I've got diamonds At the meeting of my thighs?				
Analysis					
Clause	Participant 1	process	Process	Participant	Circumstance

no			type	2	
C23	My sexiness (sensor)	Does upset	Mental	You	-
C24	It	Does come	Mental		As a surprise (role)
C25	I	Dance	Material		Like I've got diamonds, (Manner: comparison) At the meeting of my thighs? (location: place)

In order to reveal the prejudices that society has against daring displays of femininity, the poetess poses the question, via mental processes, of who in this universe of people considers sensuality and confidence scary. The poetess uses material processes to compare her sexuality to rare and valuable diamonds and to accentuate her enjoyment of her body as a source of power and value. By doing this, she reclaims sexuality as a means of self-expression and empowerment while also expressing her opposition against objectification.

Analysis of 8th Stanza:

The text and analysis of this stanza is given in the following lines:

Text of 8th Stanza	<p>Out of the huts of history's shame I rise Up from a past that's rooted in pain I rise I'm a black ocean, leaping and wide, Welling and swelling I bear in the tide. Leaving behind nights of terror and fear I rise Into a daybreak that's wondrously clear I rise Bringing the gifts that my ancestors gave, I am the dream and the hope of the slave. I rise I rise I rise</p>				
Analysis					
Clause No	Participant 1	Process	Process type	Participant 2	Circumstance
C26	I (actor)	Rise	Material		Out of the huts of the history's shame (in space)
C25	I (actor)	Rise	Material		Up from a past that's rooted in pain (location :time)
C28	I	Am	Relational	A black	leaping and wide

	(carrier)		attributive	ocean (attribute)	(manner: quality)
C29	I (sensor)	Bear	Mental		Welling and swelling, (contingency: condition) in the tide (location : in space)
C30	I (actor)	Rise	Material		Leaving behind nights of terror and fear (contingency)
C31	I (actor)	Rise	Material		Into a daybreak that's wondrously clear (in space)
C32		Bringing	Material	The gifts (goal)	
C33	My ancestors	Gave	Material		
C34	I (carrier)	Am	Relational attributive	The dream (attribute)	
C35	I (carrier)	Am	Relational attributive	The hope (attribute)	Of the slave (cause: purpose)
C36	I (actor)	Rise	Material		
C37	I (actor)	Rise	Material		
C38	I (actor)	Rise	Material		

From the darkness of historical oppression to the brightness of liberation, the poetess's journey is captured in this verse. While the relational processes highlight her function as a symbol of hope and ancestral fulfilment, the material processes highlight her active resistance and victory. These behaviours are connected by the mental process, which has depth in both emotion and reflection. Angelou's identity and legacy serve as a tribute to the resilience and optimism of a nation's future, and through these processes, she crafts a story of transcendence.

Frequency of Transitivity Processes in the Text:

The occurrence of total clauses in the poem is 38 and the frequency of processes they exhibit has been given below:

Processes	Frequency
Material processes	17
Mental processes	15
Behavioral processes	03
Relational processes	03

Interpretation of the Data:

The research explores and interprets how the poetess has used different transitivity processes to depict strength, determination, self-confidence and hope in the poem and what are the dominant process types have been used to convey her message.

The sample selected for analysis is a renowned poem *Still I'll Rise* by Maya Angelou highlighting the elements of self-confidence, strength, determination, hope and motivation.

Transitivity analysis helps uncover the power dynamics within the poem. It allows to identify who is acting upon whom, who is being oppressed or marginalized, and who is asserting their strength or agency. The analysis reveals how the speaker transforms from a victim to an empowered individual, challenging and overcoming societal oppression.

Upon conducting an experiential analysis of the poem *Still I'll Rise*, it becomes evident that the poetess has employed 41 clauses to effectively communicate her message to the intended recipient. There are six types of experiential meaning processes, but the poetess has primarily utilized four processes which are: material, mental, relational, and behavioral. Among these four process types, the most dominant ones are material and mental processes, which collectively account for more than half of the total frequency. Specifically, there are 17 material clauses and 15 mental clauses out of the 41 clauses present in the poem.

In the initial stanza, the poetess has used material verbs to show the actions of her oppressor as mentioned in the lines: *"You may write me down in history with your bitter, twisted lies, you may trod me in the very dirt"*. In these lines, the speaker has acknowledged the attempts of others to diminish her and distort the truth. The material clause "write me down in history" suggests an attempt to erase or undermine her existence or significance and then in the last line of the stanza, *"But still, like dust, I'll rise"*. The speaker metaphorically compares herself to dust, emphasizing her ability to rise above the attempts to demean or tarnish her and showing her mental desirability to rise, no matter how her oppressors represent her, their representation can't diminish her resilience.

In the second stanza, the poetess has used 2 mental and 2 material processes. By employing the use of mental processes in first two lines, *"Does my sassiness upset you? Why are you beset with gloom?"*, the speaker directly addresses those who may feel uncomfortable or resentful towards her confidence and sassiness and she also uses material clauses to depict her actions and confidence that she carry during her actions so she questioned her suppressers that either they are feeling upset because of her appearance and actions as it can be identified from the mentioned clauses: *'Cause I walk like I've got oil wells, pumping in my living room"*. Then again in the fifth stanza, writer uses some material and mental processes to express her actions and then addresses those who are feeling offend because of her actions. For instance: *"Does my haughtiness offend you? Don't you take it awful hard 'Cause I laugh like I've got gold mines Digging' in my own backyard"*. Hence, she continues to address those who are offended by her self-confidence and actions.

In addition to this, the poetess also uses material processes in 6th stanza to depict the oppression of her haters. Moreover by using material words, speaker addresses the attempts of others to harm or bring her down through their words, glances, and hateful actions that are shown

by the mentioned clauses but in the last line she used mental process to express her desire and comparing herself with the air and showing her determination that no matter how others may try to harm or oppress her, she cannot be permanently extinguished or silenced. Furthermore, in the last stanzas poetess is mostly using material clauses to depict her strong determination and confidence as she has repeatedly used *I rise I rise I rise*. In addition to the previous statement, the material verbs can be explored from the lines mentioned below:

Out of the huts of history's shame

I rise

Up from a past that's rooted in pain

I rise

Hence, by using material actions for herself, the poetess asserts her ability to rise above the history and the pain it entails and the speaker reflects on her history and roots, acknowledging the shame and pain associated with it. The mention of "*the huts of history's shame*" suggests the oppressive conditions and struggles endured by her ancestors.

In addition to the material and mental processes used in the poem with higher frequency, the poetess has also used 3 behavioral processes that have been given in the following lines:

Did you want to see me broken?

Bowed head and lowered eyes?

Shoulders falling down like teardrops,

Weakened by my soulful cries?

In the first clause, the poetess has used mental desirability process and by using it, she confronts the expectations and desires of those who may want to see her defeated or oppressed. In continuation of the same stanza, the poetess has again questioned her oppressors if they wanted to see her with bowed head and lowered eyes? As the harsh words of others make someone's feelings hurt because of which they lowered their eyes and bowed their heads. Therefore, she has used behavioral verbs just to question her addressee if they wanted to see this type of behavior. However, the tone quickly shifts to one of defiance and strength. By posing these questions, the poetess has essentially conveyed that she would not give others the satisfaction of witnessing her in such a state. The implied answer to these rhetorical questions is a resounding "no." The poetess asserts that despite any hardships or pains she may face, she would not be weakened or broken.

Moreover, relational process has also been used by the poetess, just in the last lines where she has directly compared herself with dream and hope. Additionally, she has identified herself as embodying the dreams and hopes of her enslaved ancestors. She has used relational processes to express her connection to her aspirations. By stating "*I am the dream*," she has related herself to the dreams of freedom and equality held by the slaves. Similarly, by saying "*I am the hope*," she has established herself as a symbol of optimism and possibility. Through these relational processes, the poetess has emphasized her unity with her ancestors and her commitment to carrying their legacy forward.

Conclusion:

The transitivity analysis of Maya Angelou's poem "*Still I'll Rise*" provides insights into the themes of oppression, resilience, self-confidence, and hope. Through the effective use of various transitivity processes, the poetess unveils the experiences of marginalization and challenges of power dynamics in the society. The most dominant processes utilized in the poem are material and mental processes, which reflect the poetess's actions and thoughts.

The material processes demonstrate the poetess's defiance and determination to rise above the attempts to oppress or diminish her. They depict her actions and physical presence, symbolizing her strength and resilience. The use of metaphors, such as being compared to dust, air, or a black ocean, further emphasizes her indomitable spirit.

The mental processes in the poem reveal the poetess's thoughts, desires, and emotional responses to the oppressive forces she faces. They showcase her self-confidence, sassiness, and haughtiness, challenging those who are offended or resentful. Her mental resilience is portrayed through her refusal to let others' words, hateful actions, or oppressive gaze define her.

Relational processes also play a significant role in establishing the poetess's connection with her ancestors, their dreams, and their struggles. By claiming to be the embodiment of the dreams and hopes of enslaved individuals, the speaker signifies her commitment to carry forward their legacy. These processes highlight the collective resilience and hope shared by generations and empower the poetess to rise above the historical shame and pain.

The poem's portrayal of behavioral processes allows the reader to witness Angelou's defiance and refusal to succumb to oppression. Through rhetorical questions, she challenges the desires of those who wish to witness her broken, bowed, or weakened. This defiance transforms into empowerment and strength, illustrating the poetess's unwavering self-confidence.

Overall, the Transitivity analysis of "*Still I'll Rise*" demonstrates the ways by which the poetess employs different transitivity processes to unveil the experiences of oppression, showcase resilience, instill self-confidence and inspire hope. The poem serves as a powerful testament to the enduring spirit of marginalized individuals, encouraging them to rise above

adversity and reclaim their power. It stands as a timeless reminder that no matter the circumstances, the human spirit has the capacity to soar and overcome.

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