

Unravelling the Sufferings of Black Women: A Feministic Study of Angelou’s Poetry through the lens of Transitivity mode of Analysis

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Abstract

The present study aims to explore the way Angelou in her poetry, seems to challenge the patriarchal standards of beauty and the expectations that a woman needs to fulfil being a member of that society. Meanwhile, the researcher has applied mixed methods along with the implementation of Systemic functional linguistics as the theoretical framework of this study. However, the data of this investigation has been comprised of two poems entitled “Still I Rise” and Phenomenal Woman”. The purposive sampling technique has been applied by the researcher to get the particular data. In the data analysis section, first, the researcher did the quantitative analysis of the data by applying Halliday's (2004) model of transitivity and after that, she gave the qualitative interpretation of the data with the use of Simon de Beauvoir’s perspective of feminism given in her work entitled “The Second Sex” (1949). The findings revealed five types of processes in both poems, out of them material process was dominant throughout. Further, this transitivity system successfully explored the struggle of the speaker against the conventional rules to oppress women in the patriarchal society of America.

Keywords: Systemic Functional Linguistics, Ideational meta function, Poems, Feminism.

1. Introduction

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Language has always been considered an important tool that human beings use to interact with each other and to develop social relations. It would not be wrong to say that language has the power to develop societies and to tear them out as well. It is particularly appreciated for its role of making meaning and enabling individuals to what is happening around them. It helps them to express and share their feelings, ideas, and thoughts with others (Hornby, 1987). So, the vast importance of language demands to get a deep understanding and linguistics takes the responsibility to fulfill this purpose.

Linguistics is focused on studying language systems in a scientific and systematic way and it is highly appreciated for its three aspects which are to analyze the form of language, its meaning, and the context in which it is used. When language is discussed with respect to its meaning, it means how it is used logically to convey real-world concepts or ideas. Functional grammar is the sub-branch of linguistics which investigates these sorts of meanings and the functions a language performs.

Systemic functional grammar is associated with Michael Halliday an English linguist who was born in 1925. He developed this SFL theory with the view that language is a meaning-making process and keeps a lot of potential (Halliday, 1994). He further asserted that the concepts of grammar are completely different from the traditional ones because traditional grammar is just focused on studying language in its form and does not pay attention to considering its meanings (Halliday, 1996).

Halliday 1994 further holds the view that the main purpose of language to be developed is to meet the communication needs of human beings so, the main focus of grammar must be to construct human beings' experience and to consider how they perceive the world around them.

Based on the above discussion, Halliday (1996) divided three major functions of language and wanted to make grammar a vehicle to carry these

functions which are textual metafunctions interpersonal metafunctions, and ideational metafunctions.

According to Lock (1996:10), textual metafunction deals with the ways a stretch of language is organized in terms of its context. Gerot and Wignell (1995:14) defined textual metafunction in the ways that it is focused on expressing the relation between language and its environment including both verbal and non-verbal aspects. In short, it is to be said that textual metafunction emphasizes the ways in which are constructed in some texts. The three main elements associated with this metafunction are theme, rhyme, and cohesion.

Interpersonal metafunction deals with the ways in which language is utilized to develop social relations with other individuals in society, to influence their behaviors in a certain way, and to express their point of view on certain matters (Thompson, 1996:28).

The third metafunction is ideational metafunction which is also the focus of this study. It is determined to study how language is being used to talk about experiences perceived by individuals living in the world. It equally pays attention to the world presented in those individual's minds and to the description of states and events happening in them(Thompson,1996:28). This type of metafunction is always realized through the transitivity system and its detail has been discussed in the theoretical framework's section.

Based on the above discussion, it is said that the present study is focused on tracing the transitivity system used in the poems of an African American author Maya Angelou. She is considered one of the most celebrated feminist authors and poets in American literature. Angelou 's first memoir entitled "I Know Why the Caged Birds Sing" was proved to be the first bestseller work in America. She earned a lot of respect through

her poetry as well which most of the time speaks about sexism and racism experiences faced by African American women.

The poems under this study entitled "Still I Rise" and Phenomenal Women " conveyed the same idea. In Phenomenal Women, Angelou voiced out the bitter experiences she has gone through while living in the racial and sexist society of America where the only symbol of beauty is white skin along with a skinny figure, but at the same time, she shows her strong confidence which enables her to reject the double standards of patriarchal society to define beauty rather she gave her perspective of real beauty. Similarly, the poem Still I Rise also celebrated the strong aspect of hers which becomes the inspiration of her entire community.

1.1 Research Objectives

1. To explore the transitivity system used in poems under this investigation.
2. To figure out the dominant type of transitivity system in these poems.
3. To explore how transitivity voices out the experiences of black women in these poems.

1.2 Research Questions

1. What types of transitivity are used in the poems under this investigation?
2. Which type of transitivity remains dominant throughout this investigation?
3. How does the transitivity system of these poems speak about the experiences of black women?

1.3 Research Problem

Through this study, the researcher is determined to trace the way Angelou seems to challenge the contemporary standards of beauty and the expectations that a patriarchal society demands women to fulfill them. Meanwhile, the study is also focused on exploring the motivation that Angelou gives to all black women who consciously and unconsciously are being suppressed due to the so-called norms and standards made by the

patriarchal racial society of America through her poetry. However, the research gap of my study is that both poems under this investigation have rarely been investigated by applying the transitivity mode of analysis to reveal feministic elements of Angelou's Poetry in Pakistan.

1.4 Research Significance

The study will be helpful for second language learners to get a deep understanding of the transitivity system and its implementation in some pieces of literature. Moreover, it will give unique ideas for future researchers to explore.

2. Literature Review

Paramita (2012) held a study within a perspective to investigate the sexual oppression of women in Maya Angelou's Poem Phenomenal Woman. She applied a qualitative descriptive method in that study. The study revealed that most of Angelou's poetry deals with the sufferings of colored women so there must be a feminine aspect in her poetry and this aspect also traces out the sexual oppression as well. So, as a result of her study, she asserted that most of the poems written by Maya contain sexual elements that can persuade men to love women.

Krishna and Soelistyo (2013) explored the element of Black Power in Maya's three poems which were 'Still I Raise, Phenomenal Woman and Weekend Glory'. A qualitative approach was applied by the researchers. The idea of black power in these three poems was explored with the help of figurative language. However, the findings of their study showed that each poem contained different ideas of black power which can be defined as the ways to survive in society, and also the ways to express a particular thought pattern or to respect someone's dignity as a black woman. In short, the study ended with the note that Maya Angelou was a powerful woman.

Du (2014) investigated the theme of self-actualization in Maya Angelou's Poetry. The researcher applied the descriptive qualitative method in that particular study and the findings showed that Maya Angelou wrote her poems to get her nation ready to accept their identity and to embrace their cultural heritage gladly.

Afrianto, Indrayani, and Soemantri (2014) explored the transitivity system in Shakespeare's sonnets with an aim to figure out the more dominant type of process in the sonnets under that investigation. The descriptive method was applied by the researchers and the findings revealed four types of processes namely material, mental, relational, and existential, and the material process appeared more times than others.

Nur (2018) et al did the study of the poem Still I Rise in terms of figurative language. The authors pursued a qualitative approach along with the content analysis method. The use of checklists was also done to support data collection and it was analyzed through three different steps respectively data reduction, presentation, and conclusion of the data. The findings revealed 14 sentences with figurative language. The researcher concluded with the note that through that figurative language, Angelou spoke about her past experiences that can be traced to the discrimination that prevailed in American society at that time

Riris (2019) explored the transitivity system of Joko Widodo's speech. The researcher followed the qualitative descriptive method. Documentation and tabulation techniques were both applied to gather data, however, it was analyzed with the use of Halliday's (1994) ideational metafunction. The finding showed the relational process frequently appeared throughout and indicated the speaker's intention to tell what Indonesia wants to be developed more.

Zahra and Rabbani (2021) used transitivity as a tool to trace the oppression of colored women in the autobiographies of two female authors

namely Durrani and Maya Angelou. The study was based on a mixed method and the data was comprised of four extracts two from each. While the purposive sampling technique was used to have the required data. The quantitative analysis of data was done under the transitivity system of Halliday (1994), while the researchers gave the qualitative interpretation of the data through the feministic perspective of different feminists like Beauvoir (1953), Hooks (1981), and Mohanty (1984). However, the findings revealed that the sufferings of colored women vary in respect of class and race.

Qasim, Arshad, and Qasim (2021) did the transitivity analysis of Iqbal's mukalma entitled *Jibrail -o- Iblis*. The purpose of the study was to find out whether the constituent analysis has the potential to unfold the deeper meanings of a text. It was a qualitative study and twenty-two sentences were taken as a sample of the data with the use of a purposive sampling technique. The findings showed the five types of processes, out of them verbal process was the most dominant one. In the end, the researcher asserted that the spiritual meanings of the text were unsuccessfully unfolded in the verbal and material process.

2.1 Theoretical Framework

This section is intended to describe two types of frameworks namely the transitivity system of Halliday (2004) and Simon de Beauvoir's feministic model (1949). Transitivity is used for quantitative analysis and Simon de Beauvoir's perspective of feminism is applied as an analytical framework for qualitative analysis of the data.

According to Halliday (2004), the transitivity system comes under the category of ideational metafunction and is focused on investigating the experiences of human beings in terms of the clause system. Further, it helps to clear it out that how a certain action is performed, who performed

it, and why. Halliday and Eggins (2004) mentioned six types of processes under this transitivity system that are to be discussed below.

1. Material Process

It is referred to as an act of doing. The clauses identified with material process deal with some tangible action and give the idea that one entity has affected the other. The participants involved in this process can be identified as actors' goals, range, and beneficiaries.

Example: John kicked the ball.

2. Mental Process

It can be understood as an act of feeling and sensing something. According to two linguists namely Downing and Lock (1994) it is the process through which one can get a mental picture of reality or be able to connect with the world around him. Moreover, Halliday (1996) asserted that the clause embedded with the mental process deals with the experiences of individuals by maintaining contact with their conscious level. The main participants of this process are sensors and phenomena.

Example Noor memorized the poem by heart

3. Behavioral Process

It is an act of behaving and comes between material and mental processes. Most linguists defined it to be a complicated one. It is a mixture of psychological and physical behavior. Certain acts of this type carry the similarity of a mental process such as the act of "looking" is identified as a behavioral process but at the same time, the act of "seeing" is taken as a mental process. The main participant of this process is called "Behavior".

Example: Mary smiles in a very attractive way.

4. Verbal Process

It is the act of saying. This process is a significant resource in various types of discourse and the clauses dealing with this, contribute to the narrative by ensuring to development of dialogue passages (Halliday, 1996). There are three types of participants in this process respectively sayer, verbiage, and target.

Example: She told me the whole matter.

5. Relational Process

It is defined as a process of being. Halliday(1996) asserted that this process is focused on telling what an experience is being modeled on. It further falls into two subtypes.

A. Relational Attributive

It tells about the attributes of some person or thing. It is also divided into three sub-categories namely intensive, circumstantial, and possessive process.

B. Relational Identifying

Here, one entity is identified with the other, or in other words, this process is used to trace the relationship between two entities. The main participant of this process is known as "Token" and to which it is found to be associated is called its value.

Example: I am a woman, phenomenally.

6. Existential Process

It indicates that there is something happens or exists somewhere else (Halliday, 2004, P.256). It also traces the structure involved there and acts as a dummy subject.

Example: It is a laptop on the table.

2.2 Simon de Beauvoir model of feminism (1949)

De Beauvoir was born in the year 1908 in Paris (France) and is appreciated for being one of the most intellectual and influential feminists still today. Her work entitled “The Second Sex” is declared groundbreaking and one of the most foundational texts from which the modern concept of feminism came into being. In this particular work, she argued that women have always been treated as “other” due to a particular mindset of people who want to rule over them. She further asserted that they do not have their own identity outside the existence of their males and their pathetic condition is not natural rather it is always socially constructed. From the day of their birth, they are trained to be submissive and obedient to their males. The only purpose is to prevent them from getting awareness about their rights. In short, de Beauvoir wants women to build up their own identity and make themselves free from this oppression.

3. Research Methodology

The research is based on the mixed method. According to Tashakkori and Creswell, “It is the one, in which researcher gathers and analyses the data by using both qualitative and quantitative methods in a single study (2007, p.4)”.

The source of data has been comprised of two poems namely “Still I Rise” and “Phenomenal Woman” written by Maya Angelou. A purposive sampling technique has been applied to take the sample of the study. However, the researcher used the content analysis technique to analyze the data along with the quantitative representation of data through a transitivity system and qualitative interpretation of the data through the feministic perspective of Simon de Beauvoir given in her text “Second Sex” (1949).

4. Data Analysis

4.1 Analysis of the poem Still I Rise

You may write down me in your history

actor	Material process	Goal	Circumstance
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You may tread me in the very dirt

actor	Material process	goal	Circumstance
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But still, like dust, I will rise

Circumstance	actor	Material process
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Does my sassiness upset you?

sensor	Mental process	Phenomenon
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Why are you beset with gloom

Relational identifying	token	Value
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Cause I walk like I have got oil well....

behavior	Material process	Phenomenon
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Just like hopes singing high, still I will rise

Circumstance	Actor	material process
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Did you want to see me broken?

sensor	Mental process	Phenomenon
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Does my haughtiness offend you?

Sensor	Mental perception	Phenomenon
--------	-------------------	------------

Don't you take it awful hard

Actor	Material process	phenomenon
-------	------------------	------------

Cause I laugh Like I have got..

behavior	Psychological	behavioral	phenomenon
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	process	
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You may shoot me with your eyes

actor		Material process	goal	circumstance
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You may cut me with your words

actor		Material process	Goal	circumstance
-------	--	------------------	------	--------------

You may kill me with your hatefulness.

actor		Material process	Goal	circumstance
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But still, I will rise

Circumstance	actor	material process
--------------	-------	------------------

Does my sexiness upset you?

sensor	Mental process	phenomenon
--------	----------------	------------

Does it come as a surprise

Actor	material process	Phenomenon
-------	------------------	------------

That I dance

behavior	Material process
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Like I have got diamonds at the meeting of my thighs?

Carrier	Relational possessive	circumstance
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Out of the huts of history's shame I rise

Circumstance	Actor	Material process
--------------	-------	------------------

Up from the past that's rooted in pain

Circumstance	actor	Material	circumstance
--------------	-------	----------	--------------

I rise

actor	Material process
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I am a black ocean leaping and wide

carrier	Relational identified	attribute
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Welling and swelling I bear in the tide

Phenomenon	behavior	Psychological behavioural	circumstance
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Leaving behind nights of terror and fear I rise

Circumstance	actor	Material process
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Into a day break that's wondrously clear I rise

Circumstance	Actor	Material process
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Bringing the gifts that my ancestors gave

Phenomenon	Actor	Material process
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I am the dream and hope of the slave

Carrier	Attributive relational	Attribute
---------	------------------------	-----------

I rise

Actor	Material process
-------	------------------

I rise

Actor	Material process
-------	------------------

I rise

Actor	Material Mental
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Interpretation of the analysis

The poem "Still I Rise" is the one, in which Angelou seems to celebrate the theme of self-love and self-acceptance being a black woman in the sexist society of America, where all women especially black are the subject of oppression. The poem opens with the clause "You may write me down in your history" Angelou's voice here shows a remarkable confidence that invites others to record this in the pages of history. According to the transitivity system, this clause can be declared as a material process, and "you" stands for the actor who is expected to perform this action. Clauses 2 and 3 also present a material process having the actor "I" that is Maya herself. Here, she warns that no matter how you are against the development of the woman, she is not going to give up. In clause 4 which can be declared a mental process, she asks what gets them bothered about her. Then in clause 5, she identifies them with a dejected mood which is only because of her strength to take a stand and this thing develops a sense of insecurity in them. Clause 6,7 both are marked with a material process where an actor is "I" who is celebrating her inner confidence which always urges her to get an equal and fair place in society where nobody has dared to consider her inferior being a black woman. Clause 8, contains the elements of the mental process where "you" is the sensor and "me broken" is the phenomenon the meaning this clause wants to convey is Angelou's perception of the patriarchal society which always wants women to be oppressed and broken. Similarly in clause 9, Angelou again asks her addressors what is becoming the cause of their disturbance, whether it is her confidence. In clause 10, she suggests her addresses not to be insecure of her, while in terms of SFL, it stands for the material process where you are the "actor" and "it awful hard" is the phenomenon.

Clause 11 stands for the behavioral process, having Angelou herself "behave". It traces out the happiness of Angelou which is the result of challenging the patriarchal standards set for women. She says that she is as happy as when she got into gold mines and became a millionaire. Clauses 12, 13,14, and 15 are identified with the material process because the verbs "shoot, kill, cut,

and rise" indicate the happening of some physically violent action. Here, Angelou says to her addresses that although they have the power to harm her in any way because they are the one who runs the society and has their own rules to define the position of women still she is not going to be afraid. Moreover, clause 16 is with the mental process where "my sexiness" is the sensor and "you" is the phenomenon. Here, the research found Angelou claiming that it may be "sex" which is disturbing her addressors because this sex is always considered inferior in the patriarchal society. As De Beauvoir (1949) said women have always been second in the male's world and it does not happen naturally rather it is the outcome of the rigid mindset of the males who always want to rule over them. Clauses number 17 and 18 are material while 19 is relational possessive. Again here, Angelou celebrates her strength and confidence and claims to be happy as she has diamonds. The next three clauses are occupied with material processes indicating the happening of a violent action and here, Angelou speaks about all the injustices and cruelty that have been exercised against the black community over some time and which led them to spend a miserable life but didn't get them hopeless.

Clause 23 is declared as relational attributive where "I" is the carrier and black "ocean" is an attribute which is associated with Angelou and 24 is behavioral also taking "I" as behavior. In these two clauses, Angelou claims to be a black ocean and as nothing can stop the ocean's movement similarly nobody prevents her from survival in a dignified way. The following three clauses are occupied with the material process. In these clauses, Angelou appreciates herself for not surrendering before the oppression of the discriminative society of America and claims to inherit this quality from her ancestors. Clause 29 is identified as relational attributive "I" that is Angelou stands for carrier and the "dream and hope of the slaves" is an attribute associated with her. This clause traces her desire to be the voice of the entire black community. Hence, the last three clauses are marked with material processes having the elements of a physical action done by Angelou against the oppressive system of society.

4.2 Analysis of the poem Phenomenal Woman

Pretty women wonder where my secrets lie

Sensor	Mental process	Phenomenon
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I am not cute or built to suit a fashion size

carrier	Relational attributive	Attribute
---------	------------------------	-----------

But when I start to tell them,

Circumstance	actor	material	Goal
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They think

Sensor	Mental cognition
--------	------------------

I am telling lies

Sayer	Relational attributive process	Verbiage
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I say

Sayer	Verbal process
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It 's in the arch of my arms, The span of my hips, The stride .

Carrier	Attributive intensive	circumstance	Attribute
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I am a woman phenomenally

Token	Relational identifying	Value
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Phenomenal woman that 's me

Attribute	Intensive attributive	Carrier
-----------	-----------------------	---------

I walk into a room, Just as cool as you please,

actor	Material process	Circumstance
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And to a man, the fellows stand or, Fall down on their knees.

beneficiary	Behaver	Behavioral process	Circumstances
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Then they swarm around me, like a hive of honey bees.

circumstance	Actor	material process	Circumstance
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I say

Sayer	Verbal process
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It is the fire in my eyes, the swing.....

carrier	Attributive intensive	circumstance	Circumstance
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I am a woman phenomenally

Token	Relational identifying	Value
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Phenomenal woman, that 's me.

Attribute		Relational intensive	identifying	carrier
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Men themselves have wondered,

Sensor	Mental perception
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What they see in me.

sensor	Mental process	Phenomenon
--------	----------------	------------

They try so much, But they can't touch, My inner mystery.

behavior	Behavioral process	target	Phenomenon
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But they can't touch my inner mystery.

sensor	Material process	Goal
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They say

Sayer	Verbal process
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That they still cant see

sensor	circumstance	Mental process
--------	--------------	----------------

I say

sayer	Verbal process
-------	----------------

It is in the arch of my back, the sun of my smile...

carrier	Intensive attributive	Circumstance	Attribute
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Phenomenal woman that 's me

Attribute	intensive attributive	carrier
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Now you understand just why my head not bowed

circumstance	Sensor	Mental cognition	circumstance
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I don't shout or jump about or have to talk loud

Behavior	Physiological behavior	Circumstance
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When you see me passing

Circumstance	Sensor	Mental perception	phenomenon
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It thought to make you proud

Sensor	Mental cognition	Phenomenon
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I say

Sayer	verbal Process
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It is in the arch of my back, the smile of my sun....

carrier	attributive intensive	Circumstance	attribute
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It is in the click of my heels, the bend of my...

carrier	attributive intensive	Circumstance	attribute
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Because I am a woman phenomenally

token	Relational identifying	Value
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Phenomenal woman that's me.

Attribute		Relational attributive	Carrier
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Interpretation of the analysis

This poem deals with Angelou's struggle against the conventional notions of feminine beauty prevailing in American society during her era. She rejects all these standards and claims that real beauty cannot be defined by white color and a smart figure rather it always comes from inside and can be defined as self-acceptance and confidence and she possesses both things that make her beautiful.

Clause 1 is taken as a mental process carrying "pretty women" as the main participant and "where my secrets lie" is the phenomenon. Clause 2 is occupied with relational attributive and presents "I" as a carrier and "not cute or built a fashion size" as an attribute. Through these two clauses, Angelou tells that she does have the beauty that models or white women have but still she is beautiful due to her inner beauty and when she tries to reveal this fact to her white

fellows, they get surprised because according to them beauty lies only in white and skinny figure, which both are absent in her personality. Clause 3 is identified with a material process having "I" as an actor and 4 is taken as mental where "they" stands for women. Hence, these two clauses are the continuation of the same argument and claim that when Angelou tries to get her white fellows convinced about her inner decency, they don't believe her and call her a liar.

Clause 7 is marked with the verbal process where "I" stands for the sayer which is Maya herself. The next three clauses are found with the relational process of which one is relationally identifying where "I" is the main participant (token) and "a woman phenomenally" is a value and the next two are relational attributive intensive having the verb "is". Here, calling upon a liar Angelou tells her fellows that real beauty lies in her confidence and also in the ways she tries to carry herself. Moreover, it is something above the physical attraction. She also tells them she possesses certain innate qualities which define her beauty. She accepts that she is proud of being a woman, particularly a black one. Clauses 10, 11, and 12 are occupied with material processes and show physical action done by Angelou and her male fellows. She asserts that her confident walking style gets her fellows' knees down before her. She claims that they get crazy by her bold postures. This claim shows a self-obsessed nature. Clause number 13 opens with the verbal process and further traces the existence of three relational clauses. These clauses deal with Angelou's claim although she does not possess a skinny figure and white skin she has a fire in her eyes which makes her more charming and hot that's why she claims to be an extraordinary woman.

The researcher found that clauses 17 and 18 have the elements of a mental process and help to continue Angelou's previous claim about her beauty Which gets her male fellows also surprised and mysterious about which element of her personality adds to her beauty and makes her unique with her social circle. The following clause is identified as a behavioral process where "they" stand for the main participant (beholder) and "my inner mystery" is a phenomenon that urges her male fellows to explore the secret of her beauty but they fail to do it. Clause

21 is marked with the process of having the next one be verbal. Clause 22 deals with the mental process and “they” is used for the sensor (main participant) who fails to reveal the true beauty of a black woman Angelou. The next two clauses show the presence of relational attributive intensive where Angelou seems to explore the secret of her beauty and says that she is beautiful because of her smile, the ride of her breasts, and grace of her style, and most importantly because of her confidence which prevents her to get hesitated while talking about her feminine features which a conventional society does not expect a woman to talk about. Clause number 26 traces a mental process “you” is used for the main participant (sensor) and “just why my head not bowed” for the phenomenon which solves the mystery of Angelou’s beauty that is her “remarkable confidence” which never let her down in the racial and sexist society of America which doesn’t expect a black woman claiming a respectable place for her.

The following two clauses are also occupied with mental processes and continue the happiness of the speaker being proud of her true beauty. Then, clause number 30 is the verbal one in which again Angelou is in the position of the sayer., the last 4 clauses are identified with a relational process having three intensive attributive and one relational Identifying again shows the speaker talking about unique traits that make her a phenomenal woman.

5. Findings & Discussion

Quantitative representation of the findings

Process Types	Frequency	Percentage
Material	25	38.5%
Relational	19	29.5%
Mental	12	18%
Verbal	5	7%

Behavioral	5	7%
Total Clauses =	66	100%

In this particular study, the researcher found a total of 66 clauses in both poems revealing five types of process namely material, mental, verbal, behavioral, and relational. So, it is to be said that the quantitative aspect of the analysis showed the percentage of these processes in the way that 37% of clauses were occupied with the material process, 29% were marked with the relational process, 18% explored mental process, 7% clauses were identified with the verbal process and remaining 7% clauses were comprised of behavioral process. Moreover, these clauses successfully revealed the strong aspect of a black woman.

On the other side, the qualitative angle of the research also showed the strong image of the speaker in both poems. This part of the analysis revealed the confident personality of Angelou which got her willing to stand against the conventional rules of patriarchal society in which women were treated as inferior creatures and were not supposed to raise their voice against this oppression. They didn't have any control over their own lives rather they were forced to consider men as a symbol of authority in every matter. Even their beauty was judged on the standards defined by men. The situation was more pathetic for the black women who were humiliated at every step not only by the white people but their males also treated them badly. But the time was about to change because women were becoming aware of their rights and Angelou was the prime example in this respect. In both poems, she celebrates her confidence and insists she resists all the rules that were made to get women oppressed. In "Phenomenal Woman" she seemed to speak up against the conventional standards of beauty that want women to be white and skinny, and in respect of their domestic and social life just to be meek and apologetic so there would not be any risk for male dominance. While Angelou rejected all these rules and celebrated her black beauty throughout which

did not meet the modern standards of beauty the real thing was her confidence that made her an extraordinary woman.

Moreover, this study successfully responded to all the research questions as it showed that there were five types of processes and the material process was the dominant one and the transitivity system of these poems perfectly explored the experiences of black women.

5.1 Suggestions

1. As this study explored the ideational metafunctions, future researchers can explore the remaining two metafunctions of these poems.
2. They can go for the transitive analysis of Angelou's other poems or novels.
3. Moreover, they can implement Halliday's three metafunctions on the Pakistani dramas to reveal the significance of the language used in them.

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