



RESEARCH PAPER

**Transitivity Analysis of Women of Colour's Oppression(s) in
Angelou and Durrani's Autobiographies**

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ABSTRACT

Women of color are doubly segregated not only because of their gender but also their color and race. They have always been regarded as suffering from same oppression and suppression irrespective of their society, cultural differences, ethnocentric location, and class. In this study, the researchers' objective is to compare and contrast the portrayal of oppression(s) of women of color in Angelou's *I Know Why the Caged Bird Sings* (1969) and Durrani's *My Feudal Lord* (1995) and to critically probe their grouping under homogenous category of women of color. The data consist of two extracts from each narrative that have been chosen through purposive sampling technique in order to conduct the transitivity analysis at clause level. The researchers have used Halliday's transitivity analysis (1994) to analyze the selected data. In order to analyze the data qualitatively from feminist perspective, Beauvoir's constructivist notion of womanhood (1949/1953) has been applied on the data selected from *My Feudal Lord* (1995), and theories of hooks (1981) and Mohanty (1984) have been applied on the data selected from *I Know Why the Caged Bird Sings* (1969). This study's findings reveal that oppressions, sufferings and experiences of marginalized women of color vary with respect to class, race, ethnocentric location and cultural differences.

Introduction

Women writers have always been against patriarchy and they have advocated for the rights of women in all the domains of society. Works of women writers such as Durrani (1995), Angelou (1969), Morrison (1987), Saawadi (1983) share common issues related to female oppression, suppression and gender discrimination. The narratives of feminist writers tend to break the submissive images built about women. Similarly, Durrani (1995) and Angelou (1969) as women of color raise their voice and tend to break the stereotypical notions and submissive

images built about women of color. Both Angelou (1969) and Durrani (1995) wrote against patriarchy and claimed through their narratives their intellectual abilities and expressed their life experiences as well as tortures and sufferings of women of color.

In this paper, the researchers have used transitivity as a tool to probe the multiple oppressive structures that define women of colour's existence in Angelou's (1969) and Durrani's (1995) narratives. These writers have been chosen because Angelou and Durrani both are women of color and belong to the category of The Third World Women and both the writers have written about the experiences as well as sufferings of women of color in their respective societies. Angelou's narrative portrayed the oppression faced by African-American women in American society and Durrani's narrative portrayed the oppression faced by Pakistani women in the subcontinent. For this purpose, Halliday's transitivity along with the feminist perspectives of Beauvoir (1949/1953), hooks (1981) and Mohanty (1984) have been employed in this research. The next section reviews the relevant literature, followed by theoretical framework and analysis sections.

Literature Review

In this section, the researchers have described the researches that have been conducted by employing transitivity as a theoretical framework.

Bilal (2012) stylistically analyzed the short story *Thank You M'am* by applying Halliday's three metafunctions of language in order to provide better understanding of the text. Afrianto, Indrayani, and Soemantri (2014) conducted the transitivity analysis of Shakespeare's sonnets in order to find out which type of processes more frequently appear in the selected sonnets. Yokossi (2017) followed the Systemic Functional Linguistics theory of Halliday and explored the experiential meaning in Achebe's and Thiong'o's novels *Arrow of God* (1964) and *Petals of Blood* (1977) respectively. By analyzing the process types and participants the researcher highlights to what extent Achebe and Thiong'o's fiction share the common features and what are the striking differences between them.

Assefie (2012) explored the experiences of African-America women with special reference to Angelou (1969). Ehsan et al. (2015) explored the violence and sexual harassment faced by women in a feudal society as narrated by Durrani (1995). Jayalakshmi (2017) explored the feminist thought in Angelou's and Morrison's works. Both works share the common theme of black women's sufferings and identity crisis.

Meem (2017) explored the portrayal of hurdles, sufferings, violence and agency of Muslim women in Durrani's *My Feudal Lord* and Saawadi's *Woman at Point Zero*. Mohsin et al. (2018) highlighted the social representation and identity crisis of women in Angelou's three autobiographies and four poems. Zubair et al. (2018) also analyzed the struggles of Pakistani women and the patriarchal pressures with

special reference to Durrani's autobiography. The researchers used Deniz Kandiyoti's theory, 'Bargaining with Patriarchy' (1988), as theoretical framework.

In the above-mentioned researches, the researchers have conducted feminist analysis of novels, autobiographies, and poems and some have also used transitivity as part of theoretical framework but no researcher has compared Durrani's and Angelou's autobiographies through transitivity. In this paper, the researchers have analyzed the selected autobiographies through transitivity and by using the theoretical frameworks of Beauvoir (1949/1953), hooks (1981) and Mohanty (1984).

Theoretical Framework

In this section, the researchers have discussed the theoretical perspectives of Halliday (1994), hooks (1981), Mohanty (1984) and Beauvoir (1949/1953) as employed in this research.

Transitivity

Transitivity is a part of experiential meaning in which clause acts as representation of experience and which can be used as an analytical tool. Moreover, Transitivity makes it clear how the action is performed, by whom the action is performed and on what it is performed. Three aspects of the clause need to be described in transitivity: process, participants, and circumstances. According to Halliday (1994) and Eggins (2004), there are six process types involved in transitivity.

The clauses that show usually concrete or tangible actions or doings but there may also be abstract doings are called Material Process. According to Halliday (1994), the clauses that show the expression of thinking, understanding feeling and knowing are called Mental Process clauses. Psychological and Physiological behavior is expressed in Process Behavioural. Verbal action is performed in Process Verbal. The clauses that represent experience by stating that there is/was something and are easy to identify because of the use of word 'there' belong to Existential Process. It is the process of being. According to Halliday (1994, p. 119), three types of Process Relational are: intensive, circumstantial and possessive. These types come in two moods that are, identifying and attributive.

Beauvoir (1949/1953)

In *The Second Sex* (1949/1953), Beauvoir has explored the reality that women are considered inferior and second to men in society but it is not the truth and has been constructed socially by men. According to Beauvoir (1949/1953), women are considered weak, subordinate, and marginalized creatures; on the other hand, men are superior, dominant, strong and essential beings. Women should be submissive and suppressed because self-assertion can destroy their femininity, charm and

attractiveness for men and marriage and complete submission of women towards men is women's only destiny in the society.

Hooks (1981)

Hooks' in *Ain't I a Woman: Black Women and Feminism* (1981) has discussed racism, black women and feminism. She emphasized that women of color are oppressed by white men and also by black men and white women. Even after the slavery ended, white people continued to humiliate the rights of blacks because they wanted to maintain their supremacy. hooks (1981) told that black people are treated as cattle, animal or slave and they are not given the value of being humans because white people do not want to compete with blacks by giving them equal status to whites and whites want to remain superior and dominant over blacks.

Mohanty (1984)

Mohanty in her essay *Under Western Eyes: Feminist Scholarship and Colonial Discourses* (1984) has criticized the hegemonic discourses of Western feminists. According to Mohanty (1984), Western women have ignored the diversity of subordination, patriarchal dominance and oppression of women in the Third World and they have categorized them under same category, suffering from same oppressions and patriarchal pressures. Western women have also ignored ethnocentric location and cultural differences of Third World Women and regarded them as having same desires and same experiences.

Analysis and Interpretation of Data

The researchers have analyzed the selected data that has been taken from the autobiographies written by two women of color. This study has used the transitivity system as a tool to analyze the extracts selected from autobiographies of Angelou and Durrani. The researchers have treated the data in two ways: first, the transitivity analysis of each clause of the selected extracts taken from both the autobiographies has been done, and second, the discussion on the basis of analyzed data using the selected frameworks has been done and then the findings on the basis of discussion have been drawn. The researchers have also presented the data in form of tables by using simple percentage method that shows the frequency of occurrence of process types.

The researchers have taken two extracts from Durrani's narrative and two extracts from the Angelou's narrative through purposive sampling. Out of total 103 selected clauses, 33 clauses belong to *My Feudal Lord* (1995) and 73 clauses belong to Angelou's narrative. The researchers have chosen the extracts in which the clauses reflect the suppression of women of color and the researchers have analyzed the clauses through transitivity. Beauvoir's theory has been applied on the data selected from Durrani's narrative (1995), and theories of Mohanty (1984) and hooks (1981) have been applied on the data selected from Angelou's narrative (1969).

Analysis and Interpretation of Extracts Selected from *My Feudal Lord*

The researchers have analyzed and discussed *My Feudal Lord* (1995) by keeping in view the extracts selected from the autobiography. Those selected two extracts have been analyzed and discussed separately by employing the frameworks of Beauvoir (1949/1953) and the researcher has also presented the process types in each analyzed extract in form of tables.

Extract 1

Quantitative Interpretation of the Process Types in Extract 1

Process types	Frequency	Percentage
Process Material	2	33.33%
Process Mental	0	0%
Process Verbal	0	0%
Process Behavioural	0	0%
Process Existential	0	0%
Process Relational	4	66.66%
Total	6	100%

The above table shows that in extract 1, taken from *My Feudal Lord* (1995, p. 29) only two process types have been used and these are process material and process relational clauses. However, 33.33% clauses of process material and 66.66% clauses of process relational have been used in extract 1.

In extract 1, Durrani told that in Pakistani society, marriage is considered sacred. It is regarded as women's duty to maintain their marriage because only women are blamed for broken marriages. Wives are not only supposed to maintain their relation but also to change the characters of spoiled husbands. Otherwise, a broken relation will be considered wife's fault.

Following is the qualitative interpretation of the process types in extract 1, as well as discussion on the basis of analyzed clauses.

The process material clauses have been used 2 times in extract 1, as: "We were taught" (1) // "that marriage was a sacred and irrevocable institution" (2), the clause (1) has process material, in it, "we" is goal that is used for Durrani and her sisters and "were taught" is process material.

In another example, such as: "If a husband turned out to be brute" (3) // "it was the wife's duty to persevere" (4) // "until she changed his character" (5). The previous clause (3) and clause (4) have process relational. In clause (5), process material has been used as, in it, "she" is at actor position, and "his character" is at goal position.

Process relational has been used four times in extract 1. Such as, in clause (2), "That marriage was a sacred and irrevocable institution", Pr:intensive has been used. Durrani further argued: "A broken marriage was a reflection of a woman's failure" (6), in this clause, "a broken marriage" is carrier and "a reflection" is attribute and "of a woman's failure" is circumstance of matter. It means if a marriage breaks down it is considered wife's fault and her failure to carry out her relation with her husband.

These examples show that marriage has always been considered an irrevocable relation, even if a husband turns out to be brute and cruel, it is the duty of wife to carry on her relation at any cost. If due to certain circumstances their relation breaks down and even due to fault of husband their relation breaks, wife will be blamed and considered as a failure and sinful woman. According to Tohidi (1991), women in Iran were oppressed and in order to promote family life and motherhood there were hindrances in getting rights to do job. Women were too much dependent on their husbands and their lives were very much restricted. For example, women were not allowed to go out of their house without getting permission from their husbands. Women were also discouraged by relatives and their family members to get employment outside their homes. Women could not seek divorce except in extreme situations, for example, Tohidi (1991) said:

Except in extremely unusual circumstances, women cannot seek a divorce. If a woman is divorced, she loses the custody rights of her children automatically to the father (after the age of seven for girl children and after the age of two for boy children) (p. 254).

In the above analyzed clauses, women have also not been given equal rights. Marriage is considered as sacred institution even if a husband turned out to be non-cooperative. Women are blamed for the failure in husband and wife relationship. Women have only one future in Pakistan that is to marry but is also chosen by her parents or other male family members. Similarly, Beauvoir (1949/1953) said:

Marriage is the destiny traditionally offered to women by society. It is still true that most women are married, or have been, or plan to be, or suffer from not being. The celibate woman is to be explained and defined with reference to marriage, whether she is frustrated, rebellious, or even indifferent in regard to that institution (p. 415).

Therefore, marriage is regarded as the destiny of every woman, and women who do not get married suffer and are considered rebellious and inflexible.

Extract 2

Quantitative Interpretation of the Process Types in Extract 2

Process types	Frequency	Percentage
Process Material	21	77.77%
Process Mental	4	14.81%

Process Verbal	0	0%
Process Behavioural	0	0%
Process Existential	0	0%
Process Relational	2	7.40%
Total	27	100%

The above table shows that process material, mental and relational clauses have been used in extract 2, that has been taken from *My Feudal Lord* (1995, pp. 102-103). According to the above table, 77.77% of process material, 14.81% of process mental and 7.40% of process relational clauses have been used in extract 8. Process verbal, process behavioural and process existential clauses have not been used in extract 2.

In extract 2, Durrani told that she was not only tortured by Mustafa but also beaten by him. She told that how he has beaten her, and she could not do anything because she was helpless. Mustafa behaved like a feudal lord even at his home and he considered Durrani his land or property and tried to torture her in many ways. Durrani told that Mustafa gave her both psychological as well as physical torture and abuse.

Following is the qualitative interpretation of process types as well as the discussion on the basis of qualitative interpretation of process types in extract 2.

Process material has been used 21 times in extract 2. Durrani discussed the domestic violence that she has faced. She discussed the torturous situation when she has been beaten by Mustafa. Durrani said: "Suddenly he threw me down on to the bed" (1) // "and jumped on me" (2). In clause (1), "he" is actor that is Mustafa, "me" is goal" that is Durrani herself. In clause (2), Durrani said: "And jumped on me", in this clause, "jumped" is process material, "on me" is circumstance of location that shows the violent behavior of Mustafa towards Durrani.

Mustafa is again at actor position and Durrani is at goal position in clause (4), for example, "He slapped me in the face repeatedly with his open palm, forehand and backhand". In this clause, "he" is actor that is Mustafa, "me" is goal that is Durrani. Three circumstances have been used in clause (4), such as: "in the face" is circumstance of location, "repeatedly" is circumstance of manner and "with his open palm, forehand and backhand" is again circumstance of manner that also show violent behavior of Mustafa towards his wife Durrani.

The process mental that has been used 4 times is the second most frequently used process type in extract 2. In most of the process mental clauses, Durrani is senser such as, when she said: "I felt wetness" (13) // "run down my legs" (14). The clause (13) has process mental in which "I" is senser that is Durrani and "a wetness" is phenomenon act. In clause (21), "I no longer knew what was happening", "I" is senser that is Durrani, and "what was happening" is phenomenon fact. In clause

(24), Durrani said: "I felt an agonizing pain in my eyes"; in this clause "I" is again sender that is again Durrani and "an agonizing pain" is phenomenon act.

Process relational has been used only 2 times in extract 2. For example: "But had no time [to realize]" (15) // "that my bladder lacked the strength to face this kind of fear" (17). In clause (15), "had" is Pr: possession, "no time" is possessed and embedded clause has process mental. Durrani said: "The sounds of his blows seemed too loud [to remain confined to the four walls of the room]" (5). Here "the sounds" is carrier, "of his blows" is circumstance of matter, "too loud" is attribute. In clause (5), the embedded clause has process material.

All the above analyzed clauses represent Durrani's oppression because of her husband. Durrani has been beaten by her husband brutally like a slave. According to Beauvoir (1949/1953), Muslim women are considered as slave and treated like a chattel because they have no freedom of choice as well as any right on their life. Men have rights on women's lives and can control them. According to Durrani (1995), Mustafa was controlling her life; he treated her like a puppet and acted as a master who can control and command her.

Beauvoir (1949/1953) also said that men consider themselves as independent, central and essential creatures however women are considered as dependent and as an object made for men. Women are defined by their difference from men but, according to Beauvoir (1949/1953), all such stereotypical notions have been constructed socially by men. Women are not only provided with unequal rights but also considered as 'Other' by men. Moreover, women are subjected to sexual harassment, domestic violence, marital rape by their husbands. According to Beauvoir (1949/1953), women are not inferior or should not be treated as a slave but such concepts of difference between men and women as dominant and subordinate are constructed and imposed by men in patriarchal societies.

Data Analysis & Interpretation of Extracts Selected from *I Know Why the Caged Bird Sings*

In this section, the researchers have analyzed the selected extracts one by one and also interpreted them in the form of tables. The analyzed selected extracts have been thoroughly explained with the help of theoretical frameworks of hooks (1981) and Mohanty (1984).

Extract 1

Quantitative Interpretation of the Process Types in Extract 1

Process types	Frequency	Percentage
Process Material	1	12.5%
Process Mental	3	37.5%
Process Verbal	0	0%
Process Behavioural	0	0%
Process Existential	0	0%

Process Relational	4	50%
Total	8	100%

The table shows that 12.5% of process material, 37.5% of process mental and 50% of process relational clauses have been found in extract 2, that has been taken from *I Know Why the Caged Bird Sings* (1969, p. 25).

In this extract, Angelou told that, in Stamps, she suffered from racial discrimination as white and black people were segregated and blacks were not allowed to intermingle with white people and to enter and live in the communities of white people. Angelou highlights the binaristic construction of American society that black people were powerless and poor, while, on the other hand, white people were rich, well-dressed, dominant and powerful.

Following is the qualitative interpretation of the process types in extract 1, and their discussion on the basis of selected theoretical frameworks.

Process material has been used only 1 time in extract 1. While discussing the segregation, Angelou further said: "And in that dread was included the hostility of the powerless against the powerful, the poor against the rich, the worker against the worked for and the ragged against the well dressed" (6). In clause 6, process material has been used and in it, "the hostility" is goal, "in that dread" is circumstance of location and "of the powerless against the powerful, the poor against the rich, the worker against the worked for and the ragged against the well dressed" is circumstance of comparison.

The process mental that has been used 3 times in extract 1 shows the segregation and hostility between the white and the black people. Black children are at senser position in process mental for example: "That most black children didn't really, absolutely know" (2) // "what whites looked like" (3). In this example, clause (2) has process mental and clause (3) has process relational. Process mental has also been used in the example: "I remember never believing" (7) // "that whites were really real" (8). Clause (7) has process mental as: "remember never believing" is process mental and "I" is senser.

The process relational that has been used 4 times in extract 1, also shows the hostility of whites and the forced segregation of black people. For example, Angelou said: "In Stamps the segregation was so complete" (1). In this clause, "the segregation" is carrier, "so complete" is attribute and "in Stamps" is circumstance of location. Angelou also said: "Other than that they were different" (4) "to be dreaded" (5). In clause (4), "they" is carrier that has been used for white people, "different" is attribute that has been given to whites and in clause (5), "to be dreaded" is process mental.

According to Lorde (1984), people have belief in the superiority of one race over all the other races and on the basis of this belief they consider it their right to

dominate the other races. hooks (1981) told that because of her color and race she faced forced segregation and racial discrimination as she said: "I am a black woman. I attended all-black public schools. I grew up in the south where all around me was the fear of racial discrimination, hatred, and forced segregation" (hooks, 1981, p. 164). Even at working places, there were separate rooms and washrooms for white and black people because blacks were considered unworthy and insolent. The above analyzed extract also shows that blacks were forced to be separated from whites because they were considered unworthy and of low value. Whites considered themselves superior race and that's why they wanted to maintain a distance from blacks and even blacks were not allowed to live in white colonies.

hooks (1981) said white people had not considered and accepted black people's achievements because they wanted to maintain the white supremacy. hooks (1981) said: "Their accomplishments were a direct challenge to racist notions about the inherent inferiority of dark races" (p. 87). The above quotation represents that the whites deliberately segregated the blacks because they considered the black race inferior and never wanted to be equal to them.

In case of Durrani, she was told that the only male she can think of will be her future husband and husband is the only male who is future of every Pakistani girl. But, in case of Angelou, not only she but also her brother Bailey was segregated from white children and white people. Whites were really like aliens for Bailey and Angelou and all other black children. And there was a great difference in living standards and class of white and black people. Whites were provided with more opportunities to live a comfortable life while blacks were poor and needy. Therefore, the type of oppression and segregation faced by Durrani and Angelou was different. Mohanty (1984) said that the Third World Women cannot be categorized having same experiences, desires and oppressions irrespective of their race, class and ethnic location. Mohanty (1984) told: "Thus, for instance, in any given piece of feminist analysis, women are characterized as a singular group on the basis of shared oppression. What binds women together is a sociological notion of the "sameness" of their oppression" (p. 337). The analysis suggests that the women of color like Angelou and Durrani have different oppressions because of different context, different cultures and ethnic locations.

Extract 2

Quantitative Interpretation of the Process Types in Extract 2

Process types	Frequency	Percentage
Process Material	34	52.30%
Process Mental	14	21.53%
Process Verbal	7	10.76%
Process Behavioural	2	3.07%
Process Existential	1	1.53%
Process Relational	7	10.76%
Total	65	100%

52.30% of process material, 21.53% of process mental, 10.76% of process verbal and process relational, 3.07% of process behavioural, 1.53% of process existential clauses have been found in extract 2, that has been taken from Angelou's autobiography (1969, pp. 77-78).

Angelou told the detailed incident of her rape in extract 2. She told the whole story of brutality of Mr. Freeman and how he tried to suppress a little black girl and raped her brutally.

Following is the qualitative interpretation of the process types of extract 2 as well as its discussion on the basis of selected framework.

Process material has been the most frequently used process type in extract 2, that has been used 34 times out of total 65 times. In process material, Angelou is at actor position in the clauses such as: "I turned" (1) // "and just reached the front door" (2). Angelou further told that she did not want to get close to Mr. Freeman. For example, "I started to back away" (10). In this clause, "started to back away" is process material and "I" is actor that is Angelou.

In most of the process material, Mr. Freeman has been given the position of actor. For example, Angelou told: "He grabbed my arm" (15) // "and pulled me between his legs" (16). In the clause (15), "he" is actor that has been used for Mr. Freeman and "my arm" is goal. In clause (16), "pulled" is process material, "me" is goal and "between his legs" is circumstance of location.

Angelou also told "His legs were squeezing my waist" (34). In this clause, "were squeezing" is process material, "his legs" is actor and "my waist" is goal. Mr. Freeman told Angelou "Pull down your drawers" (35). In this clause, "pull down" is process material and "your drawers" is goal. Angelou also told, "He was holding me too tight to move" (37). In this clause, "he" is again actor, "me" is again goal and "too tight to move" is circumstance of manner.

All the above-analyzed clauses have process material that show that Mr. Freeman was trying to dominate Angelou by acting like a master who violated the rights of helpless black girl

In process mental, Angelou is at senser position and when Mr. Freeman called her she did not want to get close to him. As Angelou told: "I didn't want" (11) // "to touch that mushy-hard thing again" (12) // "I didn't need him" (13) // "to hold me anymore" (14). In clause (11), "I" is senser, and "didn't want" is process mental. In clause (13), "I" is again senser and "him" is phenomenon.

Angelou also told: "He said" (46) // "if you scream" (47) // "I am gonna kill you" (48). In it, (46) and (47) clauses have process verbal. Angelou further told that Mr. Freeman said: "And if you tell" (49) // "I am gonna kill Bailey" (50). Clause (49) has process verbal in it, "tell" is process verbal and "you" is sayer.

In process behavioural, Mr. Freeman and Angelou have been given the position of behavior. As Angelou told: "but he didn't smile" (19). In clause (19), "didn't smile" is process behavioural and "he" is behavior. Angelou felt hesitation that her mother, brother and the Green Hornet would bust and see her and Mr. Freeman while he was holding her. As Angelou said: "I hesitated for two reasons" (36). In this clause, "hesitated" is process behavioural, "I" is behavior that is Angelou and "for two reasons" is circumstance of cause.

In process relational, Mr. Freeman, his pants and his face have been given the attributes. Angelou told that "His pants were open" (8). In this clause, "his pants" is carrier and "open" is attribute. Angelou also told that "His face was still" (17). In this clause, "his face" is carrier and "still" is attribute. Process relational has also been used in the clause, "The act of rape on an eight-year-old body is a matter of the needle giving" (61). In this clause, "the act of rape" is carrier, "a matter of the needle giving" is attribute and "on an eight-year-old body" is circumstance of location.

According to hooks (1981), black women were considered as an available sex object. Mr. Freeman used Angelou as a sex object and through his sexually aggressive behavior he showed his manliness. Lorde (1984) said: "Rape is on the increase, reported and unreported, and rape is not aggressive sexuality, it is sexualized aggression" (p. 120).

Mr. Freeman, being a man, sexually oppressed Angelou by considering her belonging to an inferior sex. Therefore, rape is a part of male domination. hooks (1981) said that black female slaves were raped by white men not only to satisfy the lust and desire but they used it as a method of domination in order to dehumanize and demoralize black women. Similarly, Mr. Freeman raped Angelou not only to satisfy his sexual appetite but also to dehumanize her and dominate over her.

hooks (1981) highlighted that sexual assault, black women's oppression and rape continued even after slavery ended. Angelou (1969) told her story and tried to make her book her voice against men who sexually assault black women as well as white racist society of America that treats black people like inferior and worthless people.

Durrani suffered from marital rape, domestic violence and sexual harassment. In her autobiography she explored the feudal system that how this system subjugates women. On the other hand, Angelou also suffered from sexual harassment but she suffered from rape when she was only 8 years in age. In case of Angelou, Mr. Freeman tried to dominate over Angelou and, in case of Durrani, Mustafa tried to dominate over her. But Angelou was tortured not only by black males but also by white males and females. In African-American society, women suffer at societal level and the whole community of white people takes part in the oppression of black women. But Durrani explores that women are tortured at domestic level by men. And all the decisions and control remain in the hands of the men of the family. In African-America society, women's oppression takes place at the societal level and race serves as the defining factor in this oppression. For

Durrani, oppression is basically enacted the familial level; familial traditions and patriarchy cement women's oppression.

Analysis makes it clear that both Angelou and Durrani suffered from different types of experiences, male dominance, oppressions, and patriarchal suppression. Mohanty (1984) criticizes the western feminist writings by saying: "I would like to suggest that the feminist writings.....discursively colonize the material and historical heterogeneities of the lives of women in the third world, thereby producing/re-presenting a composite, singular "Third World Women" (p. 334). According to Mohanty (1984), western women also coded the women of color as non-Western and not belonging to them, on the other hand, they codify themselves as Western—the centralized white women. Hence, western women ignored the heterogeneities of the women of color.

Conclusion

The findings reveal that oppressions, suppressions and tortured experiences of women of color vary with respect to race, class, society, ethnocentric location and cultural differences. Therefore, women of color cannot be categorized under any monolithic category.

The difference between participants, process types and circumstances has also been explored in detail in the section of data analysis. In Durrani's narrative, 69.69% of process material, 12.12% of process mental, and 18.18% of process relational have been found. In case of Angelou's narrative, 47.94% of process material, 23.28% of process mental, 9.5% of process verbal, 2.73% of process behavioural, 1.3% of process existential and 15% of process relational have been found.

The participant roles in both the narratives show female subordination as men are at actor position and women are at goal position in process material. In process relational, men and women are given attributes that represent men as oppressor and women as oppressed. Process mental, verbal, behavioural and existential have also explored how women have suffered because of men. Similarly, all the circumstances that have been used in both the narrative show the sufferings of women. On the whole, this research makes evident the patriarchal construction of societies across the globe but, at the same time, it challenges the homogenization of oppression of women of colour by the western normative feminists.

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