

A Stylistic Analysis of Transitivity Processes in Emma Lazarus' "The New Colossus" and Robert Creeley's "America"

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Abstract— By probing the language of a literary text one can have a profound understanding of that text and thus a real appreciation of the writer's artistic achievement. Accordingly, this paper tackles the relationship between linguistic structures and socially constructed meaning in two American poems: "The New Colossus" (1883) by Emma Lazarus and "America" (1968) by Robert Creeley. They were known for glorifying and condemn-ing America's liberty and greatness respectively. Em-ploying Halliday's transitivity which is rooted in Sys-temic Functional Linguistics, the paper attempts to re-veal the poets' aims by employing specific verbs. This paper also scrutinizes Halliday's transitivity, which includes processes such as material, mental, verbal, existential, relational, and behavioral, to show its func-tions in the overall meanings of the two poems.

Keywords— Transitivity, Stylistics, Lazarus' "The New Colossus," Creeley's "America".

I. INTRODUCTION

Stylistics, a critical approach and a branch of applied linguistics, is defined as the analysis of distinctive expres-sion in language and the description of its purpose and effect. How analysis and description should be conducted, and how the relationship between them is to be established are matters on which different stylisticians disagree (Ver-donk, 2002, 4). In other words, stylistics is a part of liter-ary study which emphasizes the various types and ele-ments of different writers in literature.

In stylistics early days, poems were considered to be as ideal subjects of study, since they are seen to be suffi-ciently short to be analyzed while also being exem-plars of the foregrounding that was held to be essential to a literary prototype (Leech, 2008, 5). However, this might lead to the misguided belief that poems are somehow simpler to study stylistically than other types of text. Nevertheless, because poetry does not typically show the intricate discourse structure that other genres have, it would be incorrect to conclude that it is a simple genre to study stylistically (Short, 1996, 44). In other words, unlike novels,

stories, and drama, Poems are complex texts in various ways and more difficult to examine stylistically for the other genres are long.

II. THE CONCEPT OF TRANSITIVITY

Etymologically, according to Carnie (2013), a Canadian professor of linguistics, transitivity is a property of action words (verbs) that show whether an action word can take direct items and what number of such articles an action word can take (58). As to Halliday (1985) transitivity is "the arrangement of alternatives whereby the speaker encodes his experience and transitivity is extremely the foundation of the semantic association of experience" (81). Besides, Cunanan (2011), a professor of linguistics, describes transitivity as the "foundation of representation" for it interprets and analyzes a specific situation or event in different manners (38). Moreover, Hartmann (1972), an Austrian lexicographer, defines transitivity as an action that "goes across" from subject to object, and the object is affected by this activity. Hopper and Thompson (1980) say that transitivity is "a global property of an entire clause" (251). In other words, there are two types of transitivity of action words: intransitive verbs, a verb which does not take a direct object, for instance, look in "look at the sky," and transitive verbs which can take a direct object, for example; saw in "he saw the plane."

III. TRANSITIVITY AS A SYSTEM

Transitivity is characterized as how an action word is identified with the noun phrases in its statement structure. Inside Systemic Functional Linguistics, the idea of transitivity has been generalized and greatly extended (Trask, 2007, 305). Here, the term is comprehended as signifying the sort of movement or procedure communicated by a sentence, the number of members included, and how they are included. Once more, as indicated by Trask, transitivity explains how the semantic portrayal, just as the syntactic one, is included as well (306). By placing transitivity into verbs, one can apply the experience of processing as being significant in the transmission of information. The significance of examining sentence implications lies in the way that agent (the doer of the action), state (an event described by a clause), and process (the

action word) appear to be essential classes regarding which people present the world to themselves through language (Fowler, 1986, 74). Furthermore, the system of transitivity is the most powerful origin of the truth that comprises going on, doing, occurring, feeling, and being. Hence, the semantic arrangement of the language is communicated through the sentence structure of the clause, the condition advanced at the same time in another linguistic capacity communicating the intelligent, and the experiential parts of importance (Mohammed and Abed, 2015, 3).

Transitivity also indicates the various kinds of processes that are perceived in the language and the structures by which they are communicated. In other words, the transitivity of clauses mirrors a specific worldview or philosophy suggested in the content adopting the impact of the circumstance on a linguistic behavior. Alongside this pattern, linguistic codes don't reflect reality impartially; they translate, arrange, and order the subjects of talk. They additionally epitomize hypotheses of how the world is orchestrated: world perspectives or belief systems (Fowler, 1986, 27).

Examining the system of Transitivity in narratives; Henry James (1843-1916), An American novelist who lived in London, once composed rhetorical questions: "what is character but the determination of incident?" "What is incident but the illustration of the character?" Therefore, the coordination of the "character" and "incident" as an equation fills in as a form for the analysis of transitivity as being involved in the exchange of proceedings and activities. This formula indicates the way character is improved through and by semantic processes and participants used in narrative discourse. For instance, Character may be located by a degree of impact on narrative incidents, by a degree of active participation in the climax of the plot (Simpson, 2004, 74). Simpson thinks that Halliday contends that the advancements in the occurrences are mirrored in the character and they are reflected in transitivity decisions as to the change of data required in translating a maker's mind style (75). As for Mohammed and Abed (2015), the process is acknowledged by the action word of the clause whereas the participants by the noun expressions of the similar clause; descriptive and prepositional expressions understand the conditions giving data about "how," "when," and "where" the activity or procedure is finished (3). The participants are essentially people or even animate; consequently, Halliday (1976) propounds the expression "participant entities" to be increasingly exact (160). Downing and Lock (2006) propose seven kinds of processes as indicated by which the participants are named as follows (144).

IV. TYPES OF PROCESSES

A. *Material Processes:*

They are processes in which something is done, expressed by action verbs. For example, eat, go, give...etc. These processes require two participants (except for the transferring process which requires three participants): Actor (the subject) and Goal (logical direct object) (Iwamoto, 2015, 70). These processes also contain four kinds: "doing," "happening," "causing," and

"transferring." The processes of "doing" depend on the action that a verb either extends to a participant, the affected, (e.g., George kicked the ball) or it does not (e.g., she resigned). The Agent is the animate actor, while Force is the inanimate (e.g., earthquake). Also, in the process of "transferring," an affected participant is transferred by an Agent to either a Recipient or Beneficiary. And the process of "happening," the affected endures the happening (e.g., the ceiling fell in, the man collapsed). The circumstance is where or when the action of the verb happens (Downing and Lock, 2006, 128).

B. *Mental Processes:*

They are processes of feeling, thinking, and comprehending; in contrast to externalized processes of doing, they are viewed as internalized ones. These processes require a subject as an Experiencer or Sensor and an object as a Phenomenon (Halliday, 1985, 117). Also, it can be categorized into three kinds: affection (e.g., verbs of loving, liking, and others), cognition (e.g., verbs of thinking and knowing), and perception (e.g., verbs of seeing and smelling). Grammatically speaking, the Sensor can be known according to the voice; if the sentence is the active voice, it is the agent-senor and if it is a passive voice then it is affected-sensor (Halliday, 1985, 118).

C. *Relational Processes:*

They are involved with the processes of being in the world of abstract relations in two categories:

A. Identifying Process: y is the identity of x

B. Attributive Process: y is an attribute of x

In the identifying one (e.g., Sam is the doorkeeper), the subject is "Identified" and the object is "Identifying," whereas in the attributive process (e.g., Fred is a pilot), the logical subject is "Carrier" and the object is "Attributive" (Halliday 1985, 115). In particular, the Attributive processes consist of three-type relations: Circumstantial (e.g., the shop is over there), Possessive (e.g., this pen is mine), and Attributive (e.g., Bob is enthusiastic). The participants are known as the Possessor and the Possessed in a possessive structure. While in Identifying process, the Identified is known as the Token and the Identifying is also called the Identifier or Value or vice-versa. In other words, what is related to the verb "to be" or "to become" related to the Relational processes? (Downing and Lock, 2006, 144).

D. *Behavioral Processes:*

They are concerned with psychological and physiological conditions like coughing, breathing, blinking, yawning, and smiling. They represent external motions of internal workings, the outer performing of the processes of the consciousness, and psychological states (Halliday, 1976, 55). Moreover, the participant is called Behavior. Further, the verbs contain two kinds of processes: Volitional (if they are not followed by adverbs) and involuntary (if they are followed by adverbs).

E. *Verbal Processes:*

They are processes that express the relationship between ideas built by human consciousness and the ideas enacted in a form of language (Halliday, 1994, 107). To Halliday too (1994), in this process, the subject is called "Sayer," the object is the

“Target” also called the “Said,” and “Verbiage” is the message directed to the object (a reported statement, a reported directive, ask, say, tell, order or request.) If the clause contains the verb “tell” the Recipient and the Addressee should be added to the structure (Downing and Lock, 2006, 151).

F. *Existential Processes:*

They are processes related to the happening or existing entities. They can be known by an unstressed there and a verb after it or any kind of entity like human, thing, or abstraction, either a countable entity (e.g., there is a good film in the cinema) or uncountable one (e.g., there is grilled meat for lunch) or an event (an explosion was there). The participant is called the “Existent” which is expressed to exist. Semantically, the structures used tend to specify the quantification and/or the location of the Existent. More usually, in the structures, the existential is employed (Downing and Lock, 2006, 153).

G. *Meteorological Processes:*

They are restricted to the climate, beginning with empty (it) (Azar and Yazdchi, 2012, 3).

V. APPLYING TRANSITIVITY

Transitivity is one of the major characteristics of stylistics which shows how the writers employ specific lingual words to convey their ideas in the most intellectually understandable methods. By analyzing Lazarus and Creeley’s poems, one will see a pure example of transitivity.

VI. LAZARUS’ “THE NEW COLOSSUS”

Emma Lazarus (1849-1887), a nineteenth-century American poet, writer, interpreter, and activist, is best known for her sonnet “The New Colossus,” written at the base of the Statue of Liberty. Emma is called the liberty’s poet because of her family’s settled situation in the United States; Lazarus lived with the high society of New York and was truly mindful of her Jewish heritage and the racism suffered by a lot of Jews all through the world. Consequently, in 1883, she was keenly encouraged, by the circumstances of her country, to start the improvement and colonization of the society of the East European Jews for she believed that her society was worth a homeland. Therefore, in 1876, she composed a play showing the mistreatment of her people and defending them (Appleby, et al, 2015, 370). In 1903, sixteen years after her death, Lazarus was described by the Tribune, a newspaper published in New York, as “the most skilled lady the Jewish race has created in this nation” (Young, 1995, 4). She was immortalized not only for her sonnet but for her prose and poetry which represented East European society. A champion of people she barely knew was considered, even today, a New York scholar (Young, 1995, 43). Nature was a prominent theme in most of Lazarus’ poems meshed with the conditions and influences of her society. Consequently, she created one of her sophisticated works: *Admetus and Other Poems* (1871). The book contains poems and prose that Lazarus composed to refine and reflect her society and to show the American lady’s position which was

hailed by her literary criticism. In the volume there is a series of pictures called “Epochs”; they are utilized to clarify the moods passing through her heart rather than being a moral constitution such as “Regret,” “Storm,” “Longing,” and “Youth,” and to illustrate the nature of human feelings, weather, life and. Her ideas and emotions, which are considered a rare original power, differ from the contemporary or preceding poets making Emma Lazarus the best poet of her time thanks to her graceful fluent style and charming tone that she got (Gregory Eiselein 2002, 320, 321).

As one of the best historical poems America has known, “The New Colossus” (1883) was written by Emma Lazarus in aid of raising funds for the Statue of Liberty. It mirrors Lazarus’ responsibility for making America a land of exile. While working on her sonnet, she did not yet see the statue being the first one that predicts its titanic symbolism and the representation of freedom and friendship between nations. James R. Lowell (1819-1891), an American Romantic poet and diplomat, once declared that Lazarus’ poem had given the statue a “raison d’être” which means a reason for existence (Young, 1995, 3).

The structure of Lazarus’ “The New Colossus” is based on the Petrarchan sonnet, a type of poem with a specific pattern of fourteen lines. The octave, the first eight lines, often end in a pattern like: a (fame), b (land), b (stand), a (flame) / a (name), b (hand), b (command), and a (frame). The sestet, the last six lines, can vary in pattern, and Lazarus’ poem ends like c (she), d (poor), c (free), d (shore), c (me), d (door) (Shafer, 2007, 5). The rhyme scheme for an appropriate Italian sonnet allows no more than five rhymes. In English, the most well-known meter for writers to employ is iambic pentameter (Feldman and Robinson, 2002, 4). The poem is a constant reminder of the statue’s symbolism and what the Americans have been through, and the humanity of Emma’s donation to the American culture. Therefore, Emma’s ideology will be examined in various processes.

A. *Material Processes*

“Here at our sea-washed, sunset gates shall stand,” (NC, 3) presents “stand” as an action verb. Force, the inanimate actor, is “sunset gates,” and there is no Goal here because the verb is intransitive. In addition, “here at our sea-washed,” is considered as Circumstance: place. Moreover, the poet describes the position of the new colossus as a place where the sunset bathes in golden rays that wash the gates of the statue presenting shimmering liberty to her society. “The air-bridged harbor that twin cities frame,” (NC, 8) shows two participants

linked with the action verb, “frame.” “The twin cities” is Force, and the Goal is “The air-bridged harbor.” The poet wants to illustrate the powerful gaze of the statue toward New York Harbor which is located between New York City and Brooklyn. Giving the statue a mother figure who welcomes the tired foreigners to new lands not with warnings or threats but with elongated arms, Lazarus conveys that the beacon is the leading light to the secured passage. Worthy to mention, the bridge has not been built yet and the two cities were separated. Also, Lazarus wants to assimilate the statue into a keeper who safeguards his people from harm and neglect (Gale, 2017, 7).

“Keep, ancient lands, your storied pomp,” (NC, 9) has the action verb “keep” while Force is “ancient lands” and Goal is “your storied pomp.” Here, the poet gives the statue a voice talking to the old nations with stoned lips of Europe telling them to keep the greatness of their history because it is the time for America to shine. The second clause of line ten, “Give me your tired, your poor,” (NC, 10) has an implicit Force, “ancient lands,” to the verb “give” which is considered as a transferring verb. The Goal is “your tired, your poor,” which refers to a Recipient. Furthermore, the statue keeps talking to the nations of Europe commanding them to send her their impoverished inhabitants, those who seek and long for freedom.

“The wretched refuse of your teeming shore,” (NC, 12) in this line the action verb is “refused,” the Actor is “The wretched,” and the Goal here is “your teeming shore.” Besides, Lazarus describes the exiles as “wretched refuse” as if she is saying that they are human not trash to be outcasts on the shores. In line thirteen, “Send these, the homeless, tempest-tost to me,” (NC, 13) the action verb “send” is considered as a transferring verb of the same implicit Force, “ancient lands.” The Goal is “the homeless,” and the Circumstance here is “to me,” which is, as well, treated as a Recipient. Once more, the statue commands the old nations to give her the exiles of her society who have been immigrated and assaulted by the raids of calamity

“I lift my lamp beside the golden door,” (NC, 14) shows “lift” as an action verb. Agent, the animate Actor, is “I” and the Goal is “my lamp.” Also, “beside the golden door” is regarded as Circumstance. Furthermore, until the last line of the poem, the personification is ongoing. The statue beckons her lamp upon the path of the immigrants toward her. Metaphorically, she enlightens the entrance to America giving the opportunities she offers to the exiles. In addition, the poet suggests that a distinctive door is illuminated by the torch, and that door leads to promised lands loaded with dreams and hope (Gale, 2017, 8).

TABLE (1)
MATERIAL PROCESS IN “THE NEW COLOSSUS”

Circumstance(s)	Goal	Process	Force	Actor
“here at our sea-washed”	-----	“stand”	“Sunset gates”	-----
-----	“the air-bridged harbor”	“frame”	“the twin cities”	-----
-----	“your storied pomp”	“keep”	“ancient lands”	-----
-----	“your tired, your poor”	“give”	“implicit ancient lands”	-----
-----	“your teeming shore”	“refuse”	-----	-----
“to me”	“the homeless”	“send”	“implicit ancient lands”	“the wretched”
“beside the golden door”	“my lamp”	“lift”	-----	“I”

B. Mental Process

“Your huddled masses yearning to breathe free,” (NC, 11) conveys the affection process due to the verb “yearning.” Now, the Sensor here is “Your huddled masses” which is considered an agent-sensor because it is active, and the Phenomenon is “to breathe free.” Moreover, Lazarus incarnates the statue making it an authorized person who can preserve a massive number of citizens. The Statue of Liberty insists on reclaiming its impoverished inhabitants whom they long for freedom in America.

TABLE (2)
MENTAL PROCESS IN “THE NEW COLOSSUS”

Phenomenon	Process	Sensor
“to breathe free”	“Yearning”	“your huddled masses”

C. Relational Process

“A mighty woman with a torch whose flame/Is the imprisoned lightning,” (NC, 4, 5) shows an identifying process in which “is” is the process here, while Token, the identified subject, is “A mighty woman” and the identifier, the object, is “the imprisoned lightning.” Furthermore, Lazarus introduces

the statue which will stand soon on the shores of America and describes it as a female character holding no weapon but a torch of enlightenment power. Metaphorically, the female figure represents motherhood and the torch changes darkness to light as if the statue welcomes all the exiles by illuminating the pathway for them after what they have suffered from captivity (Gale 2017, 7).

TABLE (3)
RELATIONAL PROCESS IN "THE NEW COLOSSUS"

Phenomenon	Process	Sensor
"to breathe free"	"Yearning"	"your huddled masses"

D. Behavioral Process

This process is shown in the phrase "Cries she," (NC, 9) where one participant, the Behaver "she," is included due to the verb "cries." Here, the poet personifies the statue by making it cry showing sympathy which means that the statue wants no battles and not seeking any glorification, but retrieving its people is the real victory (Gale, 2017, 8). Within line eleven, "Your huddled masses yearning to breathe free," (NC, 11) there is an involuntary process, a verb is followed by an adverb, which is "to breath," and the Behaver here is "Your huddled masses."

TABLE (4)
BEHAVIORAL PROCESS IN "THE NEW COLOSSUS"

Process	Behavior	Process
"cries"	"she"	"cries"
"to breath"	"your huddled masses"	"to breath"

E. Verbal Process

"Her mild eyes command/The air-bridged harbor" (NC, 7, 8) express the verbal process in which "command" is the verbiage and the Sayer here is "her mild eyes," while the target is "the air-bridged harbor." Lazarus conveys that the statue has delicate eyes that are looking out for the arrivals as a defensive mother.

TABLE (5)
VERBAL PROCESS IN "THE NEW COLOSSUS"

Recipient	Process	Sayer
"the air-bridged harbor"	"Command"	"her mild eyes"

F. Existential Process

Such a process is shown in "From her beacon-hand/Glows world-wild welcome;" (NC, 6, 7) where "Glows" is the verb that indicates the existence of an entity, and "world-wild welcome" is the Existent. Moreover, Lazarus here changes completely the illustration of the statue from a democratic celebrity to nurturing lost spirits (Gale 2017, 7).

TABLE (6)
EXISTENTIAL PROCESS IN "THE NEW COLOSSUS"

Existent	Process
"world-wild welcome"	"Glows"

G. Metrological Process

No indication is mentioned of such a process in the poem.

VII. CREELEY'S "AMERICA"

An irreplaceable, sophisticated American poet, novelist, essayist, short story writer, teacher, and the owner of more than sixty books written and published all over the world. Creeley, the State Poet (1989-1991), was born in Arlington on 21 May 1926 and lived in Buffalo among a cultured family. At the age of two, he lost his left eye, thereupon, at the age of four, his father died leaving him to suffer a traumatic kind of life (McCaffery, 2010, 95). Creeley is one of the modern poets who served contemporary literature beginning from the Black Mountain Group. The first work which Creeley was associated with as an editor is the Black Mountain Review which was considered probably the most delightful magazine in America (Wilson, 1987, 78). In 1950, his first works, *Lu Fou* and *Hart Crane* were written respectively. It says that Hart Crane was a pavement for his notable work *For Love*, a collection of his poetry written from 1950 to 1960, which begins with his definition of the manifestation of Hart Crane, who is independent of his family and friends, the passive use and the interior reality reflects Creeley's character (Altieri 44). In 1952, Creeley published four books; one of them is *The Gold Diggers*, a book of short stories, and in 1953 *The Immoral Proposition*, and *All that Is Lovely in Men* in 1955. The most obtainable book is the 1957 Creeley's *The Whip*, a collection of his poems. Then, in the mid of 1970s, Creeley never wrote a book after *Hello* (1976), as it says, to gain attention for his next work

(McCaffery, 2010, 50). In 2005, Creeley was diagnosed with pneumonia. Hence, his skinny body, overthinking, and worry caused a lack of stamina to fight the disease off. Thus, great despondency dominated the clinic and

even the most expensive equipment was useless because of his great grief. Even when the doctors tried to bring him a psychiatrist, his health kept deteriorating. On March 30, Creeley died in Texas and was buried in Massachusetts leaving “For Love” and other remarkable works behind (Faas and Trombacco, 2001, 5-6).

A poem from *The Collected Poems of Robert Creeley, 1975–2005*, written by Creeley who has been the first poet who criticizes his own country showing the inconsistency of the government. The poem shows a deep political stand that deals with public issues rather than direct subjects, and it is also considered as a reverse path to the related matters of the government (McCaffery, 2010, 9).

A. *Material Process*

Line two; “Give back the people you took,” (2) has an implicit Force, “America,” which is linked to two action verbs, “Give” and “took,” and the Goal is “the people.” Moreover, Creeley criticizes the American government for indirectly making “America” a symbol of that and asks to bring back the liberty which it was taken from the citizens. Meanwhile, it seems that Creeley wants to protest furiously using his diatribe against the American authorities. Line three; “Let the sun shine again,” (3) the material action verb here is “Let,” which makes “America” its implicit Force and the Goal is “the sun.” Metaphorically, the poet wants to remind us of the days of The Statue of Liberty where was America sweetened with freedom.

“You thought of first but do not own/ or keep like a convenience.” (5/6) in these two lines, Creeley continues speaking to “America” but this time using the pronoun “You” which is linked to two action verbs, “own” and “keep,” but there is no Goal here. Also, in the most two important lines of the poem, Creeley conveys that there is no more convenience that America neither used to own nor kept. However, the poet is calling for a revival of the old values. Line eight; “Invented that locus and term,” (8) shows the continued use of the implicit Force, “America,” for a different action verb, “Invented,” and Goal, “locus and term.” Too, Creeley shows surprisingly and powerfully the image of the American government speaking in the name of people which is a term invented by politics, “People are your own word,” (7). “Give back/What we are,” (10/11) has the Material action verb “Give” to the implicit Force “America,” and the Goal here is “What we are.” Besides, the poet is asking the government to give back the liberty that the people of American society used to have and used to be. In “these people you made, us,” (11/12) the action verb is “made” and the Goal is “us,” while “you” is the Force, referring to America. Also, Creeley describes the citizens as people who used to be free since the time The Statue of Liberty has been given, and now they long for freedom once more but this time from their own country.

TABLE (7)
MATERIAL PROCESS IN “AMERICA”

Goal	Process	Force
“the people”	“Give” and “took”	Implicit “America”
“the sun”	“Let”	Implicit “America”
_____	“own” and “keep”	“You”
“locus and term”	“Invented”	Implicit “America”
“What we are”	“Give”	Implicit “America”
“us”	“made”	“you”

B. *Mental Process*

In “You thought of first but do not/own,” (5/6) the mental action verb, “thought,” expresses the process of cognition. Despite the poet here referring to “America,” he used the Sensor “You” as a personification, and it is considered an agent-sensor because it is active. There is no Phenomenon in this line.

TABLE (8)
MENTAL PROCESS IN “AMERICA”

Phenomenon	Process	Sensor
_____	“thought”	“You”

C. *Relational Process*

“Here, you said and say, is/where we are,” (9/10) these lines show the Circumstantial process through the relational action verb “are,” which makes “we” the Carrier and the Attributive is “Here.” Furthermore, the poet speaks on behalf of the citizens talking to America, or in particular to the government, saying that the people are waiting for the promised freedom. “Give back/What we are,” (10/11) the process shown here is the Attributive. And, the Relational action verb is “are,” and the Token, the identified subject, is “we.” There is no Identifier, or object, in these lines. Above all, Creeley emphasizes that American citizens are free, as they used to be, and “America” should give back their liberty as they are no more. Line twelve; “and nowhere but you to be,” (12) has “to be” as the action verb, “you” as the Token due to the use of the personification instead of “America”, and the Attributive is “nowhere.” Likewise, the poet declares that America is the

country of liberty and that no place in the world has freedom more than America does.

TABLE (9)
RELATIONAL PROCESS IN "AMERICA"

Attributive	Process	Carrier
"Here"	"are"	"we"
_____	"are"	_____
"nowhere"	"to be"	_____

D. Behavioral Process

No indication is mentioned of such a process in the poem.

E. Verbal Process

Line nine; "Here, you said and say," has two verbal action verbs, "said" and "say," which are enacted by the Sayer "you". The line neither has a Recipient nor a Said.

TABLE (10)
VERBAL PROCESS IN "AMERICA"

Process	Sayer
"said" and "say"	"You"

F. Existential Process

Line three; "Let the sun shine again," (3) expresses the action verb "shine" as the existence of an entity and the Existent is "the sun." Worthy to mention, Creeley used more than one process in one line many times to indicate the importance of the freedom of his country.

TABLE (11)
EXISTENTIAL PROCESS IN "AMERICA"

Existent	Process
"the sun"	"shine"

G. Metrological Process

No indication is mentioned of such a process in the poem.

VIII. CONCLUSION

As two of the most proverbial poets America has known, Emma Lazarus and Robert Creeley both proved that they are defensive characters of American rights by expressing sympathy, patriotism, freedom, and motherhood spontaneously through their poetic works in different parts of history, which indicates that the American citizens have suffered throughout their lives. Besides, Emma Lazarus showed motherhood in "The New Colossus" (1983) by personifying The Statue of Liberty and making it a symbol of freedom talking to European societies. In "America" (2005), Creeley was talking to the American government symbolically which he was referring to as "America." Furthermore, each poet used transitivity in his/her poem differently which was analyzed linguistically to provide evidence that supports the explanation of each poem and to give easy detailed information to the reader. Thus, the reader will be acquainted with the concept of freedom via the stylistic analysis that presents freedom as a sacred right, a blessing, and an absence of interference in an explicit manner throughout the processes examined in such a difficult genre.

Likewise, in "The New Colossus," Lazarus used Material Processes seven times, Behavioral Processes twice, and Mental, Relational, Verbal, and Existential Processes once for each. But there is no indication mentioned of Metrological Processes. Lazarus' use of such a variety in processes reveals her knowledge and acquaintance of the European cultures and her ability to persuade nations to retrieve people she even does not know by making the reader feel the statue as a redemptive mother who cries "Give me" and "send..., to me" as if they were her children, only because of her love for her country and the humanity she got. Moreover, unlike The Colossus of Rhodes in Greece who was carrying a bow and arrow, Lazarus shed the light on The Statue of Liberty which holds a torch and a tablet which indicates the meaning of the power of enlightenment rather than the power of authority.

In "America," Creeley employed Material Processes six times, Relational Processes three times, and Existential, Verbal, and Mental Processes once for each. Nevertheless, there is no indication mentioned to Metrological and Behavioral Processes. Contrary to Lazarus, Creeley shows America as a country deprived of liberty which he wishes not to do by asking the American government twice in his poem to "Give back" what the citizens and the country used to be. It reflects Creeley's ideology, patriotism, and proud identity by inspiring and urging other poets till his last days. Creeley's political perspective is clear through the shown processes and participants in his poem. Besides, the paper demonstrates the poets' awareness of the stylistic properties which add flexibility and simplicity to poetic means.

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