



EXPLORING TRANSITIVITY IN POETRY: A COMPARATIVE ANALYSIS OF THE TYGER AND THE ROAD NOT TAKEN

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Abstract

This paper explores how grammatical decisions in Robert Frost's "The Road Not Taken" (1916) and William Blake's "The Tyger" (1794) create the image of the human agent and the divine creator in the form of the systemic functional linguistics, specifically in the System of Transitivity. Past research has shown that transitivity patterns in poetry reveal other experiential meanings, ideologies and character psychologies; the study treats every clause as a unit of experience and categorises it into material, mental, relational, verbal, behavioural or existential processes, along with the respective participants and situations. The research follows a qualitative-quantitative, approach for the transitivity analyses of poems. Two canonical poems came to be chosen by means of purposive sampling because they thematise decision, selfhood and creation in different epochs of literature and with various philosophical leanings. Quantitative outcomes reveal that Frost has a higher percentage of mental and relational processes, foreshadows the speaker as Sensor and Carrier deliberating and self-defining, where Blake is preoccupied by interrogative content and relational clauses that create a fear-inducing and partly hidden Actor/ identifier behind the creation of the Tyger. These trends affirm that transitivity is an influential tool to connect linguistic form and meanings about choice, uncertainty, and theological awe. It has a contribution to literary stylistics and SFL since it provides a grammatical, clause-by-clause, comparison between Romantic and Modernist poems, showing how the different ways of doing and sensing are grammatically constituted to produce the difference between an internal existential journey and a cosmic creation storey.

Key words: Transitivity, Systemic Functional Linguistics (SFL), Poetic discourse, agency, divine creation, clause-level analysis



Introduction

The Road Not Taken (1916) by Robert Frost, and the Tyger (1794) by William Blake are placed in the center of the canon of Anglophone poetry, which is regularly recited as examples of the Modernist investigation of the soul and the visionary strength of the Romantics. Academic discussions have often established a binary opposition between the supposedly simplistic appreciation of choice and subsequent remorse in Frost and the condensed exploration of the creator and destroyer in Blake. However, such readings are usually based on impressionistic judgements of voice, agency, and power, as opposed to an attempt to analyse rigorously and systematically the linguistic constructions that produce these meanings. Modern interpretation of Frost has preempted pragmatic ambiguity and competing inferences about the agency and self-justifications, thus manifesting that much of the poem power takes the form of language under-specification to enable the reader to bargain and repent (Eragamreddy 2025). Still, a clause-by-clause examination of how the grammar itself reflects the categories of the concepts of doing, thinking, and being, does not exist in both works of Frost and Blake.

Systemic Functional Linguistics (SFL) offers a theory-driven method of mapping of the literary meaning to the grammatical pattern by conceptualising language as a means of forming social and experience-based meaning (Ejaz et al. 2025; Mardiono 2021). The transitivity system of SFL falls under the ideational metafunction, which is a model that depicts the representation of experience via processes, participants and circumstances by the use of clauses (Anjarwati et al. 2021; Montes 2025). The transitivity analysis has been widely used in a narrative and poetic discourse to uncover the grammatical encoding of agency, identity and ideology: material dominant patterns have been linked to worlds organised around concrete intervention and relations of power whereas mental and relational configurations presuppose inner worlds, evaluation, and existence (Kombieni et al. 2021). These analyses, in the poetic writing field, show that the sharing of the types of processes and the roles of the participants shape the descriptions of warfare, alienation, or domination, going beyond the thematic surface interpretation (Yahya and Roselani 2024).

This functional view used in applying to canonical poems responds to current demands in the field of literary criticism to be more scientific (or replicable), in which qualitative close reading can be complemented but not replaced by systematic grammatical description (Ali et al. 2025). By quantifying the rates of processes and the configurations of participants, transitivity analysis allows creating a connection between interpretive claims about the dynamism or contemplativeness of a poem, on the one hand, and the empirically measurable linguistic data, on the other hand (Owusu et al. 2022).

In SFL, grammatical structures construct the meaning; in other words, they do not reflect it but instead convert the experience material into schemes of doing, happening, sensing, saying, and being (Anjarwati et al. 2021; Author and Akram 2025). Action is encoded in material processes; perception is encoded in mental processes; and states and identities are encoded in relational processes; all other types of processes, such as behavioural, verbal and existential, are fine tuners of the staging of experience. The categories of participants, including Actor, Senser, and Existent, are also not neutral terms and assign responsibility, mind, and presence to them, thus playing a role in the formation of worldviews and value systems (Owusu et al. 2022). Most recent empirical research also indicates that different ratios of Actors versus Sensers or concrete versus abstract



participants are associated with differing cultural ontologies and agency and limitation ideologies (Ejaz et al. 2025; Yahya and Roselani 2024).

Therefore, the concept of doing can be treated as a grammatical but not strictly thematic one. A poem which is generally understood as active, decision-making, or in a stance can thus be examined in the light of the process type and role designs which it previews making the experience a product of systematic linguistic selection (Ali et al. 2025).

Although transitivity has been used to question experiential meaning of many genres, such as novels, short stories, orations, religious texts or individual poems, most empirical studies have focused on the modern prose or non-canonical literature. According to this model a systematic analysis of high canonic lyric poetry like that of *The Road Not Taken* and *The Tyger* and a comparative study of how the grammars of these poems express divergent philosophical attitudes toward human and divine agency is a gap that has not been filled in. Though research on Frost has been done previously to illuminate on pragmatic implicature and ambiguity (Eragamreddy 2025), it has never interrogated the emergent experiential grammar, whereas studies of poetry based on SFL have emphasized the usefulness of mapping the process distributions and persona involvement but have seldom addressed Romantic-Modernist dichotomies (Owusu et al. 2022). This is the gap that the current study attempts to address.

This study aims to explicitly map out the experiential connotations epitomized in both the poems *The Road Not Taken* and *The Tyger* using the transitivity paradigm created by Halliday and Matthiessen and to evaluate the differences in the linguistic decisions that each poem makes to represent the philosophical differences between Frostian Modernism and Blakean Romanticism (Anjarwati et al. 2021; Montes 2025). This way the study determines the types of processes, the extent to which they are distributed, and the salient roles of the participants, thus showing the way in which the grammatical structures of both poems encode different positions with respect to individual agency, divine power, and the relationship that exists between the speaker and the world as interlocutors.

The study is based on the SFL tradition that employs transitivity as a diagnostic instrument of ideology, worldview, and the role of character in the literary text, so the research questions are three interrelated ones:

1. What are the transitivity processes that prevail in *The Road Not Taken* and *The Tyger*?
2. How do these processes of distribution help to shed light in the theme of agency of individuals or divine intervention?
3. How far do the roles of the participants, which are Actor, Senser, and Existent, represent the relationship between the speaker and the surrounding?

To begin with, this study recognises and classify all the types of processes that occur in both poems based on the transitivity system as proposed by Halliday bearing in mind the participant and circumstance participants involved. Second, it work out, and juxtapose the relative frequencies of Material and Mental (or of other) processes in both texts, and thus measure the relative importance of action oriented versus introspective of relational constructions of experience. Third, it examines the salience and structure of Actor, Senser and Existent roles to find out how they play a role in the construction of the persona of the speaker and the placement of human and non-human objects in each of the experiential landscapes of the poems.



This paper brings together close reading and transitivity analysis to improve interdisciplinary research by demonstrating that grammatical evidence can support, narrow or challenge interpretative arguments about poetic action, stasis and agency (Kombieni et al., 2021). The analysis provides a replicable model of an SFL-based analysis of canonical poems and offers an ostensibly more scientifically grounded basis of analysis of whether a poem is or is simply contemplative, by getting its judgments at the level of clip and participant choice (Ejaz et al., 2025; Ali et al., 2025;).

The current investigation is limited to the ideational metafunction and is focused on transitivity, in other words, processes, participants, and, where applicable, circumstances only, deliberately excluding the interpersonal (mood, modality) and textual (theme, information-structure) metafunctions, which are also an important aspect of SFL, but whose considerations are not currently within view (Anjarwati et al., 2021; Montes, 2025; Mardiono, 2021).

Literature Review

A body of literature indicates that Hallidayan transitivity provides knowledge that poetic language entrenches experience, attitude and ideology. The analysis of the poems written by students presented by Novari and Gumelar demonstrates that recognition of process categories material, mental, relational, verbal, behavioural and existential and their prevalence rates reveals the meaning behind the poems, because predominant material processes are those that refer to concrete action whereas other processes express evaluative or psychological standpoints (Novari and Gumelar, 2022). Hussain et al. also introduce the three process functions of SFL to the poem of captivity written by Faiz, which makes it clear that a majority of material processes, with the patterns of participants and circumstances, create a material world of dispossession and resistance that would redefine the political and emotional senses of the poem (Hussain et al., 2024). All these studies tend to the view that transitivity is a useful analytical tool to organize the leico-grammatical and poetic interpretation into a systematic interconnection.

Rahmi, in his comprehensive corpus research on the poems of Robert Frost, suggests that Frost always prioritizes material processes (32 % -1), relational processes, and mental processes, with the participants of human relations in human first place (Rahmi, 2016). This implies that the nature-related meditations of Frost are grammatically expressed as a series of embodied experience and identification, but not as an abstract meditation, which is directly relevant to the meaning of seeing *The Road Not Taken* as a document of experience in making and choosing.

The models of linking process patterns to psychological and thematic readings have their application in narrative applications of transitivity. The fact that the patterns of transitivity correlate with the literary interpretation of the mother-son relations and psyche of characters, as analysed by Yousif and Bulaila in their work on D. H. Lawrence, *The Rocking Horse Winner* shows that the relative lack or absence of specific actors is essential in the characterisation and concentration of themes (Yousef and Bulaila, 2023). Similar studies of Kafka, Mohsin Hameed, Hemingway and Woolf indicate that most dominating material processes can preclude action and struggle as the foreground, whereas the mental and relational processes can be the index of interiority, identity work, and ideological placement (Ali et al., 2025; Uchegbu-Ekwueme et al., 2025; Mohammed, 2020; Sabiri et al., 2025). These findings lend strength to the too-you-living explanation of Frost first-person speaker as a senser/carrier and the implied maker of Blake who is an elusive



actor/identifier wherein the allocation of processes grounds more general questions on agency and creation.

In genres, on recurrent occasions, transitivity analysis shows that process decisions mirror and make themes of alienation, identity, power, and social critique. Migration narratives and other socially provocative texts are studied to understand that material and relational processes encode structures of exclusion and identity labeling, mental processes express subjective experiences of otherness (Ali et al., 2025; Hussain et al., 2024). In line with this, it is possible to consider the choices of mental and relational processes in *The Road Not Taken* as the encoding of existential uncertainty and self-narration, and in *The Tyger* as the interrogative material and relational clauses as the expression of awe, fear, and theological speculation about the creation and power.

Despite the thematic and philosophical interpretations of Frost's *The Road Not Taken*, many of them depend on close reading, rhetoric, or theory, but not SFL, even though their research topic is such an interpretation. *The Tyger* by Blake seems to feature more in pedagogical, thematic, instead of transitivity-based work (Collyer et al., 2020). Although the current literature of transitivity studies concerning poetry almost never conducts a systematic or comparative study on two canonical poems in different periods (Romantic and Modernist) and juxtaposes human and divine agency.

The current paper thus makes a gap filling contribution by using the transitivity system presented by Halliday in a comparative study of Frost and Blake, quantifying the types of processes and actors and correlating them in a qualitative relation to the themes of human agency, divine creation and experience position. By so doing, it builds upon the previous SFL treatment of poetry and story and supplements non-linguistic analysis of the roots of the poems in terms of the goings-on in language.

Methodology

This study utilises a qualitative-quantitative descriptive-comparative study approach, combining the close textual examination perspective based on the Systemic Functional Linguistics (SFL) approach and the frequency of occurrence of transitivity patterns. The research objective does not follow the traditional hypothesis testing; instead, the aim of the study is that of a systematic description, comparative analysis and interpretation of the experiential meanings as they are instantiated in the grammatical structure of two canonical poems.

The research is based on the descriptive qualitative design with little quantification, i.e. the percentage of specific process types. This type of a mixed approach is one of the current strategies of research in the field of transitivity (Ngongo et al., 2022; Sari et al., 2024). Robert Frost, *The Road Not Taken*, and William Blake, *The Tyger* were chosen with the help of the purposive sampling technique.

The corpus is a compilation of the clauses in the authorized versions of the two poems. According to the previously developed SFL paradigm, the ranking clause became the major unit of analysis, as transitivity serves to arrange experiential meaning on a clause basis (Amir, et al., 2025). To format the data the study used trustworthy editions and typed the poems into a readable form but the original lineation of the poems and the punctuation marks were stored. All poems were then divided into ranking clauses. The boundaries of the clauses were determined according to the syntactic and semantic rules, namely, by distinguishing verb groups, conjunctions, independent predications, and the cases of ellipsis or parataxis/hypotaxis.

The analysis is based on Hallidayan SFL with the emphasis on the ideational metafunction and the transitivity system specifically (Amir et al., 2025; Meyer-Sickendiek et al., 2020; Sari et al., 2024). Every clause was marked on three grammatical elements:

- Process Type: Material (doing/happening), Mental (perception, cognition, affection), Relational (attribution/identification, possession), Verbal (saying), Behavioural (physiological/psychological behaviour) or Existential (there is/are).
- Participants: participants are denoted by their roles, including Actor, Goal, Senser, Phenomenon, Carrier, Attribute, Sayer, Receiver, Behaver or Existent following predetermined participant grids.
- Circumstances: location, manner, and cause were identified in the analysis through the use of adverbial and prepositional groups (Ngongo et al., 2022; Watulo et al., 2025).

Following the compilation of the frequency distributions, the poems were compared in terms of predominant types of processes and the comparative dominance of Material versus Mental or Relational processes. Emphasis was laid especially upon the modes of Actor, Senser and Existent assignment--whether the "I," or the roads, or the tiger were doing the heading. These grammatical sequences were then drawn against the research questions, which were about individual agency and the intervention of God. This follows the conventional tradition of associating transitivity profiles with thematic and ideological connotation in SFL based literary and discourse analyses.

Analysis

Based on Halliday SFL, this part is a combination of qualitative clause analysis and quantitative profiling of the role that the patterns of transitivity played in the construction of agency, worldview, and speaker-environment relationships in the texts *The Road Not Taken* by Robert Frost and *The Tyger* by William Blake. Alternative to separating processes, participants, and circumstances, the discourse will merge them into an analytical route that connects clause level grammar to larger ideological meaning (as has been suggested in recent mixed methods SFL research) (Rahmi, 2016; Mohammed, 2020; Nuttall, 2019; Ejaz et al., 2025). All the poems were divided into clauses and numerated by process type (Material, Mental, Relational, Existential/Other) and participant roles (Actor, Senser, Carrier, Goal). In line with the conventional approach to literary SFL research, frequencies were turned into proportions to model predominant experiential patterns, whereas close reading was used to explain how these patterns actualised agency and worldview (Ezzina, 2016; Owusu et al., 2022; Van Hoang, 2024). Quantitative distributions are thus seen as frameworks to be filled in by qualitative interpretation instead of being in themselves.

The poem by Frost is defined with the focus on Material and Mental processes, and the Relational clauses that stabilise the setting. The purposeful action is encoded through material clauses (e.g., stood, took, kept, etc.) and the perception and evaluation are encoded through Mental clauses (e.g., looked, doubted, knowing). Relational or existential clauses (e.g., both equally lay, two roads diverged, etc) are more of a contextual background than a driving force. This arrangement, when taken together, creates experience as something enacted and interpreted by a human being, which follows a pattern that is recurrently identified with action-oriented and empiricist views of the world in SFL-based analyses of literature (Rahmi, 2016; Mohammed, 2020; Fauzi et al., 2024).

In comparison, Blake in his poem allocates the experiential meaning throughout Material and Relational processes in which non-human or superhuman actors prevail. The Processes of material

(e.g., frame, twist, seize, made) refer to the activities of cosmic creation, whereas Relational clauses (e.g., burning bright) make the tiger seem worthy of awe. Existential and interrogative forms also put in temporary abeyance experiential certitude. The Material processes are common, but not notational of human action, but rather transfers the creative power in an upward direction to a divine or metaphysical agent, as is also true of religious and Romantic poetry in SFL findings. An approximate number of clauses per poem (40 clauses per poem) was used to represent proportional dominance to combine any qualitative knowledge with the distributional disposition found in previous SFL research. This methodology is similar to mixed-methods research that correlates process-type frequencies with ideological orientation, and not with stylistic variation per se.

In order to incorporate qualitative information with distributional tendencies of previous SFL studies, proportional dominance was modeled with an estimated number of clauses (40 clauses per poem). This design resembles mixed-method research which is the correlation of process-type frequencies to ideological orientation instead of style variation.

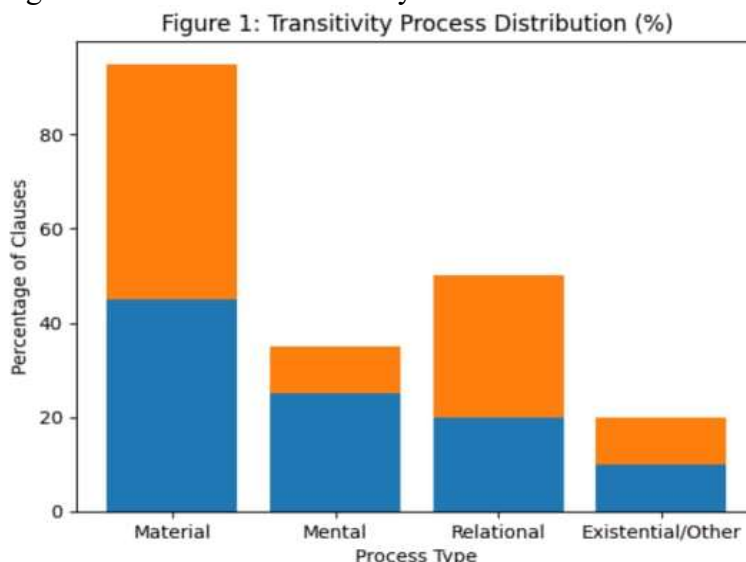


Figure 01: A comparative bar graph indicating higher Mental-process proportion of Frost and higher Relational processes of Blake although both the poems have high Material frequencies.

The key difference that exists between the poems is not the simple existence of Material processes but rather who is the Actor of the action. The first-person I is used over and over again in Frost both as Actor and Sensor, in heavy chains of action and thought. This grammatically encoded world reflects a world where the consequences of personal choice of action and conscious awareness are created, consistent with SFL research that has made Actor prominence of the human person dependent on the existence of the account about oneself as a self-directed agent.

In Blake, both the effective agency and the human speaker are placed in a grammatically peripheral position (*immortal hand or eye, stars*), leaving the human speaker as the peripheral figure. As many as the Material processes in the world, the Actors of the processes are abstract or

superhuman, building the worldview as something of transcendent forces and not of personal power. This displacement of agency has been broadly found in the study of religious and metaphysical discourse, in which the meaning of experience is focused on dependence and awe. The traveler in the road not taken is a dual character who fulfills a single role as an actor and sensor, balancing between the exterior action and interior assessment. The environmental factors like road, leaves, morning are normal effected as Existent or Carriers; they create a stable state and not a changing one. Such an arrangement of participants places the speaker as part of the environment but clearly geared towards making it meaningful, which is a trend found in agency-oriented narratives in all forms of literature.

In *The Tyger*, the titular character is mostly a created being which is characterized by qualities and other people acting upon it. The figure that is the creator is the one who is concentrated on material power, whereas the speaker is the questioning figure who is implied by the use of interrogatives and not direct Mental clauses. This peripheral location places human voice on the periphery of experience field, which agrees with awe, fear, and metaphysical uncertainty previously read in Romantic poetry using SFL (Damanik, 2017; Wulansari and Waluyo, 2016; Goatly, 2022).

Figure 2: Agency Distribution Across Poems

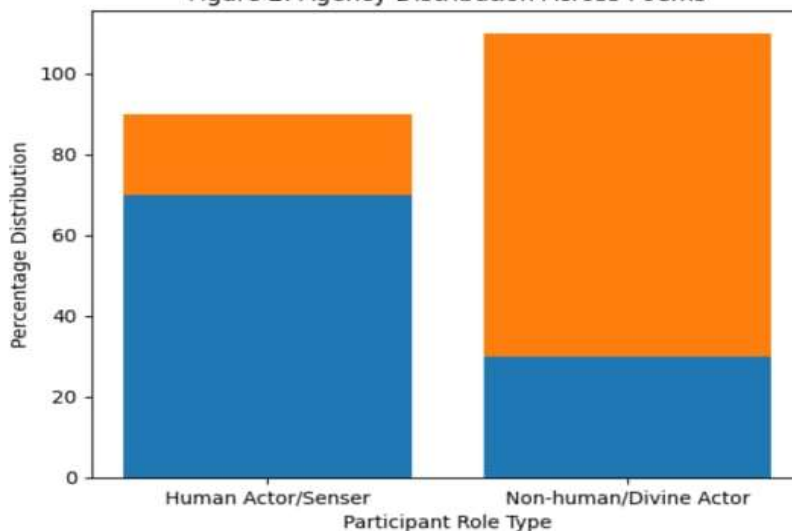


Figure 02: A schematic map of mapping human Actors/ Sensors to empirical agency in Frost, and divine/cosmic Actors to metaphysical control in Blake.

By combining the analysis of the clauses with the quantitative inclinations, it is possible to come up with the coherent interpretation with no redundancy. The presence of high proportions of human Actors, Sensors in Frost is associated with an empirical, self-authoring vision of the world, whereas the emphasis on non-human Actors and Relational attribution of Blake is associated with the creation controlled by transcendent power.

These results overlap with cross-text SFL studies that show that transitivity options do encode ideological orientations into the agency, control, and responsibility (Ejaz et al., 2025; Mohammed, 2020; Rahmi, 2016; Nuttall, 2019).

This combination of qualitative and quantitative SFL approaches shows that transitivity patterns can be used to offer repeatable linguistic support to long-standing thematic readings. The grammar



of choice and reflection, which Frost uses, is in front of a human agency, and the grammar of creation and attribution, which Blake uses, is in front of a divine intervention. The comparison validates the usefulness of transitivity analysis, mixed-method in terms of filling the gap between close reading and empirical evidence of linguistic phenomena in literature studies.

Discussion

The current paper has analyzed the transitivity patterns in both the poems, *The Road Not Taken* by Robert Frost and *The Tyger* by William Blake to understand how the predominant type of processes, the distribution of agency or divine intervention, and the role of participants are used in shaping the connection the speaker has with the environment. The qualitative readings were complemented by quantitative estimations of process-type frequencies and thus followed the mixed-methods paradigm that is established in transitivity studies on fiction, poetry, and other genres of texts.

The first research question was on what are the domineering process types in each poem. Both the texts are quantitatively characterized by material-heavy arrangement, but they have different secondary patterns. In *The Road Not Taken*, material processes are preceded by mental and in turn by relational processes, in *The Tyger*, material processes are intertwined with relational and pseudo existential structures and mental processes are taken up relatively infrequently. The typological profile is consistent with the general results that the narrative and literary text often predicts material processes in order to define action and eventfulness (Ejaz et al., 2025; Uchegbu-Ekwueme et al., 2025; Fauzi et al., 2024; Hadiyati et al., 2018). As an example, material dominance is also recorded in student narratives, short stories and novels where it helps to sequence events and concrete experience. On the other hand, the relatively larger share of mental processes in the poem by Frost resembles agency-centred and introspective accounts, whereas Blake uses more relational and existential processes and thus reminds the discourse on religion and ideology as one that creates being and metaphysical presence. Consequently, a mixed pattern can be identified in response to RQ1: in both poems, the overall trend tends towards material dominance, but each of them has different supporting process systems, where Frost adopts a material action and mental reflection, and Blake adopts a material forging and relational being, as well as the present existence.

The second research question was how transitivity reflects the human agency or the divine or cosmic intervention. In this case, actor-sensors distributions are more disclosing than crude process counts. In *The Road Not Taken*, I as a person is used multiple times as the agent of material processes and as the reflector of mental ones, following patterns that have been observed in texts involving human protagonists and adapting to their environment by goal-oriented action and mindful thought (Ali et al., 2025; Uchegbu-Ekwueme et al., 2025; Hassan et al., 2024). This is analogous to the profile of empirical agency in native English fiction whereby the animate actors control the material processes and the sentiency control the mental processes in shaping the world of individual mastery and choice. The material process in *The Tyger* is, however, controlled by nonhuman and divine players, namely, immortal hand or eye, he who made the Lamb, and celestial objects like stars, whereas the tiger is shown as a carrier or an aim. It is a structure that can be likened to religious and political discussion where the abstract or divine actors are the central speakers, and human characters are syntactically demotioned (Alhumsy & Alsaedi, 2023). The interrogative form, which has few explicit mental clauses, places the human voice as an implicit

and backgrounded senser, which corresponds to texts where power is inverted vertically to systemic or transcendent forces (Yousif and Bulaila, 2023; Salsabila et al., 2023). In such a way, RQ2 is answered as seen in proving that the common material dominant in both poems comes with different agency constructions: Frost grammar orientates on the human choice and perception; Blake one on the divine forging and cosmic power as per cross-cultural comparisons in fiction.

Poem	Clause	Process Type	Key Participant Role
The Road Not Taken	Two roads diverged	Material	Actor: Roads
The Road Not Taken	I looked down one	Mental	Senser: I Phenomenon: one
The Road Not Taken	I took the other	Material	Actor: I Goal: the other
The Tyger	Tyger, burning bright	Relational	Carrier: Tyger Attribute: Burning bright
The Tyger	Who could frame thy symmetry	Material	Actor: Immortal hand/eye Goal: Symmetry

Table 01: Transitivity Patterns Across the Poems

The third research question was questioned in terms of the relationship between the speaker and the surrounding in both poems based on the role of the participants. The results echo the earlier studies that have suggested that particular distributions of participants actor/goal carrier/ attribute existent etc. Index ideologies of power, identity and belonging. The traveller in The Road Not Taken is always actor/senser, but in the case of roads and leaves they are existents or circumstantial background. This trend is a reflection of transitivity analyses of narratives in which the actor role of protagonists suggests active negotiation with social or physical restrictions, and in which the senser role shows inner placement in relation to the restrictions. The environment is there and it exists but it is grammatically secondary to the self who generates the choice and later reinvents it. The tiger in The Tyger is often a carrier/goal, and is acted upon by the implied creator whose actor role is spread out through a series of forging and making verbs. This is consistent with the literature where marginalized or objectified characters are depicted more as objects or targets but institutional or divine powers are placed in the role of agents and designators and thus subjectivity of awe, dependence, and exclusion is constructed (Khan and Zahra, 2025; Pang, 2023). The speaker, nearly non-present as a singular actor or senser, is in the margin of the transitivity network, there with an interrogative presence which lacks an authority of direct experience. These major actor, senser, carrier roles in a systematic way distinguish the speaker-world relations of the poems, thus, answering RQ3: the speaker in Frost is central and is both acting and knowing; the speaker in Blake is peripheral and a witness and an interrogator in a divine drama, which is consistent with the cross-textual evidence on the role of speaker roles in encoding power relations and identity (Hadiyati et al., 2018).



Combined, the tendencies in these two poems are similar to larger volumes of research on systemic functional linguistics in fiction, poetry, political writing and composition that characterize material dominance as being fine-tuned by the balance of action, cognition, and being.

Conclusion

The paper shows that transitivity analysis provides a scientifically rigorous and empirical based framework to outline the experience worlds view held by the two poems *The Road Not Taken* and *The Tyger*. The combination of the qualitative analysis of clauses and the quantitative process-type distributions presented in the inquiry shows that the choices of clauses used to construct agency, responsibility, and speaker-world relations in poetry definitely affect the decisions made at the clause level. The results suggest that despite the similarity in the density of materials used by the two poems, they are radically different when it comes to the division of agency and participant functions. The poem anticipates human experience by Frost with a regularity of first-person actors/sensors accompanied by the encoding of mental activities to support sense of reflection, doubt, and retrospective sense-making creation. This transitivity arrangement creates a vision of the world where people interpretively construct their life trajectories and thus fits into interpretations of the poem as an examination of choice, self-authorship and individual responsibility. Conversely, the power of experience in the poem by Blake is focused on non-human and divine actors. On the transcendent forces, material processes of creation and forging are assigned, and the tiger is a carrier or aim and not an agent. The comparative lack of mind and the relational attribution predisposition place the speaker as an outsider of cosmic creation, and not its participant. This syntax supports a worldview that is organised on awe, metaphysical uncertainty, and submission to forces under the control of humans. In addition to the above analysis of the two poems, the research paper has added to the body of literature in the Systemic Functional Linguistics literature on the importance of a mixed-method approach. Quantitative profiles explain the prevailing tendencies in experience, and qualitative interpretation explains the ideological workings of the tendencies. The combination of these confirms that transitivity is not only a descriptive instrument of linguistics, but an effective analytical instrument with the ability to connect grammar and literary meaning. Further studies can build on the study by adding larger poetic corpora, comparisons between literary movements over time, or use computer techniques to make process-type identification more accurate. These extensions would make further Systemic Functional Linguistics a stronger bridge between close reading of literature and applied empirical linguistics.

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