



WOMEN THROUGH TIMES: A SOCIO-STYLISTIC COGNITION ON THE PHYLOGENESIS OF WOMEN'S REPRESENTATION IN THE SOCIETY THROUGH COMMUNICATION STYLE

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Abstract:

This study was an exploration of women's representation in Philippine society. To explicitly put, it sought to unravel the phylogenesis of women's depiction in society perceived by their communication style with the changes therein through time. This Socio-stylistic cognition on the changes in communication patterns covered women's interaction from the 19th to 21st century with the synchronic and diachronic approaches on textual analysis focused on Holmes Social dimension tools (distance, social, formality, and functional scaling) and Mills Stylistic tools (lexical, syntactical, and discourse level). The representation of women in society is portrayed in the manner of their communication style as such in the 19th century when women were generally viewed as a homemaker and for domestication with high regard on social etiquette and belief system. Also, in the 20th century, women exhibited control and could finally have an equal chance in higher education and the workforce. Moreover, 21st-century women's liberation profoundly intensified and was supported by non-discriminatory 21st society. Finally, this study on women's metamorphosis in society's representation is highly significant with the trend of globalization in which a need to assimilate women's portrayal may result in augmentation of women empowerment brought by social awareness hence, extenuating indifference.

Keywords: Philippine literary text, phylogenesis of women's communication style, socio-stylistic, textual analysis

1. Introduction

Language, as part of one's identity, is a piece of traditional knowledge. In truth, society and culture where a person is a part play an essential role in shaping language use or style as it provides the social norms that dictate communication variation according to the social context

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of the different gender (Hseih 3; Sharifian 49; Kapur 3, Pan 1061, Mortenson 1, Pan 2, Davis 89, Schmidt 2). Moreover, it foretells that one's representation in society is through a communication style that is extremely linked to the power of language (Steckler and Rosenthal 2; Shashkevich 2). With this in mind, one's language depicts their standing and role in society, creating an eloquent representation of how they are generally viewed. Given what has been said, this study will underscore the portrayal of women in society traced in her language and elucidate the communication style changes over time, and render the processes and influences on the presence of evolution and transformation of style.

Moreover, this unexplored area of inquiry came to be due to the reoccurrence of several issues and concerns regarding the need for more explicitness of one's role and representation in society. Say some women are still in the dark as to what society is expected them to be. For example, an article on East Asia and Pacific on the Rise has pointed out that the attitudes and beliefs about women's roles and responsibilities decrease women's engagement in the economic aspect of the labor market (Buchhave and Belghith 1). These complications, along with others, occurred due to the existence of the following: women's oppression, discrimination, and women's submission instead of liberation, even to the present (Nuawadi 12; Nuadizi 11-12; von Hippel, Wiryakusuma, Bowden, and Shochet, 37) which some may point it out to the social ideology and value orientation such as the social status, sex role socialization, and dominant gender system among others (Pan 3).

2. Conceptual Framework

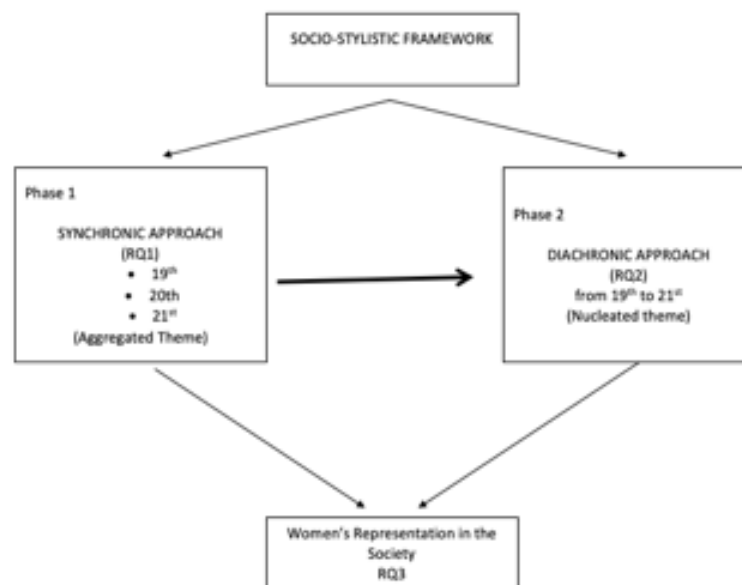


Figure 1: Framework of Analysis

Emphasized in this socio-stylistic study is the concept that language, and its pattern and style are a social construct with a cyclical relationship pointing out society and culture shaping

the language and vice versa (Azen et al. 8; Unuafé 31, Hoda and Pradhan 3). What is underlined in this research is the variation of linguistic style which was explored using Mill's feminist stylistic tools (lexical, syntactical, and discourse analysis) in connection to social aspects explored with the use of Holmes Social Dimension scaling, namely distance, status, functional, and referential scaling. As a result, this interwoven concept of social dimension and stylistics created a vivid representation of women and their evolution of it through times in the lens of language style influenced by the different facets of social indexes (Hussein 88; Qadha 422) and social group (Silverstein 61; Ononye 22).

3. Research Objectives

This study examined the evolution of women's communication styles and patterns through literary texts, using textual-based analysis in a Socio-stylistic Framework.

Specifically, the following questions would lead the researcher to the following explorations:

- 1) To illustrate how women communicate in different centuries.
- 2) To explicate the changes in women's communication styles throughout the centuries.
- 3) To depict the societal image of a woman depicted throughout the centuries through the lens of their communication style?

4. Methodology

4.1 Research Design

Textual-based analysis [content] was the chosen approach in this study. This is a procedure for categorizing verbal or behavioral data for classification, summarization, and tabulation, emphasizing the systematized classification process of coding and identifying themes or patterns (Hancock 4; Hsieh and Shannon 12; Kondracki and Wellman, 137). The data coding followed context analytic rules and step-by-step models without rash quantification (Mayring 4; Elo 4). Hsieh and Shannon (12) stated that textual analysis, done qualitatively, concentrates on the communicative features of language in terms of the content and context of the text. They added that this analysis is a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns.

4.2 Research Corpora

The corpus data included in this study are novels, novella, novelettes, epistolary, biography, and short stories.

Table 1: Research Corpora Profiling

Centuries	Title	Literary Type	Date Published	Author
19 th	May Day Eve	novella	1947	Nick Joaquin
	Urbana at Feliza	epistolary	1864	Modesto Castro
	Noli Me tangere	novel	1887	Jose Rizal
	El Filibusterismo	novel	1891	Jose Rizal
20 th	The Dead Star	short story	1925	Paz Marquez-Benitez
	The Fence	short story	1927	Jose Garcia Villa
	The Virgin	short story	1952	Kerima Polotan-Tuvera
	Love in the Cornhusk	short story	1955	Aida L. Rivera-Ford
	The Woman in the Lighthouse	short story	1955	Cristine Pantoja-Hidalgo
	The Mango Bride	short story	1988	Marivi Solivin Blanco
21 st	Lavender	short story	2007	Socorro A. Villanueva
	Walked with the President	autobiography	2010	Jess Dureza Edited by: Ronnie V. Amorado
	Tall Story	novella	2010	Candy Gourly
	We Won't Cry About This	short story	2012	Socorro A. Villanueva
	The Problem with Being Laura	novelette	2017	Ava Feliz
	Overcoming Odds	biography	2020	Ronnie V. Amorado

5. Findings and Discussion

5.1 Women's Communication Style in Various Centuries

5.1.1 Women's Communication Style in 19th Century

Table 2: Social Profile Coding of 19th Century Women

Code	Social Dimension Pattern	Characters
A	Distant-high-informal-affective	Agueda (May Day Eve)
B	Intimate-high-informal-affective	Sinang, Old Lady (Noli Me Tangere) Hermana Penchang (EL Filibusterismo)
C	Intimate-low-informal-affective	Anastasia (May Day Eve) Salome, Sisa (Noli Me Tangere)
D	Distant-high-formal-affective	Doña Victorina, Sinang (Noli Me Tangere)
E	Intimate-high-formal-affective	Maria Clara (Noli Me Tangere)
F	Intimate-high-formal-referential	Iday (Noli me Tangere)
G	Intimate-low-formal-referential	Urbana (Urbana at Feliza)
H	Distant-low-formal-affective	Sisa (Noli Me Tangere)

Women in the 19th century had unique communication styles based on their social profile and relation to the receiver of the message. Further, these communication styles are influenced by the demand of time in which Spanish colonization brought out different cultures and values.

As the figure above shows, eight (8) codes emerged from the 19th-century corpora. They are the following (as based on the social dimension scale): A pattern present in Agueda's character, whose distant from Badoy Montoya, who soon became her husband, B pattern present

in Sinang and the old lady to their friends, women from a prominent family and Hermana Penchang addressing to her acquaintance whose family also belong to class Principalia, C pattern of Anastasia to Agueda, a caregiver of Agueda's family, Salome to Elias, an orphan maiden residing in a humble abode by the lake, D pattern of Doña Victorina to a lieutenant, E pattern of Maria Clara to Ibarra, a fair maiden whose father is highly influential in their town, F pattern of Iday to Maria Clara, another member of class Principalia, G pattern of Urbana to Feliza, from a lowly and humble family whose striving to have an education, H pattern of Sisa to guardia civil, a decent woman belonging to class Indio.

A. Distant-high-informal-affective Pattern (A)

The 19th-century women have the following features of lexis: *serrana* adj; a borrowed Spanish feminine word that is demonstrative-attributive means a mermaid, a term of endearment used to show fondness and strength liking to a beautiful woman. In this exclamative sentence, "I am not you, *serrana!*" it is quite apparent that the fondness of Badoy for Agueda is not reciprocated as she lashes at him with this remark illustrating intense emotions of revulsion. Further, in the following lines, "Go to the devil"! This exclamative-imperative sentence explicitly pointing out the material process verb 'go' further illustrate the gap between the agent (Agueda) to the patient (Badoy) as this condemnatory remark foregrounds the annoyance that clarifies her yearning to have him go away forever as supported by the following anaphoric imperative sentence, "Let me go, let me pass." Yet, this line illustrates women's inferiority to men an example lines of pleading remarks, more likely an act of hopelessness and being subjected to authority from another person despite showing harshness with words used (Camacho, p.87).

Table 3: 19th century Women's Communication Style (Mill's Tools)

Code	Lexical	Syntactical	Discourse
A	a. use of borrowed words (Spanish origin) b. intensifier c. vivid words d. use of salutation	a. exclamative sentence b. imperative sentence c. anaphoric	a. metaphoric
B	e. harsh descriptors f. material process of words g. indicative of feminine gender	d. expression e. inverted sentence	b. the importance of being well-versed with the prayer chant
C	b. intensifier c. vivid words e. harsh descriptors g. indicative of feminine gender	d. expression	c. politeness even with persuasive phrases
D	h. attributive words i. mental process of words g. indicative of feminine gender	e. inverted sentence f. asyndeton	d. ability to mock even with government official e. overindulgence
E	d. use of salutation	f. interrogative g. rhetorical lines	f. indirect way of showing emotions g. insecurities can be shown with the status
F	f. material process of words	b. imperative sentence	

G	k. comparative adjectives		h. refinement and proper decorum are intensified
H	e. harsh descriptors	h. declarative	i. voiceless/undermined/towered upon

Additionally, in these anaphoric exclamative sentences, a mental process verb 'despise' shows deep-rooted emotion. Anaphoric style in this compound sentence "*I have heard you talking, I have heard you talking among yourselves, and I despise the pack of you!*" (Agueda, p.77) depicts how the speaker (Agueda) loathes the receiver (Badoy), describing him and his friends with '*the pack of you,*' a metaphoric phrase comparing them to wolves signifying ferocious, wild, and seducer. Lastly, in this declarative-exclamative simple sentence, "*I was not admiring myself, sir!*" p.77 (Agueda), it is observed that the salutation 'sir' shows the practice of formality distinct to the 19th-century women.

B. Intimate-high-informal-affective Pattern (B)

This unique pattern of 19th-century women, intimate-high-informal-affective, has been manifested in several lines from the clustered corpora. To exemplify, women used descriptive-attributive words "*-old, foolish, and wench*", in their communication. Also, the material process of verbs is used to state a direct command or action "*-come, fix, don't, stay*". Further, this pattern uses the word *girl*, an indicative feminine gender word used to convey a woman's features as being fragile and childish (Camacho 87).

It is depicted in this pattern that women in this time are exacting and direct to those people with which they are well acquainted. To elucidate in this inverted style imperative sentence of Agueda to Anastasia, "*Stay, old woman. Tell me what I must do*" (p.75), and with this imperative compound sentence line of Sinang's advice to María Clara, "*Make believe you're offended and don't speak to him.*" (p.113). Besides, women in this time can also be very hysterical, evidenced by the anaphoric exclamative and declarative lines from the old lady in the boat, "*My God! Most Holy Mary! The water is coming in already*" (p.115) and with Hermana Penchang's asyndeton exclamative lines "*Jesus, Mary, Joseph!*" p.53 and declarative, "*She doesn't know the common prayers and pronounces Latin with a Tagalog accent!*" p.53, which was considered taboo and unacceptable (Camacho p.67). In addition, the expression "*Jesus, Mary, and Joseph!*" Convey the belief state when Christianity was introduced to the Philippine shore (Owen p.25).

C. Intimate-low-informal-affective Pattern (C)

Women in this intimate-low-informal-affective pattern have used graphically inclined words such as wicked, mad, silly, gloomy, mortal, and pretty. It can be shown that the nature of the words used is descriptive and attributive. In addition, the following words: wicked, mad, and silly, are attributed to Agueda, showing women were seen as flimsy and unmellow. Also, the same set of mental process verbs is used by women in this pattern, say, "*hold, block, come, stop.*" Moreover, nouns used are vivid, like the devil, an expression used by Anastasia to call out Agueda meant to scare her not to do stupid acts, and the word darling by Sisa to Basilio, a sweet endearment used by mothers to their child.

The intimate pattern can be seen explicitly in the following lines: Anastasia's panic lines, "*Oh girls-come and stop her! Take hold of her; block the door! Block the door!*" (p.75), these imperative repetitive sentences illustrate the closeness of the characters, also, "*No, Agueda, no! It is a mortal sin! You will see the devil!*" -*Oh, you wicked girl! Oh, you mad girl!*" is a glimpse of an old belief in the past showing how women are so eager to know their future husband by looking at the mirror. Also, in this line by Sisa as she talks to Basilio, "*My good Crispin! How dare they say such things about my good Crispin. It's only because we are poor, and the poor have to stand for everything'*" (p.77); these exclamative and epiphoric sentences magnify the situation of women in the past where they can express their emotions but in silence, giving a glimpse to what extent the hopeless situation of the lower class in times of colonization (Stocic, Markovic, Smith, p.194).

D. Distant-high-formal-affective Pattern (D)

This eccentric pattern is transparent in the two elite characters of Doña Victorina and Sinang, has used predicative and attributive words. e.g., *frowning, lieutenant, antique, modern*. Further, *-like and prefer*, a natural mental process (Sinang). As shown above, *gems, diamonds, emeralds, and reliquary used* by Sinang are indicative as it conveys the character's social status.

Seemingly, these characters also show their advantage in society as illustrated in the following lines thrown by Doña Victorina, "*All evening already he is frowning. Better that he left us. So old, only lieutenant!*" (p.18). These inverse declarative-exclamative sentences evoked intense emotions towards the patient (Lieutenant) as well as to the crowd, intended to embarrass the latter and undermine the backlash of her action. Besides, with her social status, she is aware of her having the upper hand.

Also, Sinang's asyndeton interrogative sentences. "*That's it, sir, diamonds, old diamonds, antique gems, do you know what I mean? Papa will pay, and he likes antiques, old gems.*" (p.55), channeling the idea of her being pampered and overindulged by her parents, prototypical of women in this social class.

E. Intimate-high-formal-affective Pattern (E)

The distinctive pattern used by Maria Clara shows a woman's intimate communication style with another person. To exemplify, she is direct and honest with her thoughts and curiosity, undermining the display of vulnerability to have the message across that curates her intense emotions and a hint of insecurity. As shown in these successive interrogatives, "*Did you think of me?' ~ Didn't you ever forget me? You've traveled so much; you've seen so many great cities, with so many beautiful women!*" (p.36) ~ and a flare of rhetorical lines "*And have you written me any other?' ~A number of lies, sir, and an equal number of excuses*".

F. Intimate-high-formal-referential Pattern (F)

The line by Iday, "*Don't be so exacting.*" (p.113), indicates that women in the 19th century could be expressive and emotive. Thus, her simple imperative line directly instructs her friend not to be too expressive and demanding.

G. Intimate-low-formal-referential Pattern (G)

Urbana depicts an upright and educated woman of the 19th century. It is evident in her instructions that her intention and purpose are to educate and have her two siblings grasp the ways of civilized people. She has used formal attributive and vivid words such as, *more careful, more exalted, and lowlier words* to elucidate. Notice her use of a comparative adjective to emphasize boosting one dealing with a specific situation to emphasize refinement. Besides, these epistemic verb phrases may be asked and can be made channel possibilities due to action. In addition, she has addressed her two siblings by their first and complete names, Honest and Feliza, with no endearment or nicknames.

Finally, it is illustrated in the instructions Urbana gave her siblings that she is pretty serious about molding them to be refined and polished as they come in society.

"If you and Honesto are invited to a banquet, be even more careful, for many mistakes can be made there. When you arrive at the house, say good evening or good day to your host, then to the others facing you..." (p.59). This line shows how the society in the 19th century considered ethics and proper decorum as being strengthened during Spanish colonization (Camacho p.87).

H. Distant-low-formal-affective Pattern (H)

Sisa is the women's representation of the lowliest social class in the 19th century. And with her standing, her communication style is quite divergent compared to other classes, as illustrated by her interaction with the Guardia Civil. These lines appeal to her son's innocence, *"My sons, sir,' the wretched woman sobbed, 'wouldn't steal if they were starving! We're used to being hungry"*. Notice these declarative sentences; Sisa's interaction with them reveals her courage to speak up. Despite the grave situation, her respect in high authority still manifests, with the salutation, sir. Also, she chastised the false accusations indirectly, careful not to offend them. Besides, this honest and showing vulnerability line, *we're used to being hungry*, creates a clear view of the hopelessness of women in this time, solidified with this declarative-imperative sentence, *"You can do what you want with us. We, poor people, are not all thieves!"* (p.105). Allowing them to violate her rights, yet, the last line is a glimpse of that ounce of courage within, which tries to revolt against the unfair situation.

5.1.2 Women's Communication Style in the 20th Century

Women in the 20th century had distinct communication styles based on their social profile and relation to the receiver of the message as well as the changes of time, say, economic condition and the government system, among others. Besides, women in the 20th century have made a dramatic turn. However, they have shown sameness of pattern with the 19th-century women; several features of communication style have become obsolete, thus the rarity of some words used previously.

Table 4: Social Profile Coding of 20th Century Women

Code	Social Dimension Pattern	Characters
A	Distant-high-informal-affective	Ms. Mijares (The Virgin) Anna (The Woman in the Lighthouse) Amparo (The Mnago Bride)
B	Intimate-high-informal-affective	Señora (Love in the Cornhusk) Anna (The Woman in the Lighthouse) Julia, Esperanza (The Dead Star)
C	Intimate-low-informal-affective	Tinang (Love in the Cornhusk) Aling Biang (The Fence)
H	Distant-low-formal-affective	Aling Biang, Aling Sebia (The Fence)
I	Distant-low-formal-referential	Tinang (Love in the Cornhusk)

As seen in the figure above, there are eight (5) codes emerged from the 20th-century corpora. They are the following (as based in social dimension scale): A pattern of Ms. Mijares, a lady boss of a hiring agency, to an applicant, Anna to a stranger whom she met in the lighthouse, and Amparo, from an aristocratic family to her classmate, Mateo, B pattern of Señora to Tinang her former house help, Anna, a philanthropist, to her lover, Father Noel, Julia to Alfredo, an intimate friend, and Esperanza, an educated woman, to her fiancé' Alfredo, C pattern Tinang to her former boss, Señora and Aling Biang, a single mom living in an outskirts area, to her son Iking, H pattern of Aling Biang and Aling Sebia, the neighbors whose relationship fractured with infidelity and Julia to Alfredo, upon knowing his upcoming wedding, and I pattern, of Tinang to the mailman as she is retrieving her letter.

Table 5: 20th Century Women's Communication Style (Mill's Tools)

Code	Lexical	Syntactical	Discourse
A	a. use of borrowed words (Spanish origin) b. intensifier	g. rhetorical lines h. declarative f. interrogative a. exclamative	j. showing that women are in control with the situation
B	b. intensifier c. vivid words e. harsh description f. material process of words a. use of borrowed words (Spanish origin) i. mental process of words	d. expression f. asyndeton h. declarative i. aposiopesis j. ellipsis	k. casual and direct l. frankness or straightforward and rawness of emotion
C	l. illustrative f. material process of words d. use of salutation	h. rhetorical lines	a. metaphoric
H	d. use of salutation	h. declarative b. imperative	a. metaphoric
I		h. declarative	

A. Distant-high-informal-affective Pattern (A)

This distant-high-informal-affective pattern has been present even in the preceding century. It is sustained in the 20th century and is tangible in the following lines by Ms. Mijares, "*Since you*

are not starving yet," she said, speaking in English now, wanting to put him in his place, *"you will not mind working in our woodcraft section, three times a week at two-fifty to four a day, depending on your skill and the foreman's discretion, for two or three months after which there might be a call from outside we may hold for you."* (p.2). This rhetoric, like a declarative sentence, shows that she is in control of the situation, a matter-of-fact line showing that she is a person in authority typical to working-class women who have held higher positions in the workplace (Quijano p.42).

B. Intimate-high-informal-affective Pattern (B)

This specific pattern of women's style can be traced in their choice of words, such as in the following attributive adjectives, *Bagobo, slave, priest, and deaf*, and illustrative words such as *unhurried, calm, indifferent, fat, and tired*. Notice the first set of adjectives; the inclusion of *Bagobo* and *slave* has shown how women in this pattern can be condescending and resort to casually using them despite the negative impact those descriptive words bring to the person they are interacting with. Another thing, the other set of adjectives has made use of edgeless words, matter-of-fact adjectives that can be offensive to the other person, say the word *unhurried* can be synonymous with *lazy*. The offending word *fat* is often used for body shaming. Also, material process and mental process verbs are equally used in this pattern, say, *tell, to find, take, dine and look, think, see, hear, seem, and would*. It can be foreseen that women are more expressive with their actions and thoughts this time, regardless of the distance to the person they are interacting with.

Moreover, borrowed Spanish words, such as *paella*, can be observed in the set of nouns used. Also, *Noel*, despite the knowledge of him being a priest. This shows the intimacy between Anna and father Noel.

Further, as women in this pattern have shown frankness and rawness of emotion archetypal in the 20th-century woman, lines are casual and direct such as Señora's interrogative sentence *"-Didn't I tell you what it would be like, huh? that you would be a slave to your husband and that you would work with a baby eternally strapped to you. Are you not pregnant again?"* (p.67). Aside from that, there is a vivid visualization process in the sentences, as the intention is to create a clear picture of the impact of Tinang's situation. Further, this line illustrates the idea of a woman being a slave to the husband after marriage which is true in Tinang's social status, as in pattern A above. In addition, women in this pattern can be blunt and unfiltered as they have the remnants of the aristocratic attitude of women in the 19th century, as shown in this line, *"The father is a Bagobo. Even Tinang looks like a Bagobo now."* (p.67). To continue, women can be trusty and honest with their situation, as with the line Anna gave to a stranger, *"I think I took a wrong turn somewhere. I seem to be lost?"* (p.93). This declarative sentence shows how comfortable women are in the 20th century, even to strangers. Added to are Esperanza's lines that are unreserved and straightforward, *"If you mean you want to take back your word, if you are tired of-- why don't you tell me you are tired of me?"* (p.137). To shed light on those lines of the interrogative sentence in aposiopesis style, it paved the way for understanding how women can speak their minds. However, there are some circumstances in which they can be reserved too, especially when they protect other person's feelings, as Señora Concha, upon informing Amparo of her father's whereabouts, *"Your father is working late again. He said he had to dine with prospective.... clients."* (p.73). The intentional delay of information using ellipses foretells the embedded

message of the lines. Though her daughter is not oblivious to the situation, she is still mindful by using muted lines.

C. Intimate-low-informal-affective Pattern (C)

This pattern of 20th-century women shows how social status and distance scale significantly affect the interactive pattern. The words used in the stories, such as *complicated*, *offend*, *busy*, and *illustrative*, serve as clues in understanding the character's setting words. Besides, the material process has been used; *working*, *to peep*, *go up*. Further, *Señora* a salutation used to show the barrier between classes.

Further, as Aling Biang scolded, "*Did I not tell you never to peep through that fence? Go up.*" (p.96). These rhetoric imperative sentences illustrate how mothers directly reprimand children when they do not heed instructions. Additionally, their situation's humbleness impacted their communication style, as seen here in Tinang's complex sentence with detachment and aposiopesis style for emphasis ~, "*It is hard, Señora, very hard. Better than I was working here again.*' ~' *If it does not offend you and you are too busy*" (p.67). A depiction of vulnerability that is being shared with other people, which is typical of women in this social class. Notice how considerate and hesitant the character, Tinang, is with Señora as she narrates her situation and asks for a favor to have Señora hire her to be her house help again to be the godmother of her child as well.

D. Distant-low-formal-affective Pattern (H)

Out of the clustered corpora, this unique pattern has shown that women in the 20th century, regardless of social status, can show formality as affected by the distant scaling index. As observed in the following simple declarative and imperative sentences,

*"I am building a fence.
I need a fence, Aling Sebia.
Please do not talk to me again."* (p.93-94)

The momentum of thoughts and repetition of lines for emphasis evoked intense emotions and feelings of resentment towards the person interacting with. Further salutation has been used as part of the formality of speech but also showing indifference and setting gaps or barriers. In addition, this line of Aling Sebia shows, "*I am going to deliver a child, Aling Biang, and I am alone. Please go, fetch me a hilot*" (p.95). Notice the formality of this imperative sentence despite the urgency of the situation. This shows that women in this time considered the adverse effect of the situation to the probability of the response, hence, formal in style prototypical with those who were not able to establish a connection with other people. The sameness of the pattern can be seen with another character, Julia. In this sentence, "*Mr. Salazar,*" she broke into his silence. "*I wish to congratulate you.*" ~' *For your approaching wedding.*' ~*I should have offered congratulations long before, but you know mere visitors are slow about the news.*" (p.129). From the first name basis of these two close acquaintances, it shifts to a more formal Mr. Salazar upon understanding that he is somebody else's fiancé, an important detail that Alfredo fails to mention as he has enjoyed spending a lot of time with her. Further, the sarcasm and understatement in the last line foretell

deep emotion of Julia, the feeling of being hurt and betrayed. The adjective 'mere' in the last line allows the reader to have a glimpse of her emotion as she intentionally hits the irony of her as a mere guest of the house, knowing she is part of the family, an understatement as well to create an impact on her deep. The feeling of betrayal and hurt.

E. Distant-low-formal-referential Pattern (I)

In this line, "No, I came for my letter, I was told I have a letter" (p.68), it is discernible that this asyndeton style declarative sentence has illustrated that women's communication style shifted to more formal and referential in nature as this is a transaction between Tinang and the mailman (stranger). Further, the purpose of the communication is to retrieve a letter sent to her; thus, the function of language is transactional and referential, hence, referential in nature.

5.1.3 Women's Communication Style in the 21st Century

Table 6: Social Profile Coding of 21st Century Women

Code	Pattern	Characters
A	Distant-high-informal-affective	Laura, colleague (The Problem with Being Laura) Amy (Walked with the Presidents)
B	Intimate-high-informal-affective	She (Lavender) Tyke, Mama, Squek (We Won't Cry About this) Mika, Laura (The Problem with Being Laura) Mary Ann (Tall Story) Amarell, Leng, Dorothy (Overcoming the Odds) Beth (Walked with the President)
C	Intimate-low-informal-affective	Sofia (Tall Story)
D	Distant-high-formal-affective	Kathleen (The Problem with Being Laura) Sister (Overcoming the Odds)

Women in the 21st century have impeccable communication styles based on their social profile and relation to the receiver of the message, and as per corpora, the impact of globalization and massive development with the different sectors and aspects of society (Taguiwalo, 11).

Table 7: 21st Century Women's Communication Style (Mill's Tools)

Code	Lexical	Syntactical	Discourse
A	h. attributive words b. intensifier c. vivid words	b. imperative h. declarative d. expression g. rhetorical lines f. interrogative	j. showing that women are in control with the situation k. casual and direct a. figurative language (metaphoric)
B	h. attributive words c. vivid words f. material process of words i. mental process of words m. swears words	h. declarative d. expression f. interrogative a. exclamative	m. humor a. figurative language (metaphoric, metonymy, simile, personification) n. idiomatic o. unconcealed vulnerabilities p. unafraid to express intimacy

C	n. word process (reduplication)	h. declarative	b. idiomatic
D		h. declarative	n. idiomatic s. figurative language (metaphoric) k. casual and direct

As the figure shows, eight (5) codes emerged from the 21st-century corpora. They are the following (based on the social dimension scale): A pattern of Laura, from a working-class, with Miguel, her best friend's sister, a colleague of Laura to the heroine, and Amy, a journalist, as she interviewed Jess Dureza. B pattern like She, Lavender's heroine, a plain housewife to a husband involve in politics, Mama's interaction with her daughter Tyke, Squek to her elder sister Tyke, Best friend Laura and Mika's conversation, Mary Ann's, a nurse who resides abroad with her foreign husband and daughter, to her sister Sofia, Amarell, Doc. Jojo's wife, a then prominent pediatric surgeon, to her children and Dorothy, a patient's mother, to Doc Jojo, C pattern of Mary Ann, a plain housewife, to her husband, D pattern of Kathleen, the head of the company where Laura works, to Laura, Doc. Jojo's sister, to the biographer.

A. Distant-high-informal-affective Pattern (A)

The 21st-century women in this pattern have shown an eccentric style unique to this time; However, the same distant-high-informal-affective pattern was also present in the previous two (2) centuries; the structure, style, and context have changed remarkably. To explain in detail, in the following imperative declarative simple sentences by Laura, *"Don't wink at me. And I don't care what kind of woman you like"* (p.8) shows boldness and directness, emblematic of 21st-century women. The action Miguel creates impact *~wink*, as this can be a form of flirting. Besides, this matter-of-fact sentence can attest that the women of this time are expressive in their thoughts and unhesitant in sharing their principles in life. To construe, they are much more confident and comfortable in exhibiting it. Such as in these successive declarative sentences, *"Advertising is a highly competitive industry, and I always have to be on my toes. A starving stomach won't get me anywhere."* (p.8)

Moreover, terms of endearment are intended to be shared by people that are intimate such as pet names and nicknames, so when somebody is distant making use of the pattern creates disagreement, as this imperative sentence line by Laura to Miguel on their first meeting, *"My name is Laura, not Lor, I'd thank you for remembering that"* (p.8-9).

Women can be brutally honest and spiteful such as in this exclamative sentence line by Laura's colleague, *"God; I'd rather resign than have the Ice Queen be my boss."* (p.48) This implies their resentment towards her, and is horrified by her taking charge. Notice the attributive metaphoric adjective used *~ Ice Queen*, a cold-hearted person and lack of empathy. This is an illustrative phrase directly attacking someone. Further, this rhetorical interrogative and exclamative sentence, *"Two guys in one day? As they said, the quiet ones are usually the kinkiest ones!"* (p.48) is a speech coming from women who are not afraid to speak up about their minds regardless of the negative impact of the message on the intended audience.

Moreover, it can be seen that women's communication style in the modern century is undeniably straightforward, as seen in an interview of Amy with Sec. Jess Dureza:

*"How does your day look like now that you are no longer in government service?
What excites you these days?
Are there things you still want to do?"*

It is apparent with the following interrogative simple sentences the spontaneity of the flow of questions. Hence, casualness in interacting with others is recognizable. Besides, the glaring use of aesthetic language is detectable. In this question by Amy, *"What songs do you listen to when you want to shoot the breeze and relax?"* An idiomatic expression intended to know Mr. Dureza better but in a manner that is inviting and comfortable. Also, in this line, *"What situation in Mindanao breaks your heart? Or causes unhappiness and a heavy heart?"* It is discernable that the interviewer has recourse to the emotive function of language.

B. Intimate-high-informal-affective Pattern (B)

A pattern that is recognizable even with the previous two (2) centuries is an intimate-high-informal-affective pattern. However, it can be observed that the words and phrases used dramatically changed, say vivid imagery, aesthetic language, and idiomatic in nature are more prominent. In this set of descriptive-attributive adjectives, gourmet, best, *Ferragamos*, *speck-tack-collar*, *garbage*, *vicious*, *Italian*, *bare*, and *A-cups*, marked the changes of the time, say *Ferragamos*, chided by the nameless heroine of the Lavender story, is a luxury brand used here to describe her shoe. Besides, *A-cups* signify a small breast. In addition, aesthetic and dynamic use of language is evident, as in *speck-tack-collar*, which intends to heighten the feeling and emotion of the speaker (Plag p.14).

Moreover, the verbs used range from material and mental processes. Examples of material processes are the following: *to keep*, *to throw*, *were pressed*, *brought*, *lifted*, *had seeped*, *clung*. Mental processes such as the following: *beamed*, *ignored*, *ruined*, *swapped*, *earned*, *will never see*, *I've become*, *pretended*. Notable nouns used by 21st-century women are vivid nouns, say, *buffoon*, *a laughing stock*, *wig*, *boobs*, *charms*, *leftovers*, *heaven*, *goddess*, and remarkably direct such as *mumbo-jumbo*, *idiot*, and *darling*.

As for the sentences, 21st women in this pattern are more explorative and expressive. To explicate, women in this time were using aesthetic language such as the use of figurative language and idiomatic expressions, as depicted in the following lines by the nameless heroine of Lavender:

*"If it will gain me weight or access to heaven idiom, or both."
"Saves me time, dishes, and food." (p.57)*

*"They were pressed like hell simile, too, by Inday, back in Manila; you brought them over the last time, remember?"
"Anyway, so I had Ferragamo's metonymy on, too." (p.59)*

"Some of the most vicious scraps clung to my pants for dear life personification while the big ones said, excuse me, may I pass on your Italian shoes?" (p.60-61)

With the following asyndetic declarative complex sentences, it is transparent that women in this century are more open and comfortable in their interactions. Though this heroine has a conflicting character, evident in her verbal and nonverbal communication, still, it became apparent that the prototypical casualness of her communication is consistent.

In addition to this, in the following demonstrative lines by Leng and Dorothy to Doc. Jojo,

"Thank you, Doc, for your goodness. Thank you because I have learned a lot from you. Thank you for your kindness. Thank you for treating me as a family and not just your employee. You were very approachable. I will miss you, Doc. Rest now." (p.113) (Leng)

"Thank you for your kindness. You blessed Juaquin "Eno" with a better life. You have been the best, Doc. Your soft voice with a deep concern for my child relieved me from anxiety any mom would have gone through if it were not for your good heart."

Thank you, Doc, for touching our lives in your simple yet sincere ways. Heaven earned a sweet soul in you, Doc. Thank you. (p. 172) (Dorothy)

These have shown how women can elaborately express their fondness, appreciation, and gratefulness to a person regardless of the level of the relationship, especially in times where goodness and favor have been extended. These expressions of gratitude and indebtedness are exemplary with the modern times yet existing in the old times; such attributive characteristics of women heightened with the changes of time and communication style.

Furthermore, women can be direct and even uses profanities and swear words intended to heighten emotion or emphasize points, such as in the following lines:

"Shut up." (p.60) (Lavender)

"~Now shut up and let me work." (p.17) (The Problem with Being Laura)

"And what is that compared to the fucking matter with you?" p.119 (We Won't Cry About This)

"You're so stupid, Tyke!" p.124 (We Won't Cry About This)

The following lines above are manifestations of women's liberation and freedom to express their thoughts without the impediment of gender.

Additionally, women in this time, particularly children, are more relaxed and outspoken to their parents as these interrogative¹-exclamative² lines of the heroine's children (We Won't Cry About This), Tyke and Squeak have shown:

"Ever consider wearing a wig?"

"And what is that compared to the fucking matter with you? You don't even have hair, Mama!"

"Right, like you're A-cups were something to die for!"

Also, women in this time, specifically mothers, reciprocate their children's friendliness, openness, and free-spiritedness. As these lines from the three mothers in the clustered corpora:

"I know it's a bit sudden", Mum beamed. "But, Andi, the timing is perfect. The sooner we move, the better. Someday we'll need an extra bedroom for Bernardo. And you'll love Saint Simeon's. What was your good news, darling?" Mum said." (p.19) (Mary Ann-Tall Story)

She goes: *"But I feel hip this way!"*

"Ah, like dem," she says. "I'll keep them or die.

It's a blessing I get hit in the lungs. At least I get to keep the boobs, she says." (p.119) (Mama-We Won't Cry About This)

The openness and coziness of these declarative lines vividly illustrate the archetypal relationship of the modern family wherein the naturalness of gestures and informality are present.

Moreover, mothers can show the rawness of emotion and vulnerabilities freely expressed as it synched with the heaviness of the heart. Besides, the idea of concealment of emotion prominent in previous centuries is slowly perishing. As these narratives exemplify:

"Now that I cannot talk to your Dad about his situation and would not know what he wants; please take over for a while. I need to be by myself. Hindi ko na kaya, alam na ninyo ang situation, kayo na muna ang bahala, mag alis muna ako" (I cannot take this anymore; you already know the situation, please take care of everything, need to go)." (p.47) (Amarell-Overcoming Odds)

There is a dramatic shift in the role of being the consoler and the main character during adversities, as depicted in the above line. The pain felt by Amarell is unbearable that she has decided to escape for a while to collect herself, leaving her children to face the reality of their father on his deathbed. This is a prototypical characterization of a modern mother who is not afraid to show her pain to her children and an idea of allowing them to be more responsible and accepting even in this sorrowful situation.

Finally, women at this time were more casual with their words, even with interacting with men. In this line:

"Dad, is it true that if we die and get to heaven, we will no longer be together, we will never see each other again, and we will no longer be husband and wife anymore?" (p.243) (Beth-husband)

"Yes, of course, but please return him to me after your campaign." (p.389) (Beth-Pres. Duterte)

Beth's asyndetic interrogative complex lines and complex imperative lines manifest the women's communication style shift from intimate to formal depending on the person interacting with them. In the first set of sentences, as she talks with her husband, it is evident that casualness and intimacy is the mainstream style in communication, while in the following line, as she talks with the former President, there are still hints of being unrestrained with the emotive style as the phrase 'return him back', an amusing line often use to kids or items borrowed.

C. Intimate-low-informal-affective Pattern (C)

The pattern that survives in the 21st-century women is intimate-low-informal-affective. This pattern is evident in the lines of Sofia as she interacts with her sister and her husband. In this declarative, simple sentence, *"Sister, you're full of medical mumbo jumbo."* (p.12), it can be construed that modern time's language is dynamic, hence, the presence of reduplication *mumbo-jumbo*. With an understanding of the meaning of mumbo jumbo, it is distinguishable that this word can backfire when not correctly used. Thus, this line creates friction when addressed to someone not intimate.

Moreover, in her line upon conversing with her husband, *"She's not stupid, Victor' Auntie frowned. 'Besides, the moment Bernardo steps off that plane, the game will be up. We must tell her the truth'"* (p.63), make use of idiomatic lines, typical with women in this century. Also, the word stupid can be blunt and unforgiving, yet, in this specific line, it is a matter-of-fact statement intended to inform and not to dissuade.

D. Distant-high-informal-affective Pattern (D)

The last pattern shown in the modern century is the distant-high-informal-affective pattern wherein women, despite the distant scale, establish an informal and affective style. Evident in the simple declarative line of Kathleen, as she counsels Laura with her behavior, *"They even call you the Ice Queen?"* (p.14), which can be offending, yet, this is an honest retort base on the information from her premise intended to inform her on the mentioned misforgiving attribute of her. Moreover, the embedded message is for her to change her ways as a concerned boss who has put her confidence in her capabilities and wishes for her career progression. Also, in this narrative of Doc Jojo's sister to the biographer, *"We had many on-calls with Kuya to Tagum Doctors. We were on the road until the wee hours of the morning. There were times when we had to sleep in the cars because we were so exhausted from the long hours of travel. I will never forget that memory with Kuya because it was also a very fun experience on my part."* (p.111). It can be seen that her narrative is informal, using common words and casual. Also, the manner of her narration in the latter portion conveys deep fondness and connection with her late brother. This can also be prototypical to women expressing their emotions to their loved ones, even to others.

5.1.4 Changes in Women's Communication Style through Time

Table 8: Changes of Communication Style (Mill's Stylistic Tools)

	19 th	20 th	21 st
Lexical	<ul style="list-style-type: none"> - use of borrowed words (Spanish origin) - intensifier - use of salutation - attributive - material and mental process 	<ul style="list-style-type: none"> - use of borrowed words (Spanish origin) - intensifier - use of salutation - illustrative - material and mental process 	<ul style="list-style-type: none"> - attributive words - intensifier - material and mental process - swear words - word processes
Syntactical	<ul style="list-style-type: none"> - exclamative - imperative - interrogative - declarative - anaphoric - inverted - asyndeton - rhetorical 	<ul style="list-style-type: none"> - declarative - interrogative - exclamative - imperative - asyndeton - aposiopesis - rhetorical - ellipsis 	<ul style="list-style-type: none"> - imperative - declarative - expressive - interrogative - exclamative - rhetorical
Discourse	<ul style="list-style-type: none"> - figurative language - the importance of being well-versed with the prayer chant - practice of politeness - upper hand /towered upon depend on social status - overindulged - indirect way of showing emotions - confidence depends on social status - refinement and proper decorum are intensified 	<ul style="list-style-type: none"> - women are in control with the situation - casual and direct - straightforward and rawness of emotion - figurative language 	<ul style="list-style-type: none"> - women are in control with the situation - casual and direct - figurative language - humor - idiomatic - unconcealed vulnerabilities - unafraid to express intimacy

A. Lexical Level

From borrowed words (Spanish origin) of the 19th century, women, especially those in high social status, continued using them until the 20th century, yet not so evident in the 21st century. Moreover, the intensifiers such as vivid language say, attributive and illustrative words, and imagery are consistent from the 19th to 21st century. consistent with time, with the mental process more evident during the 19th century when women were more restricted in expressing their thoughts in comparison with the next succeeding centuries when even swear words that were considered taboo in the 19th century became part of the informal conversation on the 21st century. Finally, the 21st century has depicted the dynamism and creativity of words through word processing and word formation.

B. Syntactical Level

Sentences and phrases are necessary descriptors of one's communication style. It gives a distinct illustration of one's character, values, and principles in life. Moreover, it conveys the different

purposes of why individuals communicate. Say, women made use of exclamative sentences to express different levels and types of emotions as seen in the passage of time, intensified and more expressive in the 21st century-along with another type, interrogative, when there is a need to understand further the situation and imperative to demand an action to take place, declarative in expressing ideas and giving information.

Additionally, it has been found that 19th and 20th-century women are more inclined to use stylistic devices in their sentences. Present are anaphora or the repetition of clauses in 2 or more successive sentences, inversions of the standard word order, asyndeton or the omission of conjunctions between clauses, aposiopesis or deliberate stop leaving unexpressed thoughts, ellipsis or a deliberate omission of one member of the sentence, and, rhetorical where no honest answer is expected.

To summarize, stylistic devices are more illustrious in the first two centuries and less visible in the present century.

C. Discourse Level

Regardless of the time, women used different representations, symbolism, and literary devices in conveying their thoughts and emotions. Seeing the remarkability of its signification through time is one of the most overwhelming experiences in this journey. It is shown in this study that figurative language is used constantly throughout time. However, several changes took place in the course of time. For instance, during the 19th century, their communication almost circled upon the expression and declaration of their religious belief. Also, refinement, proper etiquette, and politeness were given emphasis. Additionally, women's opportunities to express their thoughts and opinions are mechanically set according to the social status of women. To illustrate, the directness and indirectness of showing emotions, the level of confidence during the interaction, and the capability to have the upper hand or the situation of being towered upon all rely on the social condition of women.

To continue the trend of exemplifying changes in women's communication style, a tremendous change of it took place in the 20th. It intensified in the 21st as women's ability to control the situation and the normalcy of being casual and direct regardless of the person talking to, social status, and the situation itself. Women are becoming straightforward and sharing the rawness of their character, construing the courage mastered in these centuries. Further, found in the 21st century is the following, women ass humor in their interaction and the much more evident use of the idiomatic expression. Finally, fierceness is a unique trait in this century wherein vulnerabilities are unconcealed, and the expression of intimacy is not as private as before.

5.1.5 Societal Image of a Woman Depicted Throughout the Centuries Perceived in Their Communication Style

Table 9: Women's Representation Through Times

19 th	20 th	21 st
<ul style="list-style-type: none"> • For domestication. • Subjected to men's ruling - Less in priority in gaining high education - Economically reliant to men - Less involvement with politics • Expected to uphold proper decorum and religious practices 	<ul style="list-style-type: none"> • Given the equal opportunity with men in attaining higher education • Part of the workforce • Found liberation in addressing their thoughts and emotions • Developed control with the situation • More economically self-reliant 	<ul style="list-style-type: none"> • Capability to demand the situation heightened • Social awareness increases thus more critical with their ideas and emotions • Focused with their productivity in their endeavor • More goal-oriented • Gained equal opportunity in the society

A. Women of 19th Century

During Spanish colonization, women were set for domestication in which the primary role was to care for the family. Thus, the patriarchal system was more pronounced at this time resulting in women being subjected to men's rule. Consequently, women's chance to attain higher education is less probable. They are also economically reliant on men and have less or no political involvement (Camacho 71, Owen 23).

B. Women of the 20th Century

20th-century society has undergone a dramatic change brought about by the industrial revolution resulting in colossal alteration of women's representation (Plag 12, Quijano 42). Women were able to gain almost equal opportunity in attaining higher education and were able to join the workforce resulting in being economically self-reliant. More importantly, they have found liberation in addressing their thoughts and emotions regardless of whom they were talking to. In the end, they have developed control over the situation.

C. Women of the 21st Century

The present century has brought a significant amount of opportunity for women. For instance, their capability to demand the situation heightened. There is also an increase in social awareness resulting in adequate self-development knowledge and more productivity in their endeavor as they become more goal-oriented. Additionally, as they gained equal opportunity in society, being subjugated was less evident; instead, pleasurable expressed their liberation of critical thinking and free expression of emotions (Hega, Alphora, Evangelista 10).

6. Implication and Concluding Remarks

6.1 Implication

The study conducted was intended to illustrate the changes in women's representation in society as depicted in their communication style through time done through textual analysis of

Philippine literary text from the 19th century to the 21st century, emphasizing the analysis of women's interaction and its changes through time. From the dissection, it was found that women's communication has changed over time. Women's characterization and representation change as society changes, evident in their communication style. For instance, the words used the structure of sentences, and the manner of addressing the situation. Further, several terms used in the previous century have gone through gradual changes brought about by globalization and the dynamism of language. These changes significantly impacted women's representation, paving the way for the positive portrayal of women in society relevant to the development of globalization, wherein there is a massive demand for the workforce of the different sectors synching the catapultic notion of equality and empowerment.

Moreover, this research can be explored further, covering more comprehensive parameters, say, factors affecting the variation of communication style, for example, geographical features, age, educational background, situation, family orientation, etc. This way, communication style variation can be explained more extensively.

6.2 Concluding Remark

Building the characterization of women takes understanding their orientation, values, and situation, which can result from society's standard, categorization, and, more importantly, development. This study has seen the different facets of women's profiling yet narrowed down to the understanding that it also works in reverse. It can also be that women influence society's standards. It requires being non-suppressant but completely liberated in expressing one's ideals, thoughts, and emotions without undermining probable outcomes. It takes courage not to be thoroughly restricted by society's checklist, which can create dualism in one's personality-one, having blind obedience and another being a stiff deviator of it. The most exciting thing I take from this study is the understanding that language, if not the most influential, underscores one's identity, paving the way for one's representation in society. Your communication style is a depiction of you and how society perceives you.

Therefore, you are your language.

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Conflict of Interest Statement

The authors declare no conflicts of interest. The data collected in this study has been objectively interpreted to serve its purpose, so the researcher can ensure that there is no personal interest in developing this research. After all, this work is influenced not by economic gain or recognition but by the researcher's desire to emphasize on the society's changes and the important milestones of women's phylogensis.

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