

Jouissance: Uncovering the Ideological Positions in the Selected Poems of Contemporary Filipino Women Poets Through M.A.K. Halliday's Transitivity Analysis

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Abstract

This paper explores how stylistics link literature and linguistics to uncover the ideological positions in the poems of contemporary Filipino women poets. Claims about women in the past have been crucial because of existing feminist ideologies. The interest in gender and empowerment is an issue today as some women poets and women in modern times have been empowered in dealing with men, in particular. Through stylistics, specifically Halliday's transitivity analysis, an interpretation of women's consciousness and experiences became accessible. Directing at how contemporary women poets portray their women-personae, this paper investigated these personae through thematic and critical analysis, alongside Halliday's transitivity analysis of the poems "Fear", by Sarah Gambito, "Father and I", by Maningning Miclat, and "Tribeswoman", by Marra PL. Lanot. The results revealed that the active actors in the poems are women as persona. Out of the identified processes, 12 are categorized as material processes, three processes each for mental, behavioral, and verbalization, and nine are relational processes. Also, it is uncovered that women in the contemporary period are bound by their shared experiences (*jouissance*); are awakened; demonstrate character strength; fight back against patriarchy's oppressive dominance; speak their own language; construct their own society; and create their new identity. Using the transitivity framework as a tool for interpreting literary texts can benefit literature readers not only in uncovering the underlying ideologies in literary texts, but also in making literature reading practical and pleasurable (cf *Dulce et Utile*).

Keywords: stylistics; feminist ideology; jouissance; transitivity

1. Introduction

Exploring the language of literature poses difficulties not only to students but also to teachers who are teaching it (Magulod, 2018), given that one of the topics that teachers need to discuss is the concept of ideologies. The discussion of literary texts becomes even more difficult when the teacher teaches gender and empowerment. According to Jocson (2020), "to think about women is also to think about gender" (p. 1), which means that people see women according to their genders

and the stereotypes affiliated with them. She also elaborates that women's representation denotes oppression, repression, and suppression.

Ideologies often refer to a system, and these belief systems are products of cultural conditioning. Ideologies also refer to an accumulated or social mindfulness of one's cultural heritage (Gibbons & Whiteley, 2018). Patriarchy is one of the ideologies that needs to be addressed in the Philippines. Patriarchy is an ideology where men are superior to women. In the Philippines, views on women as inferior and weak are now disintegrated by the new generation of women claiming power for themselves in many aspects of their lives, but others are still "marginalized, discriminated, or even exploited by the harsh realities of the world" (Anonuevo, 2000, par. 2).

Tyson (2015) averred that women are subjugated psychologically, politically, economically, and socially. However, as time progressed, the urge for women to fight back and destroy the system arose and women realized the need to write. The demand for females to write was conjectured by Helene Cixous as *l'écriture féminine*. This came into existence when women were awakened that they must fight oppression and be empowered.

Women are often seen as weak and inferior to men. They are the point of interrogation and they are being subjugated because of their gender (Wright & Hilario, 2016). Due to shifting theories about gender, there are significant instances in search of women for empowerment. There have been points of resistance to this patriarchal ideology such as Virginia Woolf's "A Room of One's Own" (1929), and in Simone de Beauvoir's "The Second Sex" (1953). Equally, there are other feminist theorists who continue to resist it today (Tyson, 2015). De Beauvoir (1953) claimed that women should not be satisfied with the state of women, only devoting their entire lives to serving their husbands and sons. She believed that marriage does not make women free but only confines them to the chores of being a wife. In addition, she also declared that marriage only hinders the freedom and growth of women.

The fight of women does not stop by just claiming their rights to write. French feminism sees women as different from the other feminists' claims, as they try to psychologize and deconstruct literary texts to get their meaning. Anchored in Freud's psychoanalytic theory, Lacan (cited in Tyson, 2015) negated the claim of Freud that the phallus is power and that women were perceived as incomplete males who experienced penis envy, wanting to become a male and obtain power. He also posited that the unconscious mind is designed just like how a language is structured. Similar to language, this structured part of the human psyche can be analytically analyzed and this structure shapes the human mind and self-identity, and not the male phallus that suggests power. Some researchers, such as Jocson (2011) and Baladjay et al. (2016), determined that women in some literary texts share the same sentiments and experiences of everything female (*jouissance*). *Jouissance* is a delight in the text when we identify with the act of writing (creation) instead of reading (reception) (Barthes, in Harvey, 1990, as cited in Montealegre, 2008). In the realm of feminism, *jouissance* is a shared experience, in this case, of women who are repressed, suppressed, and oppressed. Jocson (2011) posited that contemporary Filipino woman poets present *jouissance* as a hidden yearning to represent an image of a woman in their literary texts. Also, Baladjay et al. (2016) elaborated that this *jouissance* makes women more than what society provides and offers them to be.

1.1. Language in/and/of Literature and M.A.K. Halliday Transitivity Framework

The language used in literature plays a pivotal role in understanding literary texts. Language serves as the building block of any literature where important elements are foregrounded. It is one of the important elements that gives life to any literary piece. A reader cannot fully grasp the meaning of any literary text if there is no knowledge of the language used in the text. An awareness of the structure of language makes students' understanding of literary pieces challenging but fulfilling

when understood. According to Simpson (2004), “language, in its broadest sense, is a complicated network of levels, layers, and links, rather than a dis-orderly mass of sounds and symbols. As a result, any syllable or piece of text is organized at multiple layers of language” (p. 5).

Hence, for people to be literary competent, they must first hone their linguistic competence. A strong leaning into language makes the interpretation and reading of literary pieces not only enjoyable but also fulfilling. This concurs with the claim that those who have a strong grasp of linguistic knowledge have a better opportunity to comprehend the effects of language created by literary writings (Cunanan, 2011; Stockwell & Whiteley, 2014). Linguistic knowledge is believed to be a necessary thing in the interpretation and appreciation of literary texts (Parungao & Raymundo, 2018).

Stylistics is study of literature alongside its linguistic features. Particularly, it is the linguistic study of different styles (Chapman & Clark, 2014). As a linguistic approach to the study of literary text, and a study of discourse in literature from a linguistic inclination, in simpler terms, stylistics links the two — literature and linguistics (Widdowson, 1975; Carter, 2007).

One way of analyzing language in literature is through Halliday’s transitivity analysis. Gibbons and Whiteley (2018) defined transitivity as the study of verb choice and the associated noun phrases in a clause, hence called transitivity analysis. Transitivity choice influences the way language expressions depict reality; how they assign blame and responsibility, and on how they represent the behaviors of characters or groups of individuals in the circumstance being represented, therefore, transitivity can be used to uncover the underlying ideological positions portrayed in literary pieces (Jeffries & McIntyre 2010; Gibbons & Whiteley, 2018).

Similarly, Halliday’s systemic functional grammar asserts that language systems are formed by the functions they serves (Callueng & Jocson, 2021; Zahoor & Janjua, 2016). One of those functions is the experiential function, which articulates the meaning of the clause as a representation of the world. The experiential function is also known as the ideational function, which expresses ideas and experiences (Canning, 2014, in Burke, 2014; Bressler, 1999).

This paper has focused on analyzing the poems written by contemporary Filipino women poets, particularly on how they represent their women-personae in their writings. The study is anchored on the feminists’ claims as they are viewed by the male as other. Through transitivity analysis, the researchers aimed to identify how the women-personae are being portrayed in the selected poems of women poets in contemporary times. By analyzing clauses, and identifying who did what to whom, this paper identified how women are represented in the literary pieces. Hence, the ideological positions of women are uncovered.

This endeavor aimed to shed light on the following questions:

1. Who are the active or passive participants present in the select poems written by contemporary woman writers?
2. What types of transitivity processes do contemporary women writers utilize in presenting their women-personae?
3. What ideological positions are revealed about the nature and role of women in contemporary times, as represented by the Filipino poets through their women-personae?

Transitivity analysis is used differently from the traditional grammar where it is just a mere identification of the verbs used in the sentence require an object or not (Bhatti et al., 2019). Functionalist stylistics examines transitivity in a slightly different way, as it refers to how meanings are embedded in the phrase or clause into the different types of transitivity process. The process has three key components: 1) process, which is realized by a verb phrase, 2) participants who

accompany the process and sometimes link it, realized by a noun phrase, 3) circumstances that are related to the process — realized by prepositional phrases and adverbial phrases (Sotirova, 2015). Transitivity has six types of processes. These processes have their participants and sub-categories which are presented in Table 1.

Table 1. Transitivity Framework (Simpson, 2004 and Gibbons & Whiteley, 2018)

Process Types	Category of Meaning	Number of Participants	Sub-categories
Material	Process of doing	<ul style="list-style-type: none"> • Actor • Goal 	<ul style="list-style-type: none"> • Material action intention • Material action supervision • Material action event
Mental	Process of sensing	<ul style="list-style-type: none"> • Sensor • Phenomenon 	<ul style="list-style-type: none"> • Mental cognition • Mental reaction • Mental perception
Behavioral	Process of behaving	<ul style="list-style-type: none"> • Behaver • Circumstances – Optional 	
Verbalization	Process of saying	<ul style="list-style-type: none"> • Sayer • Verbiage • Target/Receiver 	
Relational	Process of being	<ul style="list-style-type: none"> • Carrier • Attribute 	<ul style="list-style-type: none"> • Relational intensive • Relational possessive • Relational circumstantial
Existential	Process of existing	<ul style="list-style-type: none"> • Existent 	

Table 1 presents the transitivity matrix used in the study. Material processes are those where the action is acted by the subject (actor); this is sometimes followed by an object (goal). The actions in this process may be physical actions or events done by either animate or inanimate actors. The actions in the material process can be categorized into three subcategories: 1) material action intention, when the animate actor is the one who does the action, 2) material action supervision, when the action is beyond the control of the person, and 3) material action event, when an actor is an inanimate object. Action is in the mental processes pertaining to an act of sensing, such as thinking (mental cognition), liking (mental reaction), and perceiving (mental perception). This process has a sensor, the person who is aware, doing the mental actions, and a phenomenon, the entity being thought, liked, and perceived, as its participants. When pertaining to the act of behaving, this is called the behavioral processes, in which the action personifies a psychological act. The behavioral process has two participants: the behaver, the one who is behaving, and the optional element, which is the circumstance.

When an animate entity speaks, that animated entity, most probably, is doing the process of verbalization, the process of saying. The process entails three participants – the sayer (the one who utters), the verbiage (what is being uttered), and the target or the receiver (one who receives the utterance). In terms of the auxiliaries used in a clause, the relational process becomes responsible for those.

The relational process is the process of being that builds relationships between two units. That is made possible by the presence of the carrier and the attribute as participants. When the clause follows the pattern “X is Y”, it is in relational intensive process. When the pattern is “X has Y”, it is in relational possessive, and when the clause is patterned as “X is in/on/at/with/ about Y”, it is in relational circumstantial process.

Lastly, the process that deals with the process of existing or existence of something or someone is the existential process, which only has one participant – the existent who is the one existing.

2. Methods

2.1. Design

The researchers used descriptive and interpretive approaches in analyzing and discussing the selected poems under study. This method is predominantly concerned with describing the nature and condition of the current situation in detail. In contrast, interpretive research focuses on analyzing key meaning-making actions, and showing how they interrelate to produce observable effects (Elliot & Timulak, 2021).

2.2. Materials

The study used three representative poems written by Filipino contemporary women writers: Sarah Gambito, Maningning C. Micalat, and Mara PL. Lanot. Purposive sampling, so-called judgmental, selective, or subjective sampling, is used in this study. This is a type of non-probability sampling where the researchers choose people or samples from the population that matches the objectives of the research study (Baracerros, 2016; Torneo & Torneo, 2017).

2.3. Procedure

To gather data, the researchers followed procedures divided into three phases. First, the researchers surveyed resources such as anthologies and books to come up with a list of poems to be analyzed. The chosen poems were Sarah Gambito's "Fear", Maningning C. Micalat's "Father and I", and Mara PL. Lanot's "Tribeswoman". Second, the selected poems were then thematically and textually analyzed through M.A.K. Halliday's transitivity analysis to identify the recurring themes present in the select poems. Third, ideological positions were identified to serve the objectives of the study.

3. Results and Discussions

Sarah Gambito's poem "Fear" published in 2004 is given as follows:

Fear

Sarah Gambito

- 1 A girl as a gem. I saw the worthiness of a gem.
- 2 But I was not the gem and I was not the jeweler.
- 3 One thousand people gather for the resurrection.
- 4 Their duty to the commonplace.
- 5 She's waiving as if she might lose. She is your sister.
- 6 A corona. A beggar of lilies.
- 7 A platform for the operetta to begin.
- 8 Bring in the butcher and his life in service

Table 2: Actors and Processes in "Fear" by Sarah Gambito

Line No.	Actor	Process
1	I (persona)	saw
2	I (persona)	was not
2.1	I (persona)	was not
3	One thousand people	gather
5	She (someone)	is waiving
5.2	she (someone)	might lose
5.3	she (someone)	is
8	Ø	bring in

The poem has a total of eight processes with four actors: the “I” (persona), the “one thousand people”, the “she”, and an abstract entity. The use of “I” and “she” is repeated thrice, while “one thousand people” and the abstract identity are only repeated once. It is revealed that the major doers of the process here are the “I” and “she”.

In Table 3, the types of processes involved in the texts appear in the chart.

Table 3: Types of Transitivity Process in “Fear” by Sarah Gambito

Line No.	Types of Processes
1	persona saw = mental perception
2	persona was not = relational intensive
2.1	persona was not = relational intensive
3	people gather = material action intention
5	someone is waving = material action intention
5.2	someone might lose = material action intention
5.3	someone is = relational intensive
8	Ø bring in = material action intention

It is seen in Table 3 that there are four verbs that are in material action intention: three are in relational intensive, and one is in mental perception. The “I” or the persona does the action in relational intensive and in mental perception. The “she” does the active actions in material action intention and one in relational intensive. The analysis of the actions done by the “I” persona is indicative that the author establishes a relationship between the persona, something, and something that is “not”, as in line 2: “But I ‘was not’ the gem and I ‘was not’ the jeweler.”

In contrast, the “she” in the poem is the active doer of the other process as in line 5: “She’s waiving” as if she “might lose”. She is your sister.” Even though the “I” and “she”, who is a female, are the active participants here, her participation is not something that satisfies the persona. She further elaborates the thing that she is not, a gem, because of the suffering and agony she endures. The next poem analyzed was Miclat’s “Father and I” published in 2000:

Father and I

Maningning C. Miclat

- 1 The leaves are shaking,
- 2 “Look. It’s the wind!”
- 3 You said, “No, those are leaves.
- 4 Wind cannot be seen.”
- 5 Snowflakes whirl down
- 6 An emblem of purity.
- 7 You said, “No, it is deception.
- 8 It is here to cloak the filth.”
- 9 A lovely object
- 10 Took my fancy.
- 11 You said, “It’s Useless.”
- 12 I haven’t walked too far,
- 13 But I am feeling tired.
- 14 Let me rest by the path for a while.
- 15 When the wind blows, I feel it.
- 16 When snow swirls down, I see it.
- 17 The lovely object I hold in my hand.

Table 4: Actors and Processes in “Father and I” by Maningning C. Miclat

Line No.	Actor	Process
1	leaves (something)	are shaking
3	You (addressee)	Said
5	snowflakes (Something)	whirl down
7	You (addressee)	said
9-10	lovely object (something)	took
11	You (Addressee)	said
12	I (persona)	haven't walked
13	I (Persona)	am feeling
14	me (persona)	rest
15	wind (something)	blows
15.2	I (persona)	feel
16	snow (something)	swirls down
16.2	I (persona)	see
17	I (persona)	hold

The poem “Father and I” by Maningning C. Miclat has a total of 14 processes with three actors. Of those, six of the processes are acted by the “I” (persona), and five are done by a “something”, which are inanimate objects like “leaves”, “snowflakes”, “lovely object”, “wind”, and “snow”. Lastly, the addressee “you” is repeated thrice in the poem.

Table 5: Types of Transitivity Process in “Father and I” by Maningning C. Miclat

Line No.	Types of Processes
1	Something (leaves) are shaking = material action event
3	Addressee said = verbalization
5	Something (snowflakes) whirl down = material action event
7	Addressee said = verbalization
9-10	Something took = material action event
11	Addressee said = verbalization
12	Persona haven't (hasn't) walked = material action intention
13	Persona am (is) feeling = behavioral
14	Persona rest = behavioral
15	Something blows = material action event
15.2	Persona feel = mental perception
16	Something swirls down = material action event
16.2	Persona see = mental perception
17	Persona hold = material action intention

The poem starts with a conversation of the persona “I” with her father addressee “you”. All of the “you”s in the poem fall under the process of verbalization, as he continuously rejects and dismisses his daughter, the persona “I”, as evident in lines 2–3: “Look. It’s the wind!” the father said “No, those are leaves”. This scenario continues as the persona “I” communicates with him the things that she can see, the inanimate objects that are moving. Those active objects are categorized through transitivity as all material action events because it involves an inanimate doer of the action. The rejection and the dismissal show the dissatisfaction of the persona “I” so that she already started acting after the three consecutive dismissals from her “male” father.

The persona “I” performs a total of six processes, two are under material action intention, which can be seen in line 12 “I ‘haven’t walked’ too far” and line 17 “The lovely object I ‘hold’ in my hand”. Two are under a behavioral process, which denotes a feeling of tiredness as to how her father treats her. The last two processes fall under mental perception. This is the part of the poem where the persona goes against the dominating behavior of the father. A feeling of resistance to

follow her controlling father is started to be felt by “I”, his daughter, after a series of dismissals and rejections. This is suggestive of women having the courage to fight back and go against the rule of the domineering “male”.

The final poem studied was “Tribeswoman” by Marra PL. Lanot published in 1984:

Tribeswoman

Marra PL. Lanot

- 1 My body contains
- 2 The dream of my father
- 3 Sweat of my husband
- 4 Hope of my children ...
- 5 But could it be possible
- 6 It is wrong
- 7 To stand and wait
- 8 Like this --- a heap of ribs,
- 9 A forsaken idol ---
- 10 As my foremothers
- 11 Did before me
- 12 Many moons ago
- 13 In the shadow of the mountains?
- 14 Could it be possible
- 15 It is wrong?
- 16 Could it be
- 17 Possible?

Table 6: Actors and Processes in “Tribeswoman” by Marra PL. Lanot

Line No.	Actor	Process
1	persona’s body part	contains
5	it (something)	could...be
6	it (something)	is
7	Ø	To stand and wait
10-11	foremothers (someone)	Did
14	it (something)	Could...be
15	it (something)	Is
16	it (something)	Could...be

The poem contains eight processes with four actors. Of those eight processes, five are performed by “it”, and the three are being done by the person’s body part, foremothers, and an undefined entity. The preponderance of “it” as actors is evocative of naivety, innocence, and the puzzling mind of the persona. The usage of “it” is noticeable in the lines 5, 6, 14, 15, and 16, as she uses it to ask innocent questions reflective of the use of the modal “could”.

Table 7: Types of Transitivity Process in “Tribeswomen” by Marra PL. Lanot

Line No.	Types of Processes
1	persona’s body part contains = relational possessive
5	could something be = relational intensive
6	something is = relational intensive
7	Ø stand and wait = behavioral
10-11	someone did = material action intention
14	could something be = relational intensive
15	something is = relational intensive
16	could something be = relational intensive

Of the eight processes, six are categorized as relational intensive. These processes are acted by the actor “it” which means that the author here is linking the “it” with a particular quality or feature. In this case the “it” referred to as the “body” containing “the dream of my father”, “Sweat of my husband”, and “Hope of my children”. With this, the claim of Jocson (2020), through transitivity analysis, proves that the persona in the poem is portrayed as a “vessel”, a “carrier” and coincides with the number of processes in relational intensive. One of the participant roles under relational is the carrier, portrayed by “it”. Behavioral and material action intention processes also appear once in the poem.

The former process represents the actions of standing and waiting and the latter connotes an event of remembering what her “foremothers did” in the same situation that is “Many moons ago”. The author’s repetitive use of the question “could it be” tells us that the persona is trying to connect to people, particularly to identify, recognize, and believe her (Jocson, 2020).

In all, a total of 30 processes are used by the select woman poets: eight are from Gambito’s poem; 14 are from the poem of Miclat; and eight from the poem of Lanot. Among those processes, 12 are categorized as material processes, three processes each for mental, behavioral, and verbalization, and, nine of those are under relational.

In the transitivity model of Simpson (2014), all the process types are categorized into three categories: world of physical existence, world of consciousness, and world of abstract relations. The material and behavioral processes represent the world of physical existence, the mental and behavioral processes characterize the world of consciousness, and the relational and existential processes embody the world of abstract relations.

In connection to Simpson’s model of transitivity (2014), it is revealed that the processes used by the women writers represent the world of physical existence, most of the time. A slightly used of behavioral, mental, and verbalization process indicates a portrayal of the women-personae in the world of consciousness. This concurs with the results of the analysis that the women-personae become the active participant in the action presented by women writers. Finally, there are six actions categorized as relational processes. The majority (six) of those processes are present in Lanot’s “Tribeswoman” and the remaining three appear in the poem “Fear” by Gambito, which implies that there are points where the women-personae are living in a world of abstract relations.

3.1. Ideological Positions in the Select Poems of Contemporary Woman Writers

After having thematically analyzed and investigated the poems “Fear” by Sarah Gambito, “Father and I” by Maningning C. Miclat, and “Tribeswoman” by Marra PL. Lanot through transitivity analysis, the following ideological positions have been uncovered:

3.1.1. Women are awakened and demonstrate character strength

In the poem of Sarah Gambito, the persona’s change of emotions from not having recognized herself as a gem to someone who seeks a new place where the persona and her “sisters” belong is indicative of women’s strength. This event in the poem is suggestive of women awakening, that whatever the women do, they cannot penetrate and go along with the male because it is clear that men see women as something inferior. In Miclat’s “Father and I”, the anger of the persona towards her dominating father is clearly portrayed when the father is continuously dismissing her daughter. The event shows the strength of character of the woman-persona “I”.

It can also be deduced that women are awakened as revealed by the number of active processes after doing the transitivity analysis. It is revealed that most of the actions are done by either women-personae, someone who is a female, and something associated with a female as mentioned

in the discussions. The result further elaborates that women are no longer passive receivers of the action done by a male, just like what other poems or texts presented. As in the study of Burton (1996), where the woman-persona in Sylvia Plath's "The Bell Jar", though doing a process, affects nothing, which is indicative that the persona is weak and inferior.

3.1.2. Women fight back against patriarchy's oppressive dominance

The poems under study presents new thinking toward the view of traditional gender roles, if women before are seen as weak and inferior, sometimes "othered", in contemporary times, women are already fighting back and going against the dominating power of males. At the beginning of Miclat's "Father and I", it is clear that the addressee "you", the father, is incessantly rejecting whatever the persona "I", is saying:

"Look. It's the wind!"
You said, "No, those are leaves.
Wind cannot be seen."
Snowflakes whirl down
An emblem of purity.
You said, "No, it is deception.
It is here to cloak the filth."
A lovely object
Took my fancy.
You said, "It's Useless."
– Lines 2–11

This excerpt shows how the father dismissed the persona "I". The use of the statements "No, those are leaves", "No, it's deception", and "It's useless" reveals the controlling power of the father.

But I am feeling tired.
Let me rest by the path for a while.
When the wind blows, I feel it.
When snow swirls down, I see it.
– Lines 13–16

However, when the poem reaches lines 13–16, the persona shows a feeling of dissatisfaction. Lines 15–16 show how the persona "I", a woman, fights back against the rejection of her father. Her frustration with her father shows the weakness of women but she shows an attitude of fighting back and breaking the dominance of her father, with everything male.

3.1.3. Women speak their own language, construct their own society, and create their new identity

As posited by Cixous in Jocson (2020), it is necessary for women to write, since writing allows women to establish a new society. This attempt is not for the creation of a new writing technique but changing how women think of themselves. Women must speak and use language that is purely devised for women (Kristeva, in Jocson, 2020). The demand of Cixous is not for women to change what patriarchal society expects for women, it intends women to write to speak using the language understandable by other women. Hence, women can start constructing society and identities that are purely their own.

In Gambito's "Fear", the persona is trying to share her sentiments for other people to know where she is coming from using the language constructed by them. With this, the views of patriarchal society are somehow broken as the women who share the same experience regard each other using the language of their own.

Furthermore, in Miclat's "Father and I", the attempt of the father to dominate the views of the female persona "I" becomes difficult because the father cannot recognize where his daughter is coming from, making the father reject and dismiss the persona. The poem represents that the language used by the persona is completely for those who have experienced what the persona has experienced. At the end of the poem, the persona shows her father the constructed society and identity that women, after having been oppressed, are able to construct their own belief system where the ideals are completely their own. Lastly, the voice of the persona in Lanot's poem clearly used women's rhetoric to show innocence, and make others sympathize with her and be able to recognize her.

4. Conclusions

Using the functions of language alongside the study of literature is not an easy process, but it gives people fulfilment when they do it. For those who have a strong inclination and understanding of the language functions, reading literature would not only be practical but also pleasurable (*dulce et utile*) (Pishosta, 2015). One way to uncover the underlying meanings in the text is by analyzing the language used in literary texts. Analyzing the style of an author can be done in many ways; one is through Halliday's transitivity analysis.

Cunanan (2011) suggested that by using the framework of transitivity in analyzing texts, readers can easily decode and uncover the happenings and goings-on that occur inside a persona's mind. By using this technique, the experiences, thoughts, and perceptions of the women-personae are made clear and understandable by the readers. Hence, the linguistic choices made by the women authors become perceptible and palpable, making readers appreciate the poems.

Also, it can be concluded that women, as revealed by the study, use their own language to build their own society and identity where they regard each other's woman-ness. It is also discovered that women are awakened and demonstrate character strength and fight back against patriarchy's oppressive dominance. The identified feminists' ideologies are made possible by analyzing the shared experiences of the women-personae (*jouissance*) as represented by the authors through the help of the transitivity framework used to analyze the selected poems under study.

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