Stylistic Analysis on Selected Literary works of Alicia Tan-Gonzales

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Abstract

This study looked into the stylistic analysis of the selected literary works of Alicia Tan-Gonzales. Specifically, this study analyzed three of her Hiligaynon literary works using frameworks for stylistic analysis. Using descriptive research design, this study examined phonetic structures and figures of replacement in the poem, Sentensya (Sentence); semantic structures and stylistic deviations in the short story, Mga Luha Para Kay Tatay Jose (Tears for Papa Jose); and turn-taking patterns and topic control that determined power and politeness strategies in the play, Pinustahan Nga Gugma (Betting Love). The stylistic analysis of the poem reveals that (1) for phonetic structures, the rhythmical description and effect of the syllables depended on the divisions of the word structure and grammatical structure; (2) for metrical structures in the poem, unstressed syllables were predominantly used rather than stressed syllables; and (3) for figures of replacement, the significant use of metonymy gave the poem an exaggerated impact. The stylistic analysis of the short story shows that (1) semantic structures based on emotive meaning disclosed the inner mind of the characters; (2) expressive meanings exposed the negative emotional state of the characters; (3) evaluative meanings depicted the characteristics and choices of a strong family woman in society; and (4) as to the reduction on sentence constructions, nominative sentences and ellipsis were evident in the short story, while simple repetition was present, indicating redundancy of sentence construction. The stylistic analysis of the play indicates that (1) the characterizations of different strong women made intuitive descriptions of power based on turn-taking patterns and topic control, although they may not be true in all circumstances in the conversations; and (2) politeness strategies were evident in the play, with positive politeness strategies as the most frequently used, followed by bald on-record, negative politeness, and off-record. Based on the overall results of the study, an instructional module in teaching Stylistics was designed to help students understand the literary style of Alicia Tan-Gonzales in fashioning her selected literary pieces, as well as styles of other literary writers.

Keywords— Figures of Replacement, Phonetic Structure, Politeness Strategies, Semantic Structure, Speech Act, Stylistic Deviations

I.   INTRODUCTION

New criticism closely highlights the reading of poetry, prose, and play to determine how pieces of literature work as self-sufficient and self-referential artistic pieces of art. Undoubtedly, style has been extensively used as a term in literary and language analysis for years. Scholars like Short (2010), Leech (2008), and Lawan (1997) conducted studies on styles in literary texts with concentration on the comprehensive and scientific study of language use and literary criticism.

Accordingly, stylistics is the scientific study of literary styles evident in the language structures and meanings employed by writers in crafting their literary works (Graff, 1987). Furthermore, Lawal (1997) believed that language style in literature is an interactive term that

signifies the structures of the author's language usage, which relate to some added etymological individual aspects. For that reason, Short (2010) stated that language can be understood as the only singularity through which people in authentic speech communities effectively intermingle and pass information transversely. Consequently, style is acknowledged by the prime features of the period (Babajide, 2000, as cited in Baro & Dwivedi, 2020).

In light of the foregoing premise, an in-depth stylistic analysis of the literary works of Alicia Tan-Gonzales was deemed noteworthy. Likewise, the researcher believed that the importance of cultural consciousness and traditional awareness could be best achieved through an understanding of one's language. Indubitably, the best way to fully understand a particular language is to appreciate its

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literature as it infers a lot of beauty that deserves to be discovered for the purpose of language preservation and literary appreciation.

In reality, there are some studies on literary analysis and stylistic analysis that were conducted by researchers and scholars. Tribunal (2015), Alejandrino (2016), Belza et al. (2014), Cordero et al. (2019), and Acevedo (2020) explored Hiligaynon literature with their studies on literary criticism. Furthermore, stylistic analysis in the Philippine setting would be evident in the studies conducted by Ramos and Gatcho (2019), Caparas (2017), Hernandez (2017), Cruz and Pariña (2015), Tribunal (2011), and Tismo (2008). However, none of them dealt with the scientific and systematic explorations of the structures and meanings of Hiligaynon language through literature with the use of stylistic analysis. Particularly, none of them investigated into the styles of Alicia Tan-Gonzales in dealing with the metrical structures and rhythmical patterns, figures of quality, and figures of quantity in Hiligaynon poem *Sentensya*; the emotive, expressive and evaluative meanings and stylistic deviations on the aspects of reductions of sentence structure and redundancy of sentence structures in Hiligaynon short story *Mga Luha Para Kay Tatay Jose*; and the turn-taking pattern and topic control that determine power and politeness strategies in Hiligaynon play *Pinustahan Nga Gugma* in one study alone.

Therefore, it was but relevant to conduct a stylistic analysis of the selected works of Alicia Tan-Gonzales. Certainly, the scientific investigation into the structures and meanings of Hiligaynon language through the works of Alicia Tan-Gonzales may provide a new way of teaching Stylistics to college students as the materials for analysis would be regional literature, not the usual English pieces of literature. As this study dealt with the scientific scrutiny of language styles, it was appropriate to use Alicia Tan-Gonzales's selected literary works, which could be used as reading materials for the understanding, promotion, conservation, and preservation of the language and literature of Hiligaynon-speaking people. All things well thought out, this study may provide research-based claims on the language styles of Alicia Tan-Gonzales as evident in her literary works.

Objectives of the Study

The primary concern of this study was to investigate the language styles of Alicia Tan-Gonzales in her selected Hiligaynon literary pieces.

Specifically, the following questions were answered:

1. What phonetic structures could be established in the poem *Sentensya* based on the following:

    1.1. Rhythmical pattern;

    1.2. Metrical structure?

2. What stylistic devices are prevalent in the poem *Sentensya* in terms of the following:

    2.1. Figures of quantity;

    2.2. Figures of quality?

3. What semantic structures are dominant in the short story *Mga Luha Para Kay Tatay Jose* in terms of the following:

    3.1. Emotive meaning;

    3.2. Expressive meaning;

    3.3. Evaluative meaning?

4. What stylistic deviations on syntactic constructions are predominant in the short story *Mga Luha Para Kay Tatay Jose* in terms of the following properties:

    4.1. The reduction of sentence structure;

    4.2. The redundancy of the sentence structure?

5. What conversational patterns indicate powers in the characters of the play *Pinustahan Nga Gugma* in terms of the following features:

    5.1. Turn-taking patterns;

    5.2. Topic control?

6. What politeness strategies are evident in the characters of the Act 1 of the play *Pinustahan Nga Gugma* based on the following aspects:

    6.1 Bald on Record;

    6.2. Positive Politeness;

    6.3. Negative Politeness;

    6.4. Off Record?

II.   MATERIALS AND METHODS

Research Design

This study utilized the descriptive qualitative method since it involved the collection of data for the purpose of describing the existing condition. According to Vanderstoep and Johnson (2009), descriptive qualitative method focuses on cultural, social and personal identity. Hence, for this paper, qualitative method was chosen as the appropriate method as it represented the purpose of presenting the styles of Alicia Tan-Gonzales in crafting her literary works through stylistic analysis.

In addition, quantitative method was employed to support the interpretation of the data. Lambert and Lambert (2012) defined quantitative method as a research design that uses data to provide answers which can be expressed through numerical descriptions. Indeed, by engaging in

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statistical work in the forms of frequency and percentage, the researcher could easily present the numerical description and explanation of the number of stressed and unstressed syllables, figures of replacement, semantic structures, syntactic deviations, turn-taking pattern and topic control, and politeness strategies in the analysis of the selected works of Alicia Tan-Gonzales. Certainly, the researcher used stylistic analysis as a method in the textual investigation of the selected works of Alicia Tan-Gonzales to arrive at a generalization of the author's styles.

Data

In this study, the selected Hiligaynon literary works of Alicia Tan-Gonzales were used throughout the study. *Sentensya* is a two-page poem with 242 words (1997). *Mga Luha Para Kay Tatay Jose* is a short story that garnered a Palanca Award and a Second Prize. It has eight pages with 4245 words (1997). *Pinustahan Nga Gugma* has 5 acts with 8928 words (2000).

The contexts of the data were the words, verses, and stanzas, of the poems that contained rhythmical patterns and metrical structures, and figurative expressions; words, phrases, clauses, and sentences in the short stories that contained semantic structures and syntactic deviations, and dialogues of the plays that contained topic control that determines power and politeness strategies.

Data Gathering Procedure

This research employed the following steps of data gathering in qualitative data analysis.

The first step required organizing and preparing the data to be used in the course of the study. Accordingly, all literature and studies related to stylistic analysis and the works of Alicia Tan-Gonzales that were available online and in printed books were gathered and organized after the identification of the research problem.

Second, the next step involved reading all the data. This step sheltered the chance to reveal the whole meanings of the reading materials downloaded from the internet and scanned from the books. Availability and accessibility are the inclusion criteria of the study.

The third phase was about coding the data. The researcher systematized the collected data by classifying and labeling the texts under the categories to which they belonged. In this study, the researcher identified the literary works of Alicia Tan-Gonzales that were available on the internet employing the technique of extraction of data from the websites.

The fourth step involved the utilization of the coding process to have the explanations of the analysis. This step was necessary because it aided in presenting

thorough explanations of the different procedures of research.

The last step instructed the researcher to advance the way in which the descriptions of the data would be characterized in the qualitative narrative. Since the discourse structure of the selected literary works of Alicia Tan-Gonzales had yet to be ascertained, nothing else but accessibility and availability were considered as the inclusion criteria.

Data Treatment and Analysis Procedure

The succeeding steps of the data analysis are described as follows:

The first step was categorizing the data. The categorization was about the identification of the different genres of the literary works of Alicia Tan-Gonzales and about the labelling of the concepts in stylistic analysis to determine the phonetic structure, figures of replacement, semantic structures, stylistic deviations, conversational patterns and topic control, and politeness strategies.

The second step was classifying data. The selected lines, stanzas, words, phrases, clauses, and paragraphs that were believed to comprise stressed and unstressed syllables, stylistic devices, semantic structures, syntactic deviations, conversational patterns, and politeness strategies were put into tables.

The third step was analyzing the data. The collected data were readied for analysis. The data that were written in tabular forms were analyzed to describe the data.

Frequency and percentage were used for the following:

Problems one to six, which aimed to conclude the frequency count and percentage of stressed and unstressed syllables, figures of quality and figures of quantity, semantic structures, reduction and redundancy of sentence constructions, conversational patterns and politeness strategies. The secured frequencies and percentages were used to get the numerical description of the data that support the interpretation.

The fourth step was the discussion of the data. Certainly, the researcher confirmed the findings of the data with the theoretical and conceptual frameworks that were used in the data analysis. Consequently, the analysis of the poem *Sentensya* utilized Short's (2010) Phonetic Structure and Zhukovska's (2010) Figures of Replacement. The short story *Mga Luha Para Kay Tatay Jose* was scrutinized using Zhukovska's (2010) Semantic Structure and Zhukovska's (2010) Stylistic Deviation in Syntactic. The play *Pinustahan Nga Gugma* was examined to determine the conversational patterns that indicate power in the characters of the play using Short's (2010) Turn-taking Patterns and

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Topic control and the politeness strategies using Brown and Levinson's (1987) Politeness Strategies.

The fifth step involved making an interpretation of the results. The researcher opted to use the narrative passages from the reading materials to discuss the outcomes of the analysis.

The last step was reporting of the results. In this phase, the researcher enhanced some ideas in the conclusion and recommendation sections of the study.

thical Considerations

This study guaranteed that 1) the researcher properly presented all extracted sources from the internet and from the books, 2) the reading materials of the writers/authors were recognized with the use of the American Psychological Association referencing style, 3) objectivity and impartiality in the examinations, analyses, interpretations, and discussions were observed throughout the study as stylistic analysis that deals with the scientific examination of literary pieces was utilized, and 4) the author, Alicia Tan-Gonzales, and the titles of her selected literary works were identified as the researcher used the accessibility criterion in choosing the data. In this study, the researcher based her analysis on the theories and concepts of stylistic analysis. Hence, conformity and credibility were achieved through the result of the agreement of the intercoders with the use of Holsti Index of Inter-Coder Reliability.

III.   RESULTS & DISCUSSIONS

Stylistic analysis on selected literary works of Alicia Tan-Gonzales provided a scientific description of the prevalent styles in the use of Hiligaynon language in crafting her selected literary pieces. In particular, this study focused on the scientific investigation of the phonetic structures and stylistic devices in the poem *Sentensya*, the semantic structures and syntactic deviations in the short story *Mga Luha Para Kay Tatay Jose*, and the turn-taking pattern and topic control that determine power and politeness strategies in the play *Pinustahan Nga Gugma*.

Phonetic Structure of *Sentensya* (Sentence)

In the examination of the poem *Sentensya* on the basis of phonetic structures, there are 154 identified stressed syllables, which comprise 35% of the total number of syllables. Additionally, there are 281 recognized unstressed syllables, which constitute 65% of the total number of recognized unstressed syllables. Hence, it is evident that in the identification of rhythmical patterns, the use of more unstressed syllables than the stressed ones, is manifested. Moreover, the metrical structure of the poem revealed 435 syllables.

Sample Examination and Analysis:
STANZA 1, VERSE 2: Metrical Structures and Rhythmical Patterns

X   X   X   /   X   X   /   X   /   X
Nga gin/hu/man sang mga (ma/nga) di/nag-/on (That was mad
1   2   3   4   5   6   7 8 9   10

It can be noted that when saying the line, the rhythmical pattern can be uttered aloud as *Nga gin/hu/**man** sang mga (ma/**nga**) di/**nag**-/on,* the thumps of the verse coincide with *-man, -nga* and *-nag-*, which means an increase in the intonation is applied when uttering them. The rhythmical beat of *Nga gin/hu/**man*** is di di di dum in which there is the lengthening of pronunciation of the first three weak syllables *nga, gin-* and *-hu-*, before an increase in the intonation of the fourth strong syllable *man-*. The rhythmical beat of *sang mga (ma/nga) di/**nag**-/on* is di di dum di dum di. A weak syllable *sang* has prolonged pronunciation. The sixth syllable *ma-* is read fast followed by a strong syllable *-nga* with rising intonation. A falling intonation on the eighth weak syllable *di-* and a raise on the ninth syllable *-nag-* before it falls on the tenth syllable *–on* are evident. In this verse, Alicia Tan-Gonzales used more weak than strong syllables. Also, the determined strong and weak syllables identified the word and grammatical structures in the verse.

Figures of Replacement of *Sentensya* (Sentence)

In the enquiry of the poem *Sentensya* on the basis of figures of replacement, there are 11 extracts in the poem that typify the figures of quantity in the aspect of hyperbole. it is 33% of the total number of stylistic devices taken from the poem which shows the presence of high degree of intensity in expressing the ideas in the poem. Moreover, there are 22 extracts that illustrate the figures of quality in the aspect of metonymy, and such comprise 67% of the total number of stylistic devices evident in the poems, which shows that transference of contiguity in the poem is substantial. Hence, it is vivid that the significant number of metonymies made the deep structure of the text hyperbolic.

Sample Examination and Analysis:

EXTRACT 1: Figures of Quantity on the Aspect of Hyperbole (Stanza 1, verses 1 and 2)

*Ako ang **ginsumbong sa kasal-anan*** (I was accused of a sin)

*Nga **ginhuman sang mga dinag-on*** (That was made by the winners)

The extract above shows the figure of replacement under the category of figure of quantity on the aspect of hyperbole. It could be noted that stanza 1, verses 1 and 2 showes an exaggerated expression of sensitivity in the point of view of the persona in the poem. Consequently, the line

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Ako ang ginsumbong sa kasal-anan Nga ginhuman sang mga dinag-on (I was accused of a crime that was made by the winners), Alicia Tan-Gonzales's style of expressing the thought of the old maid in the poem is through overstated countenance of words. In Filipino society, old maids are teased by their family and friends for being alone, but for the old maid in the poem to relate the joke as a crime is certainly an exaggeration of sensitivity to the teasing.

Additionally, Alicia Tan-Gonzales used the aspect of metonymy in the hyperbolic line which is evident in stanza 1, verses 1 and 2, the word, '*dinag-on*' (winner) is a metonymic expression which refers to a concept of those who are married, especially the female population. Further, it could also be symbolic. If someone is married, she is a winner - a *dinag-on*. Certainly, the old maid in the poem claimed that the accused crime she committed was made by the winners (*ginhuman sang mga dinag-on*). Hence, *ginhuman,* which means 'made' consummated by the *dinag-on* or winners, showed another point of exaggeration as the line pointed out that she was being mocked by the ones who were married. Indeed, the verses produced a dramatic effect that made them hyperbolic.

Semantic Structure of *Mga Luha Para Kay Tatay Jose* (Tears for Papa Jose)

In the examination of *Mga Luha Para Kay Tatay Jose*, there are 27 extracts that illustrate semantic structures. Consequently, 8 extracts exemplify emotive meanings, which comprise 30% of the total number of extracts taken from the short story. Additionally, there are 8 extracts that illustrate expressive meanings, which make up 30% of the total number of extracts obtained. Lastly, 11 extracts characterized evaluative meanings, which account for 44% of the total number of extracts taken from the short story. It can be gleaned that among all the connotative meanings, evaluative meanings got the greatest number of extracts, followed by expressive meanings and emotive meanings.

Sample Examination:

EXTRACT 1: Semantic structure on the basis of expressive meaning

"Pero **libakon** naman ako sina nila. Masiling naman ina sila nga **dalukdalok**
gid ang asawa ni Berting." ("But they will gossip about me again. They will
say again that the wife of Berting is not generous.")

The above extract demonstrates semantic structure on the basis of expressive meaning. Expressive meaning aims a direct expression of the speaker's defiance toward what the speaker talks about and gives interjections as the main example of this function. Also, it contains negative emotions that makes it different from emotive meaning (Zhukovska, 2010). The lines, "*Pero **libakon** naman ako*

*sina nila. Masiling naman ina sila nga **dalukdalok** gid ang asawa ni Berting.",* has the strong sense of emotive meaning. The extract above contains strong emotional colloquial words *libakon* (gossip) and *dalukdalok* (not generous). These are strong Hiligaynon words with negative meanings. Additionally, in the culture of Hiligaynon-speaking people the idea of *libakon* (gossiped by other people) would lead to anger by the ones being chattered.

Certainly, the wife believed that her in-laws would talk ill about her every time she refused to give any financial help as being *dalukdalok* (not generous enough). This is because in reality, there are some instances in Filipino culture that a daughter-in-law could be called *dalukdalok* if she disagreed to the requests of her husband's families. Most of the requests would be financial help in times of sickness or difficulties. In Filipino culture, financial problems should be assisted by the members of the family who are financially stable. This could put the wives in difficult situation, especially if the budget of their own family might be in trouble. Indeed, the above extract shows the speaker's attitude and emotion to the family of her husband. This qualifies the extract under expressive meaning. Indeed, Alicia Tan-Gonzales perfectly crafted in her style of writer the typical concerns of a Filipino wife.

Syntactic Deviations on *Mga Luha Para Kay Tatay Jose* (Tears for Papa Jose)

The examination on sentence constructions in *Mga Luha Para Kay Tatay Jose* shows that on the aspect of reduction on sentence construction, 7 extracts are nominative sentences, covering 54% of all extracts. Also, 4 extracts are ellipsis, which comprise the 31% of all extracts. On the contrary, there are 2 evident repetitions which determined the redundancy on sentence constructions. These sentences make up the 15% of the total number of stylistic deviations in the syntactic constructions evident in the short story. Hence, Alicia Tan-Gonzales used more reduction than redundancy on sentence constructions as stylistic deviations in her short story.

Sample Examination:

EXTRACT 1: Reduction of sentence structure on the aspect of ellipsis

Napilitan ang tigulang magtuad. "Naghambal ang doktor nga may bato ako sa kidne.
***Kinahanglan operahan**."* (The old man had no choice but to say his intention. "The doctor said I have kidney stone. I need to undergo operation.")

The above extract illustrates stylistic deviation on the aspect of reduction on sentence construction. In order to complete the sentence, it should have been *"Kinahanglan ako nga operahan."* (I need to undergo operation). Comparing the extract with the complete sentence mentioned, the pronoun a*ko* which means 'I' and the

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particle *nga* that functions as a modifier connector (Motus, 1971) are missing. Thus, the absence of either the subject or the predicate or both in the utterance makes the sentence elliptical (Zhukovska, 2010). Hence, among the Hiligaynon-speaking-people, the line could be understood as it is strange to completely state the sentence in delivering the utterance in a conversation.

Most importantly, the manner of how the old man uneasily delivered his words in front of his daughter-in-law would show Alicia Tan Gonzales' style of crafting the clear role of the wife in the life of her husband and their family as a whole. Also, *tatay* (papa) Jose was implying that he needed money for the operation. Indeed, he omitted *Ako* (I) because he focused on the 'operation' as a matter-of-fact, rather than on himself. Among Filipino culture, if the immediate family members of the husband ask for financial help, it is important to seek the permission of the wife. Hence, the line showed the awkwardness of the father-in-law while he was telling the amount of money he needed.

Turn-taking Patter and Topic Control on *Pinustahan Nga Gugma* (Betting Love)

Based of Short's (2010) intuitive idea of power, evident turn-taking pattern and topic control that determined power in the Act 1, Scenes 1 to 7 is manifested. Dory had the greatest number of turns, with a total of 29 turns, while Pearl had the least number of turns, with only 11 turns. This shows that Dory was the powerful speaker while Pearl was the powerless speaker. *Tyay Maring* had the longest turn with 106 words in her utterance, whereas Emma, Lisa, Frank and *Tyay Maring* had 1 word each in their utterances. Hence, *Tyay Maring*, the nanny of Dory, was considered as a powerful speaker at the same time powerless together with Emma, Lisa and Frank based on Short's (2010) notion of power on the aspect of the longest and shortest turns.

Dory initiated conversational exchanges 4 times. At the same time, she responded 25 times in the conversational exchanges. Indeed, Dory had the highest number of initiated responded conversational exchanges, which illustrates that she was both a powerful and powerless speaker. Lisa controlled the conversation topic 8 times while Dory interrupted the conversation 1 time, which made them powerful speakers. It can likewise be demonstrated that Dory used terms of address marked for respect 20 times while *Tiyay Maring* used terms of address not marked for respect. This made Dory a powerless speaker and *Tiyay Maring* a powerful speaker. It could be seen that no one allocated conversation turned to others in Act 1, Scenes 1 to 7. Most importantly, based of Short's (2010) intuitive idea of power on the basis of turn-taking power and topic control would not be true to all.

Certainly, Alicia Tan-Gonzales is known to craft picture-perfect-images of different empowered women. Indeed, *Pinustahan Nga Gugma,* signify her signature style, which is the characterization of woman power. Unquestionably, Alicia Tan-Gonzales' style of creating a static and foil minor but powerful characters in her play *Pinustahan nga Gugma* would be evident. It turned out that minor characters could also become powerful speakers based on Short's framework with regard to the number of turns and to the initiator of conversation topics. Hence, the characters did not change from the beginning until the end, and they helped enhance the main character's role.

Gonzales presented a dynamic main character to show that a determined career woman who got no interest to love could change into a submissive lover. Also, the writer's style of making the exchange of conversation between friends were done in a plane transition where the powerful minor characters initiated and controlled the topics while the other characters, including the main character, responded. Certainly, a better understanding of the five female characters gave a better understanding of how turn-taking pattern and topic control could determine who was powerful or not among the friends.

Politeness Strategies on *Pinustahan Nga Gugma* (Betting Love)

The characters' politeness strategies in act 1, scenes 1 to 7 are manifest. The characters uttered significant number evident bald on record politeness strategies: Dory 11; Lisa 1; Cushi 2; Peach 2; Emma 4; Frank 6; and Tyay Maring 3. All in all, 29 extracts illustrate bald on record or 23% of the characters' total utterances under the category. The characters articulated substantial politeness strategies under the aspect of positive politeness: Dory 13; Lisa 8; Chuchi 8; Pearl 5; Emma 10; Frank 2; while Tyay Maring expressed 2. Certainly, there were 48 utterances that exemplified positive politeness or 39% of the total uttered politeness strategies. The characters voiced considerable negative politeness strategy: Dory 9; Lisa 7; Pearl 1; Emma 1; Chuchi 5; Frank 2 and Tyay Maring 3. Surely, 28 utterances showed negative politeness strategies that represent the 22% of the entire politeness strategies. The characters in act 1 enunciated exhaustive number of off-record politeness strategy: Dory 9; Lisa, Emma and Frank 1; Pearl and Chuchi 2; and Tyay Maring 4. 20 extracts or 16% of the full off-record politeness strategies in the play. Lastly, as to the greatest number of obvious politeness strategies uttered by the characters in act 1, scenes 1 to 7, positive politeness strategies got the most number, followed by bald on record and negative politeness strategies and off-record strategies.

Sample Examination and Analysis:

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EXTRACT 1: Politeness Strategy on the Aspect of Off the Record (Act 1, Scene 1)

> Dory: ***Ti, ikaw, Tyay Maring, kay wala ka nagpili nakapamana ka?***
>
> (That's why Auntie Maring, because you did not choose, were you able to marry / did you get married?)

The above extract expresses politeness strategy on the aspect of off-record. Off-record politeness strategy exhibits indirect strategies to escape direct face threatening acts by being purposely confusing or unclear (Brown & Levinson, 1987). Henceforth, The line, "*Ti, ikaw, Tyay Maring, kay wala ka nagpili nakapamana ka?*" (So, Auntie Maring, because you did not choose, were you able to get married?), is an off-record strategy. Gonzales's style of wording showed in the line that the question was not actually to get any answer because *Tiyay Maring* was an old maid in her 60s. Definitely, Gonzales used rhetorical question to purposely tell *Tiyay Maring* a question not intended to be answered. The line is also ironic because it inferred the question, "Should women choose any man so they can get married?" Another way of how Gonzales shows irony in her style of showing off-record is the presence of the character of *Tyay Maring*. Obviously, it is a big irony for a sixty-year-old old maid to impose that Dory should get married because she was already an old maid. Apparently, Gonzales's rhetorical question and ironic statements are her style, which can be illustrated in the extract above that shows off-record politeness strategy.

IV. CONCLUSIONS AND RECOMMENDATIONS

Conclusion

Based on the findings of the study, the following conclusions were drawn:

It is apparent in the results of the study that the rhythmic patterns of the poem *Sentensya* depend on whether a word is a lexical full or a single-syllable grammatical word. It is also evident that the divisions of the group of words in the poem into noun phrase and verb phrase regulate the separation of the sound effects. It is right to say that the phonetic structures of the poem *Sentensya* could be determined through word structures and grammatical structures. Henceforth, these aspects of Hiligaynon language explain why Alicia Tan-Gonzales' style of rhythmical patterns in the poem *Sentensya* contain more weak syllables than strong syllables.

Additionally, Alicia Tan-Gonzales' style of developing the sound scheme of the poem *Sentensya* is simple as the consonants and vowels which are formed into words are pronounced and uttered by syllables. Also, a substantial style in the choice of words of Alicia Tan-Gonzales is the use of words that have more than one vowel, encompassing a two or more-syllable utterance and the use of apostrophe (') and hyphen (-), which are all syllabicated.

Certainly, the sound scheme in the poem is simple because the words in the poem have no consonant cluster and no silent letters. It is then evident that Alicia Tan-Gonzales's style of measuring the metrical structure in her free-verse poem *Sentensya* is by the means of Hiligaynon language syllabication.

It is perceived in the examination of the figures of replacement that the figurative languages in *Sentensya* could be a figure of quality and at the same time, a figure of quantity. Unquestionably, Alicia Tan-Gonzales's style of expressing dismay in the poem *Sentensya* is also exaggerated. Hence, the verses in the poem could either be hyperbole or metonymy.

Obviously, the style of Alicia Tan-Gonzales in presenting metonymy in the poem *Sentensya* creates thought-provoking dramatic language that utters truth about the mind of an empowered old maid, and that is expressed in an overstated manner, which makes the metonymical expressions hyperbolic.

Indisputably, the examination of *Mga Luha Para Kay Tatay Jose* provided a clear interpretation of Alicia Tan-Gonzales's distinct style of word formations with dissimilar structures of sentences to come up with a precise understanding of texts based on their connotative meanings. Semantic structures on the aspects of emotive, expressive and evaluative meanings impeccably exemplify the style of Alicia Tan-Gonzales in crafting the characteristic of a strong family woman in our society as evident in her short story *Mga Luha Para Kay Tatay Jose*. Indeed, Alicia Tan-Gonzales painted a typical daughter-in-law, wife, and mother who is strong enough to validate her feelings about the presented circumstances, her negative side as a woman and her approval or disapproval of other people's opinions about her, and the situations around her.

A significant style of sentence deviations in Alicia Tan-Gonzales's *Mga Luha Para Kay Tatay Jose* is the use of nominative and ellipsis sentences. Gonzales's use of the reduction of sentence construction added to the strength of a strong woman, the main character that Alicia Tan-Gonzales built in her story, while her way of using the redundancy of sentence construction exposed the negative side of the strong woman character that she made. Hence, Alicia Tan-Gonzales used the nominative and ellipsis sentences to express the main character's power over her husband, child, and father-in-law.

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Distinctly, the examination of the dialogues of the characters in the play *Pinustahan Nga Gugma* provided a logical conclusion of Short's conventional intuitive descriptions of who the powerful or powerless speaker is based on the concepts of turn-taking pattern and topic control would be not true to all. Indeed, Alicia Tan-Gonzales's style of creating a static and foil but empowered and intelligent female characters in her play *Pinustahan Nga Gugma* made the exchange of conversation between friends' plane in transition wherein a particular character may be considered powerful or powerless in one conversation setting based on the concepts of turn-taking pattern and topic control.

Direct statements that show an obligation for great will power were Alicia Tan-Gonzales's style to show politeness strategy on the aspect of bald on record. Utterances delivered in an ironic manner to avoid conflict or misunderstanding were used by Alicia Tan-Gonzales to display positive politeness strategy. Indirect sentences that display respect even in awkward situations were used by Alicia Tan- Gonzales to exhibit negative politeness strategy.

Lastly, Alicia Tan-Gonzales used rhetorical questions and ironic statements to illustrate off the record politeness. Indeed, Alicia Tan-Gonzales's style of sending her message about the different points of view of women towards being an old maid is evident in conversations that deal with politeness strategies.

In totality, Alicia Tan-Gonzales's style of using Hiligaynon language in her selected pieces entitled *Sentensya*, *Mga Luha Para Kay Tatay Jose*, and *Pinustahan Nga Gugma* to illustrate the meanings and messages of her literary works revolved around her signature style of crafting strong-willed and empowered women in the Hiligaynon-speaking society.

Recommendation

In the light of the foregoing conclusions, the following recommendations are offered.

Bachelor of Arts in English Language students and teachers must be determined to obtain additional knowledge and information about the study and appreciation of regional literature, language, and linguistics. Curriculum planners and specialists in Western Visayas may see the relevance of Hiligaynon literature to teaching Stylistics to Bachelor of Arts in English Language students. Language and linguistics researchers may conduct more studies on stylistic analysis of regional literature to bring about discoveries that will lead to language development and literary appreciation. Lastly, the local writers and literature enthusiasts may have a place where they can gather and plan ways on how to preserve, conserve, and restore the culture and tradition that could be mirrored in the Hiligaynon literature.

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