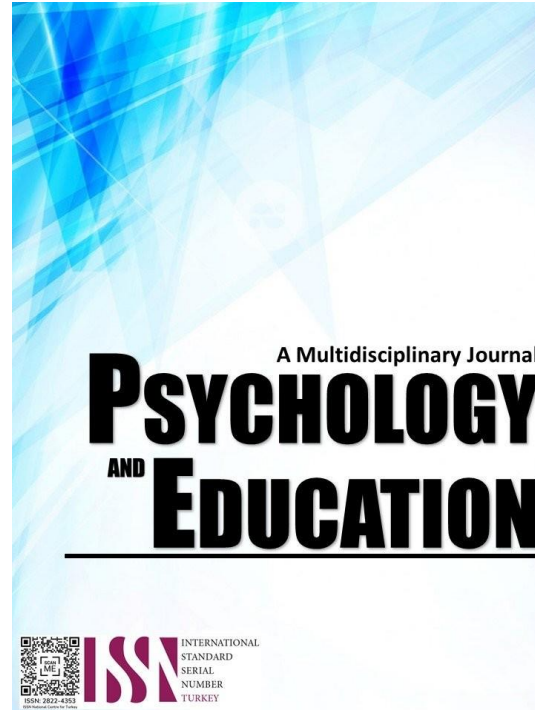


# **EXPLORING FEMINIST IDEALS: A FEMINIST CRITICAL DISCOURSE ANALYSIS OF SONGS BY FEMALE PHILIPPINE SINGERS**



**PSYCHOLOGY AND EDUCATION: A MULTIDISCIPLINARY JOURNAL**

Volume: 28

Issue 5

Pages: 454-476

Document ID: 2024PEMJ2680

DOI: 10.5281/zenodo.14281814

Manuscript Accepted: 10-22-2024

## Exploring Feminist Ideals: A Feminist Critical Discourse Analysis of Songs by Female Philippine Singers

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### Abstract

This qualitative corpus-based approach aimed to identify the literary features and issues about women present in the songs of selected female Philippine artists dating from 2000 up to the present year. The study sought to delve into the songs of these artists, utilizing Feminist Critical Discourse Analysis to elucidate women-related issues and employing the Formalism Literary theory to analyze the use of literary features in the songs. A total of 51 songs by female Philippine artists were examined in this research. The findings revealed that female Philippine artists employed various literary features not only to enhance the creativity and interest of their songs but also to give light on issues concerning women, providing insight into the challenges they face. The findings showed that women frequently experience inner conflict while resolving issues and making decisions. Women are also vulnerable to abuse because of their fragility, but they also show strength when they stand up to those who desire to dominate them. Women are able to employ music as an empowering instrument to stand up for themselves and overcome hurdles in life.

**Keywords:** *feminist ideals, feminist critical discourse analysis, songs, female philippine singers*

### Introduction

In recent times, there's been a growing interest in how women express themselves through music. People are concerned about the way music portrays women, often in a negative or exploitative manner. The messages in songs and music videos often pressure women to conform to specific looks, identities, and lifestyle standards. Amidst these pressures, female artists use their music as a platform to express their true selves. Through their songs, they challenge these social expectations by sharing their own narratives and points of view. These artists strive to inspire others to embrace authenticity and defy these restrictive standards by expressing their individuality and challenging the norms that are placed upon them through their music (Oberiri & Lingbuin, 2019).

In the United States, a recent study delved into Taylor Swift's music video to explore the representation of femininity. It highlights the unfortunate normalization of discrimination and inequalities within conservative cultures, where strict traditions perpetuate gender disparities, affecting areas like education, healthcare, decision-making, and leadership. Taylor Swift's "Blank Space" music video served as an essential illustration of feminine roles and traits embedded in the video, revealing Taylor Swift's complex portrayal with distinctive roles and characteristics (Hong, 2023).

In the Philippines, numerous songs tend to reinforce unrealistic, stereotypical, and confining views of women. The prevalent underrepresentation of women in these songs suggests a skewed cultural norm where men are regarded as the standard while women are seemingly marginalized or rendered invisible. A study conducted in the Philippines examined the portrayal of women and the promotion of women's empowerment within two specific songs. The results showed that a song actively supporting women's empowerment is by a female artist. On the other hand, songs written by men tended to be more objectifying in nature. These findings highlight how important music is in influencing how people view women and their status in modern society (Urbano et al., 2021)

Thus, this prompted the researcher to pursue this study of analyzing and interpreting how female artist from the Philippines express ideas and portray diverse aspects of women in their songs. Hence, this study aims to unravel the messages communicated by these artists regarding women's challenges and experiences, spotlighting their responses to these societal struggles within the lyrical narratives and themes captured in the songs.

In line with this, some international studies, such as those by Cruz (2022), entitled *Silver Spoon by BTS: A Critical Discourse Analysis*; Omolabi (2023), entitled *A critical-pragmatic study of the representation of female gender in Nigerian hip-hop music*; and Werner and Kuusi (2023), entitled *Gender equality discourse in classical music higher education: women, individualization, and change*. These studies have contributed significant awareness on how music represents various aspects of life and its role in advocating for equal opportunities. Specifically, these have delved into analysis of music, examining representation, gender equality, and societal change. However, none of these studies have a direct analysis of different literary features within songs and focus on dissecting the different issues about women present in songs by female artists. This gap highlights the need for a study that directly examines the different songs to capture literary features used in their songs and the issues about women.

Hence, in this study, the researcher adhered to ethical principles throughout the process while also considering the established methods for collecting and analyzing data to give comprehensible results for all who will benefit from this research. The gathered data was rigorously assessed to derive meaningful findings aligned with the study's objectives. Subsequently, these findings were disseminated in different ways. Printed copies were put in the school library, facilitating easy access for an interested audience. Additionally, efforts were made to present the study at research conferences, if feasible, and publish it in respected research journals or on websites. This strategy aims to make the significant messages conveyed in song lyrics accessible to a wider audience, allowing them to gain significant

insights.

## Research Questions

This study examined female Philippine artists' songs. In particular, it seeks to answer these following questions:

1. What are the literary features embedded in the songs of female Philippine artists?
2. What issues about women are highlighted in the songs of female Philippine artists?

## Methodology

### Research Design

This study utilized qualitative research design which uses a corpus-based approach as this study focuses on the songs of female Philippine artists to analyze literary features and issues about women. Qualitative research, as a design, delves into the nature of phenomena, encompassing their qualities, various expressions, contexts, and multiple perspectives. This approach seeks to understand "why" questions and generate insights, often in the form of hypotheses, while not focusing on their frequency, range, or objective cause-and-effect relationships (Ugwu & Eze, 2023).

In this research, a qualitative research design has been chosen as the most suitable methodology for the analysis, considering the study's focus on a relatively unexplored research topic. Furthermore, the study does not yield numerical data, which presents challenges in terms of precise quantification or measurement of phenomena.

Also, the study utilized a corpus-based approach, whereby a structured corpus of language data is used as the primary analytical resource. This approach depends on analyzing this corpus and extracting information to support language theories or preconceived ideas. This means that a corpus is an extensive collection of language data that allows researchers to look at patterns in language, identify patterns, as well as and verify preexisting linguistic theories (Petra, 2015).

In the context of this study, the corpus-based approach appears to be the most suitable due to its alignment with the focus of the study, which is to examine songs of female Philippine artists. This approach effectively allows the researcher to explore how female artists represent themselves and how they highlight issues about women through their songs, particularly in the exchange of messages and presentation in the world of music.

### Instrument

In this study, the researcher opted to analyze corpora consisting song lyrics, specifically songs of female Philippine artist, to explore hidden meanings. Following the general guideline outlined by Clarke and Braun (2013), it is typically considered adequate to achieve data saturation in corpora with a sample size ranging from 10 to 100 units. Accordingly, for this study, a total of fifty-one (51) songs were used in the analysis of data.

Furthermore, this study employed purposive sampling techniques to acquire a comprehensive insight into a specific subject matter. Purposive sampling is a non-probability sampling approach utilized by researchers to choose individuals or cases based on particular characteristics or attributes (Creswell, 2020). This method entails the selection of segments guided by specific criteria or attributes that pertain to the research question.

The researcher employed specific criteria to select research materials, ensuring a comprehensive and focused collection for analysis. (a) The songs must be original songs of female Philippine artists. (b) The songs must have whole English lyrics; (c) it must be songs released from 2000 up to this year. And (d) songs should include a variety of music themes and styles to analyze a range of viewpoints and experiences within the selected corpus of research materials.

In order to obtain the target number of corpora, the researcher followed the predetermined timeline and carefully chose study materials according to established criteria. Thus, to simplify the tracking of research materials, the materials were coded with the abbreviation "ST," which stands for "song title," and a corresponding number identifier, for instance, ST01, ST02, ST03, and so on.

### Procedure

To ensure the reliability and trustworthiness of the study's findings, the researcher made a concerted effort to strictly adhere to ethical standards. The research process began with a comprehensive manuscript review, which was conducted by the research technical panel. After receiving the approval of all panel members, data was collected.

The data collection phase centered specifically on songs produced by female Philippine artists, marking a deliberate focus within the research methodology. Employing the purposive sampling technique, the researcher conscientiously selected songs that aligned with the predefined criteria set for the study. This approach involved a deliberate and careful selection process, ensuring that each chosen song met the established standards and fulfilled the specific requisites outlined for research materials.

Once the researcher secured the target research materials, the researcher undertook the research and data analysis phases. The researcher carefully analyzed each piece of data that have been gathered and systematically organized the results. This approach allowed the

researcher to provide clear insights in alignment with the research questions.

The subsequent chapters of this study delved into the results and discussion of findings. Throughout this process, the researcher remained committed to upholding trustworthiness and diligently adhering to ethical considerations through the rigorous application of ethical measures.

### **Data Analysis**

In this study, the gathered data were presented and analyzed according to the specific needs and objectives of the research. As outlined by Miles et al. (2020), qualitative data analysis involves transforming data into meaningful information to address research questions. To explore the content of songs produced by female Philippine artists, content analysis was employed.

Content analysis is selected as the most appropriate technique for this study as this aligned with the research objectives. The study aims to understand how female Philippine artists express feminist ideals and represent themselves through their songs. Content analysis will allow for the uncovering of underlying messages within specific songs, facilitating a deeper understanding of the meanings and impact of these communication tools.

To address the first research question, the Formalism Literary Theory will be utilized. This framework is integral to the research methodology as it facilitates the analysis and classification of literary features present in songs written by female Filipino musicians. By emphasizing meaning, this theory aids in the analysis and categorization of various poetic elements found in the corpus under examination.

For the second research question, "What issues about women are highlighted in the songs of female Philippine artists?" Feminist Critical Discourse Analysis (FCDA) will be employed. This framework allows for an in-depth exploration of how female Philippine artists utilize language to articulate women's issues. Through meticulous examination of the language used by these artists, emerging themes will be classified, and detailed elaboration provided to further explain the findings. Following the analysis of literary features, attention was directed towards identifying the language employed to highlight women's issues.

### **Ethical Considerations**

In order to uphold the highest ethical standards throughout this study, I conscientiously adhered to the ethical principles advocated by Mack et al. (2005). These principles encompass respect for the person, beneficence, justice, and consent and confidentiality. These ethical guidelines serve as a crucial framework to ensure that the study places due emphasis on addressing the needs and interests of the broader community, fosters trust between researchers and study participants, and prioritizes the welfare of those involved in the research.

The first principle is respect for the person, which states that researchers should maintain a high ethical standard when engaging with all individuals, including themselves, who are connected to or affected by their research. This involves treating individuals impartially, with sensitivity, and according to principles of dignity and non-discrimination. It acknowledges and upholds their rights while recognizing and respecting differences stemming from factors such as age, gender, sexual orientation, ethnicity, socioeconomic status, nationality, cultural identity, relationship status, religion, disability, political beliefs, or any other noteworthy attributes (Mirza et al., 2023).

In the course of the study, a strong emphasis was placed on establishing courtesy with the artists whose songs were analyzed. Before conducting any analysis, the researcher followed the ethical standard, emphasizing the respect held for those whose songs served as subjects of the study.

The second principle, beneficence, involves prioritizing the well-being of participants. This includes efforts to minimize the potential risks associated with their involvement while maximizing the potential benefits. Moreover, it necessitates a commitment to refraining from causing harm to the participants, as outlined by the Qualitative Research Association (QRA) in 2019.

To maintain objectivity and fairness, personal criteria were deliberately refrained from being applied to the research materials. Instead, the analysis was grounded in the framework employed and the data findings, with a keen eye toward benefiting the intended recipients of this study: the educational sector, teachers, linguists, students, and future researchers.

Justice discusses the importance of treating all participants fairly and equitably. It means ensuring that all participants have the same opportunity to participate in the research, and that the findings of the research are not used to harm any particular group of people according to Qualitative Research Association (QRA) in 2019.

Throughout the study, all songs were consistently treated with fairness and unwavering respect, with guarding against any potential biases. Every piece of data received equal consideration in terms of benefits and potential risks.

Consent is the voluntary agreement of a person to participate in research. It is essential to obtain informed consent from all participants before conducting research, regardless of the research design or methods used.

Confidentiality was rigorously maintained throughout this study, with a strong commitment to safeguarding the anonymity of research

subjects and the privacy of the data. This commitment was firmly rooted in compliance with the Republic Act 10173, also known as the Data Privacy Act of 2012. This legislation mandates that any information capable of revealing the identity of participants, including their names, genders, ethnicities, or specific employment or location details, must be handled with meticulous care to prevent any breach of participant anonymity.

To safeguard the privacy and anonymity of the artists, careful phrasing of the study was undertaken to avoid any encroachments on their personal information. Furthermore, rigorous coding techniques and other measures were employed to ensure the protection of their identities. Additionally, all collected data was personally transcribed, allowing for precise categorization of the study's results.

## Results and Discussion

This section presented the results of the study. In addition, these data were taken from online platform which are Google and YouTube and the presentation of the results followed the order of the research questions: the literary features embedded in the songs and issues about women are highlighted in the songs of female Philippine artists.

### Research Question 1: What are the literary features embedded in the songs of female Philippine artists?

#### Literary Features in the Songs of Female Philippine Artists

This study identified four types of literary features present in the songs of female Philippine artists. Based on formalist literary theory, the data were analyzed. While there are various literary features, this study found imagery, rhetorical devices, language style, and rhyme scheme evident in the songs of female Philippine artists. By focusing on these particular features, the study aimed to gain deeper insights into the artistic expression and creative techniques employed by these artists in their songwriting endeavors.

Likewise, these literary features are essential as it provide a framework for the writer to narrate a story, allowing readers to follow the narrative and comprehend its meaning. Furthermore, literary elements play a crucial role in evoking emotional responses from readers. Additionally, applying these features can be advantageous for female artists in writing their songs, enhancing their depth and resonance.

Moreover, Table 1.1 provides a concise analysis of the imagery found in the songs of female Philippine artist. The analysis is categorized based on the type of imagery and includes sample statements from the corpora. This table serves to organize the various types of imagery identified in the study, providing a clear and structured overview. Each category of imagery has been carefully categorized to make it easier to relate to and comprehend its distinct qualities.

<i>Imagery</i>	<i>Sample Statements</i>
Visual Imagery	Lookin' in your eyes, I see you lie (ST_01)
	They are checking the length of my hair (ST_11)
	Sleepless nights thinking of you (ST_13)
	Close my eyes, and I think of your kiss (ST_14)
	The jasmine buds have bloomed (ST_21)
Auditory Imagery	The sound of your sweet voice (ST_27)
	Echoing in the dark (ST_28)
	I hear myself breathing (ST_33)
Tactile Imagery	Feel my arms around you (ST_25)
	I'll hold your hand and wipe your tears (ST_34)
Kinesthetic Imagery	Strumming my pain with his fingers (ST_38)
	Hold me, touch me, have me, feel me, kiss me (ST_46)
	I paint a picture of you in my mind (ST_23)
	I'm rising and running (ST_24)
	And take, take her to the moon for me (ST_31)
	Dancing children under rain falls (ST_34)
	I could walk in stride and feel the bounce (ST_43)

Imagery. In writing, imagery finds application across various forms such as poetry, novels, and other written works. Through vivid descriptions that appeal to the senses, imagery endeavors to evoke mental images and ideas within readers. Beyond merely painting a picture, it seeks to encapsulate the sensory and emotional core within the text. By engaging readers' senses, imagery enhances their immersion in the narrative, enriching their experience of the text. Whether through descriptions of taste, smell, touch, hearing, or sight, imagery in writing aims to captivate and resonate with readers on a deep level.

Subsequently, imagery can be classified into six distinct types: visual, auditory, tactile, olfactory, gustatory, and kinesthetic. However, in this study, only four types of imagery were identified in the selected songs of female Philippine artists: visual, auditory, tactile, and kinesthetic.

Below are sample statements extracted from the corpora, representing visual imagery, as these statements have the capacity to evoke and manipulate visual representations in the absence of corresponding visual stimuli, thereby provoking the experience of "seeing with the mind's eye." The speaker reveals dishonesty in someone's eyes in the opening phrase, "Lookin' in your eyes, I see you lie" (ST 01).

The statement "They are checking the length of my hair" (ST\_11) brings up a picture of someone measuring the speaker's hair. The line "Sleepless nights thinking of you" (ST\_13) evokes an image in the speaker's head of having restless nights due to thinking about someone else. In the same way, "Close my eyes, and I think of your kiss" (ST\_14) uses mental imagery to depict the act of remembering a kiss. At last, "The jasmine buds have bloomed" (ST\_21) depicts the flowering of jasmine buds, stimulating the sense of sight and inducing up images of development and the natural world.

*Lookin' in your eyes, I see you lie (ST\_01)*

*They are checking the length of my hair (ST\_11)*

*Sleepless nights thinking of you (ST\_13)*

*Close my eyes, and I think of your kiss (ST\_14)*

*The jasmine buds have bloomed (ST\_21)*

Moving on to auditory imagery, which involves detailed descriptions that evoke sounds such as those found in nature, machinery, or someone's voice. This type of imagery relies on the author's skillful use of descriptive language to create auditory experiences within the reader's mind. For instance, the line "The sound of your sweet voice" (ST\_27) evokes an auditory picture of the speaker enjoying the soothing tones of someone else's voice. "Echoing in the dark" (ST\_28) enhances the mood and gives more depth to the auditory imagery by expressing the voice's reverberation in a dark environment. "I hear myself breathing" (ST\_33) draws the reader's attention to the speaker's own actions by evoking a clear auditory picture of the speaker's breaths. By invoking the sense of hearing, it becomes clear that these lines belong to auditory imagery.

*The sound of your sweet voice (ST\_27)*

*Echoing in the dark (ST\_28)*

*I hear myself breathing (ST\_33)*

Next is the tactile imagery. As you can see, the lines shown below stimulate the sense of touch, which means artists employ descriptive language to evoke physical sensations or textures. The line "Feel my arms around you" (ST\_25) creates a strong sense of comfort and closeness, allowing the reader to picture themselves being hugged. The idea of physical touch is continued in "I'll hold your hand and wipe your tears" (ST\_34), which provides support as well as comfort during difficult emotional situations. "Strumming my pain with his fingers" (ST\_38) uses a guitar player as an image to convey the intense emotional impact that heartbreak takes. Lastly, "Hold me, touch me, have me, feel me, kiss me" (ST\_46) appeals to the reader's sense of intimacy and contact by using a series of imperatives to evoke feelings of longing and desire. This tactile imagery engages readers by immersing them in the sensory experience, allowing them to feel as though they are physically interacting with the scene or object described.

*Feel my arms around you (ST\_25)*

*I'll hold your hand and wipe your tears (ST\_34)*

*Strumming my pain with his fingers (ST\_38)*

*Hold me, touch me, have me, feel me, kiss me (ST\_46)*

Lastly, sample statements from the corpora that belong to kinesthetic imagery are illustrated below. Kinesthetic imagery involves sensory descriptions that evoke a sense of movement and physical sensation. This type of imagery portrays actions or movements that can be felt or experienced physically. It engages the reader by describing bodily sensations and movements, making the text dynamic and immersive.

In the context of the corpora, examples of kinesthetic imagery depict various movements and physical sensations that contribute to the overall sensory experience of the text. The line "I paint a picture of you in my mind" (ST\_23) draws to the reader's imagination by describing the act of visualizing someone using imagery. The line "I'm rising and running" (ST\_24) uses images of movement to imply progress. The symbolic line "And take, take her to the moon for me" (ST\_31) conveys the need for someone to feel lifted or transcended. "Dancing children under rain falls" (ST\_34) engages to the reader's sense of vision and feeling by evoking a picture of happy playfulness in the middle of a downpour. Last but not least, "I could walk in stride and feel the bounce" (ST\_43) vividly conveys physical movement by fusing sensory images of walking with a feeling of buoyant or energy.

*I paint a picture of you in my mind (ST\_23)*

*I'm rising and running (ST\_24)*

*And take, take her to the moon for me (ST\_31)*

*Dancing children under rain falls (ST\_34)*

*I could walk in stride and feel the bounce (ST\_43)*

Rhetorical Devices. The tools used to evoke a specific reaction or response from the audience are rhetorical devices, which are used to persuade, inform, entertain, or simply add beauty and style to language. Rhetorical devices work by manipulating the usual patterns of speech or writing. They are integral to the craft of writing and are frequently used in literary works to achieve specific effects.

Similarly, female Philippine artists utilize rhetorical devices in writing songs aimed at engaging and enlightening listeners about the diverse experiences of women. For clarity and comprehensive insight, various rhetorical devices that were taken from the corpora are categorized accordingly, facilitating simplified understanding.

Moreover, upon analyzing the identified corpora, it becomes evident that female Philippine artists strategically employ rhetorical devices to effectively communicate their messages to a global audience, utilizing various social media platforms such as YouTube, Facebook, Instagram, and more.

Through the skillful use of rhetorical devices, these artists provide a compelling portrayal of women's experiences, offering insights into diverse aspects of femininity.

As depicted in the first column of Table 1.2, different types of rhetorical devices are evident in the songs of these artists, each contributing to the effectiveness of their message. The second column further supplements this analysis by providing sample statements extracted directly from the corpora.

The first rhetorical device identified under careful analysis is rhetorical questions, which are inquiries posed for effect rather than to elicit a straightforward answer. Often, these questions imply their own answers or encourage the audience to contemplate specific ideas.

Table 1.2. *Rhetorical Devices*

<i>Rhetorical Devices</i>	<i>Sample Statements</i>
Rhetorical Question	Do I ask too much of me? (ST_03)
	What do I do with these memories of you? (ST_27)
	What if you step from the world that you know? (ST_28)
	How can time be so wrong? (ST_47)
Parallelism	Without you, who am I? (ST_50)
	When you would go and leave me? (ST_01)
	Aiming high and aiming far? (ST_03)
	I'll be alright I'll be okay (ST_09)
	Why did I go and stay away (ST_13)
Repetition	Reach you and touch you (ST_23)
	How could you (ST_01)
	Forever's not enough for me to love you so (ST_02)
	Forbidden (ST_04)
Polysyndeton	I love you so (ST_09)
	I miss you (ST_13)
Anaphora	I feel lost and alone and I feel overthrown (ST_03)
	Did I cause you any problems?
	Did I open up a scar?
	Did I push too much for love? (ST_03)
	Something's coming, something good, if I can wait
	Something's coming, I don't know what it is (ST_11)
	I wanna go right, you'd rather go left
	I wanna go fight, you'd rather be quiet
	I wanna be right, you'd rather be wrong
	I wanna be weak, you'd rather be strong (ST_19)
	Oh I can't get you out of my mind
	Oh I, oh I, I'm thinking of you most of the time
	Oh I, oh I, want you to hold my hand late at night (ST_32)
Epistrophe	One day in the silence of the night
	One day I will be alright (ST_51)
	We do the same thing every time
	End up in the same place every time (ST_05)
	All from the heart these things I do
	I'll make you proud because I do (ST_09)
	Say you love her every time
	Like how you told me the last time (ST_31)
Let me take it in	
Before it sinks in (ST_33)	
Don't you know that we both belong	
I knew it from the start, we belong (ST_39)	

Presented below are sample rhetorical questions extracted from the corpora under analysis. These questions are certainly rhetorical, as their purpose is not to obtain a direct or objective response but rather to provoke thought and potentially inspire change.

*Do I ask too much of me? (ST\_03)*

*What do I do with these memories of you? (ST\_27)*

*What if you step from the world that you know? (ST\_28) How can time be so wrong? (ST\_47)*

*Without you, who am I? (ST\_50)*

On the other hand, parallelism is another rhetorical device utilized by female Philippine artists to instill a sense of balance, rhythm, and emphasis in their writing. Parallelism involves structuring sentences or phrases with similar grammatical structures. For instance, the line "When you would go and leave me?" found in the corpora exemplifies parallelism, as it positioned the verbs "go" and "leave" in parallel construction. Both verbs are positioned together and share a similar grammatical structure, creating a balanced and rhythmic effect. For better understanding, shown below are the identified corpora.

*When you would go and leave me? (ST\_01)*

*Aiming high and aiming far? (ST\_03)*

*I'll be alright I'll be okay (ST\_09)*

*Why did I go and stay away (ST\_13)*

*Reach you and touch you (ST\_23)*

Additionally, repetition was also evident in the selected songs of female artists from the Philippines, serving to emphasize repeated words or phrases and enhance the memorability of the underlying idea. Repetition entails the repeated use of the same word or phrase throughout a text. In the context of the corpora, the underlined words are being repeated throughout the song lyrics. Though seemingly straightforward, this technique can have a significant impact on reinforcing key concepts. Accordingly, sample statements were taken from the corpora to emphasize the use of repetition by female artists.

*How could you (ST\_01)*

*Forever's not enough for me to love you so (ST\_02)*

*Forbidden (ST\_04)*

*I love you so (ST\_09)*

*I miss you (ST\_13)*

Moving on to the utilization of polysyndeton, this literary device entails the repeated use of coordinating conjunctions (such as "and," "but," "or," "nor") in close succession, often in places where they would not typically be used. While polysyndeton is not commonly employed by most female Philippine artists, there is one artist who incorporates this technique, albeit sparingly. Nevertheless, its use serves to construct a series of ideas or images, thereby creating a cumulative effect. The identified instance of polysyndeton is presented below.

*I feel lost and alone and I feel overthrown (ST\_03)*

Furthermore, the use of anaphora was apparent in the songs of female Filipino artists. Anaphora, a rhetorical device, involves the repetition of a word or phrase at the beginnings of successive clauses, phrases, or sentences. Consequently, the identified examples of anaphora are drawn from the corpora and presented below for illustration.

*Did I cause you any problems?*

*Did I open up a scar?*

*Did I push too much for love? (ST\_03)*

*Something's coming, something good, if I can wait*

*Something's coming, I don't know what it is (ST\_11)*

*I wanna go right, you'd rather go left*

*I wanna go fight, you'd rather be quiet*

*I wanna be right, you'd rather be wrong*

*I wanna be weak, you'd rather be strong (ST\_19)*

*Oh I can't get you out of my mind*

*Oh I, oh I, I'm thinking of you most of the time*

*Oh I, oh I, want you to hold my hand late at night (ST\_32)*

*One day in the silence of the night*

*One day I will be alright (ST\_51)*

Lastly, another rhetorical device utilized by female artists to captivate their audience is epistrophe, strategically employed to imprint a lasting impression. In contrast to anaphora, epistrophe involves the repetition of a word or phrase at the conclusion of successive clauses, phrases, or sentences. This deliberate repetition at the end of each segment serves to reinforce key ideas, evoke emotion, and emphasize overarching themes within the lyrical composition.

*We do the same thing every time*

*End up in the same place every time (ST\_05)*

*All from the heart these things I do*

*I'll make you proud because I do (ST\_09)*

*Say you love her every time*

*Like how you told me the last time (ST\_31)*

*Let me take it in*

*Before it sinks in (ST\_33)*

*Don't you know that we both belong*

*I knew it from the start, we belong (ST\_39)*

Language style. The distinctive manner in which a writer communicates through writing is defined as language style. Within the context of literary features, it pertains to the individualized approach a writer employs to convey their message or express ideas. This encompassing term includes elements such as vocabulary selection, sentence structure, tone, and overall writing style.

With this, the diversity of language styles can be vast, ranging from formal and academic to informal and colloquial, and can vary significantly among writers and genres. Language style plays an important role in setting the tone and atmosphere of a literary work while also influencing the reader's interpretation and emotional engagement with the text.

On the other hand, in the songs of female Philippine artists, the language style was employed, but only colloquialism was given the most focus, as it was used by the said artists to feel free in expressing the diverse experiences of women since colloquialism create a relaxed and informal tone in communication. They can make artists writing seem more conversational and approachable in nature.

Table 1.3. *Language Style*

<i>Language Style</i>	<i>Sample Statements</i>
Colloquialism	I'ma try (ST_05)
	I gotta fight it (ST_06)
	But it is gonna be great (ST_11)
	My yesterday's wack (ST_43)
	When you're movin', groovin' (ST_46)

Specifically, Table 1.3 below provides a detailed illustration of the extracted statements that showcase colloquialism in the songs of female Philippine artist. The corpora, taken from social media platforms, were meticulously organized to facilitate a comprehensive understanding of how colloquialism operates within these songs.

Demonstrated above were the sample statements extracted from the corpora to illustrate the use of colloquialism by female Filipino artists. It is evident that many of the identified colloquialisms involve word contractions to shorten statements, such as "I'ma" for "I'm going to." Also, the used of slang such as "My yesterday's wack," which term indicating a challenging past or situation is evident in the songs of these artist. For further clarity, the colloquialisms found in the corpora are presented below.

*I'ma try (ST\_05)*

*I gotta fight it (ST\_06)*

*But it is gonna be great (ST\_11)*

*My yesterday's wack (ST\_43)*

*When you're movin', groovin' (ST\_46)*

Rhyme Scheme. The pattern of sounds that repeats at the end of a line or stanza in a poem or song is a rhyme scheme under literary features or literary devices. This technique serves as a potent tool for artists, enabling them to imbue their work with rhythm, structure, emotional resonance, and profound significance.

Furthermore, within the songs of female Philippine artists, rhyme schemes serve as a vehicle to explore the diverse experiences of women. By the use of rhyme schemes, these artists artistically convey the complex and different facets of women's lives, seeking to both express their own viewpoints and ignite change by bringing light on how they overcome hurdles in life. Through sharing their artistic creations, they hope to encourage positive transformation, provoke introspection, and elicit empathy.

Table 1.4. *Rhyme Scheme*

<i>Rhyme Scheme</i>	<i>Sample Statements</i>
AABB Rhyme	You knew you couldn't offer What I need, so why bother To pretend, cause all things end And broken hearts are hard to mend (ST_30) I'm losing the tears and wearing a smile After all those years, now it's worth my while I could never believe that my yesterday's wack With a sigh of relief, I am moving on back (ST_43)
End Rhyme	This is dangerous Lets not be adventurous (ST_15) That forever you'll stay And won't let our love fade away Hear what I say Whatever come away? We'll be together come what may (ST_40) I'll be the stars at night So I could be your guiding light (ST_41) Oh, I like to view the mirror wow No more ugly lines that linger now (ST_43) I never found my star in the night Feeling my dream was far from my sight You came along and I saw the light (ST_45)

Table 1.4 offers a detailed depiction of the extracted statements, highlighting the rhyme scheme prevalent in the songs of female Philippine artists. The corpora, sourced from social media platforms, underwent meticulous organization to facilitate a comprehensive understanding of how rhyme scheme operates within these songs. Moreover, the common rhyme schemes drawn from the selected songs were identified as AABB and end rhyme, predominantly utilized by female Filipino musicians.

The first identified rhyme scheme, AABB, stands out as one of the simplest patterns, making it easily understandable and memorable. In this scheme, the first and second lines share a rhyme, as do the third and fourth lines. For instance, "offer" and "bother," and "end" and "mend" demonstrate this pattern. Sample statements below provide further examples for observation.

*You knew you couldn't offer*

*What I need, so why bother*

*To pretend, cause all things end*

*And broken hearts are hard to mend (ST\_30)*

*I'm losing the tears and wearing a smile*

*After all those years, now it's worth my while*

*I could never believe that my yesterday's wack*

*With a sigh of relief, I am moving on back (ST\_43)*

On the other hand, end rhyme is also evident as it gives a sense of closure and cohesion to each stanza. This traditional form of rhyme, where the final words of each line rhyme with one another, creates a musical flow that guides the listener through the song. With that, take a look to the sample statements below to experience the magic of end rhyme in action.

As you can observe, there are underlined words at the end of the line that have the same rhyme. Therefore, it is evident that in the songs of female artists, end rhymes are employed.

*This is dangerous*

*Let's not be adventurous (ST\_15)*

*That forever you'll stay*

*And won't let our love fade away*

*Hear what I say*

*Whatever come away?*

*We'll be together come what may (ST\_40)*

*I'll be the stars at night*

*So i could be your guiding light (ST\_41)*

*Oh, I like to view the mirror wow*

*No more ugly lines that linger now (ST\_43)*

*I never found my star in the night*

*Feeling my dream was far from my sight*

*You came along and I saw the light (ST\_45)*

#### *Figurative language in the Songs of Female Philippine Artist*

Songs, much like poetry, serve as artistic expressions that harness language in innovative and creative ways. With that being said, this study does not neglect to analyze the use of language by artists to make songs express emotions and convey deeper meanings of their thoughts, ideas, and experiences. Hence, upon analysis, there were thirteen identified figurative languages found in the corpora. The following are hyperbole: metaphor, personification, simile, onomatopoeia, oxymoron, allusion, idiom, juxtaposition, verbal irony, paradox, anthropomorphism, and aphorism. These were evident in the songs of female Philippine artists.

As demonstrated in Table 2, the first column consists of the types of figurative language. While the second are the sample statements or the identified corpora present in the songs of female Philippine musicians, this includes the songs from 2000 up to the present year. Also, the aforementioned corpora were organized accordingly with coding for better understanding.

**Table 2. *Figurative Language***

<i>Figurative Language</i>	<i>Sample Statements</i>
Hyperbole	I'd spent another lifetime baby if you ask me to (ST_02)
	Made your sun and your stars collide (ST_18)
	That my soul could burst apart (ST_21)
	To reach you I'll fly across the sky (ST_23)
	We'll laugh until we run out of years (ST_34)
	Your love is such forbidden grace (ST_04)
Metaphor	Your reflection is more than an empty shell (ST_07)
	Tomorrow will just be a memory (ST_33)
	Comes the light of a brand new day (ST_36)
	Well, beyond rain and dark grey skies
Simile	Is a multi-color rainbow life (ST_43)
	You're like gasoline in flame (ST_04)
	Bright as a rose (ST_11)
	It's like teenage just began (ST_15)
	Frail as a flower in the morning (ST_21)
Personification	Rise like a Phoenix (ST_26)
	And I swear it on the moon (ST_21)
	I know the wind will gently guide me (ST_24)
Anthropomorphism	One day while the world is sleeping tight (ST_51)
	The air is humming (ST_11)
	A cold silence sits behind me now (ST_23)
	Now the longing starts to cry (ST_23)
Onomatopoeia	Moving pictures say the words (ST_34)
	Phone will jingle, door will knock, open the latch (ST_11)
	The clock strikes 1-4-3 (ST_49)
	Footsteps and echoes of nowhere to go (ST_50)
	Sweetest mistake (ST_10)

Oxymoron	Forever ends (ST_02) Start over (ST_26)
Juxtaposition	I got nothing left (ST_05) Start and end (ST_16) I wanna go right, you'd rather go left (ST_19) Then endings are beginnings (ST_42) You're my right kind of wrong (ST_49)
Verbal Irony	And take, take her to the moon for me Take her like you promised me (ST_31) You can leave me (ST_35)
Paradox	If I would have to live my life again (ST_02) Make perfection last forever (ST_21) Take you back in time (ST_37) We'll be as free In a perfect world (ST_41) You know I want to forever Live in this moment (ST_44)
Allusion	And just like Romeo and Juliet (ST_06) Be a tree, not a vine (ST_07) Right in between heaven and hell (ST_08)

This comprehensive strategy not only highlights the artists' creative abilities but also encourages more in-depth reflection on the layers of meaning and emotion captured in each lyrical masterpiece.

The first figurative language identified in the corpora is hyperbole, used to amplify a point or create a powerful impression through exaggeration. Sample statements showcasing hyperbole include "I'd spent another lifetime baby if you ask me to," where the speaker exaggerates their willingness to commit time indefinitely. "Made your sun and your stars collide" portrays the speaker's impact as so significant that it alters celestial bodies, an impossible feat. "That my soul could burst apart" hyperbolically describes overwhelming emotion causing physical harm. "To reach you I'll fly across the sky" exaggerates the lengths the speaker is willing to go to for their love. Lastly, "We'll laugh until we run out of years" exaggerates the duration of laughter to an unrealistic extent, emphasizing its lasting nature.

*I'd spent another lifetime baby if you ask me to (ST\_02)*

*Made your sun and your stars collide (ST\_18)*

*That my soul could burst apart (ST\_21)*

*To reach you I'll fly across the sky (ST\_23)*

*We'll laugh until we run out of years (ST\_34)*

Moreover, another figurative language that is evident in the songs of female Philippine artists is metaphor, which draws a comparison between two unrelated things, but without using "like" or "as." The sample statements extracted from the corpora are as follows: "Your love is such forbidden grace." The love there is being compared to forbidden grace, implying its divine yet prohibited nature. "Your reflection is more than an empty shell." This explains that someone's reflection holds greater depth than mere appearance. "Tomorrow will just be a memory" portrays tomorrow as a tangible object, implying its fleeting nature. "Comes the light of a brand-new day" metaphorically represents the arrival of a new day as the emergence of hope or renewal. The last one, "Beyond rain and dark gray skies is a multi-color rainbow life," metaphorically describes a life filled with happiness beyond hardship.

*Your love is such forbidden grace (ST\_04)*

*Your reflection is more than an empty shell (ST\_07)*

*Tomorrow will just be a memory (ST\_33)*

*Comes the light of a brand new day (ST\_36)*

*Well, beyond rain and dark grey skies*

*Is a multi-color rainbow life (ST\_43)*

On the other hand, in contrast to metaphor, which compares two unrelated things without using "like" or "as," simile employs these terms to draw parallels between dissimilar concepts. In the corpus of female Philippine artists' songs, similes are utilized to enhance comparisons by providing additional detail. Below are sample statements demonstrating the use of simile in the songs, showcasing how these artists employ the device to create vivid imagery.

*You're like gasoline in flame (ST\_04)*

*Bright as a rose (ST\_11)*

*It's like teenage just began (ST\_15)*

*Frail as a flower in the morning (ST\_21)*

*Rise like a Phoenix (ST\_26)*

Furthermore, another figurative language present in the analyzed corpora is personification, where non-human entities or objects are endowed with human characteristics. For instance, in sample statements like "And I swear it on the moon," the moon is personified as capable of witnessing and validating someone's oath. Similarly, the line "I know the wind will gently guide me" personifies the wind by implying it has the ability to guide, a trait usually associated with humans. This attribution of human-like qualities to non-human elements enhances the imagery and emotional impact of the lines.

*And I swear it on the moon (ST\_21)*

*I know the wind will gently guide me (ST\_24)*

*One day while the world is sleeping tight (ST\_51)*

Additionally, anthropomorphism is apparent in the songs of female Filipino musicians. While similar to personification in attributing human-like qualities to non-human elements, anthropomorphism involves non-human entities consciously behaving like humans. Below are sample statements for better comprehension. In the first line "The air is humming," the air is portrayed as actively producing a sound, a behavior typically associated with living beings. "A cold silence sits behind me now" attributes silence by suggesting it possesses the ability to sit, implying a conscious presence. Next is, "Now the longing starts to cry" depicts longing, an abstract emotion, as capable of crying, a human action. Finally, "Moving pictures say the words" attributes speech to pictures, imbuing them with the ability to communicate like humans.

*The air is humming (ST\_11)*

*A cold silence sits behind me now (ST\_23)*

*Now the longing starts to cry (ST\_23)*

*Moving pictures say the words (ST\_34)*

The next are the onomatopoeia, which are words that imitate the sound they represent. The sample statements found in the corpora are as follows: "Phone will jingle, door will knock, open the latch," "The clock strikes 1-4-3," and "footsteps and echoes of nowhere to go. In the first statement, the words "jingle" and "knock" mimic the sounds of a ringing phone and a knocking door, respectively. The next sample statement, "The clock strikes 1-4-3," uses the word "strikes" to imitate the sound of a clock chiming the hour. Additionally, in "Footsteps and echoes of nowhere to go," the word "footsteps" mimics the sound of footsteps, contributing to the auditory imagery of the scene. These sample statements demonstrate the use of onomatopoeia by female Philippine artists to evoke specific sounds within the text.

*Phone will jingle, door will knock, open the latch (ST\_11)*

*The clock strikes 1-4-3 (ST\_49)*

*Footsteps and echoes of nowhere to go (ST\_50)*

In addition, the selected songs by female Filipino musicians combine concepts that are contradictory through the use of an oxymoron. Sample statements such as "Sweetest mistake," "Forever ends," and "Start over" were selected from the corpora to demonstrate the use of oxymoron. In "Sweetest mistake," the speaker finds sweetness in mistakes, despite the fact that mistakes are usually viewed negatively. In "Forever ends," on the other hand, the speaker combines the idea of eternity "forever" with termination "ends", creating a contrasting image of something permanent coming to an end. Also, in "Start over," the speaker compares "start," implying a new beginning, with "over," suggesting completion, resulting in a contradiction phrase.

*Sweetest mistake (ST\_10)*

*Forever ends (ST\_02)*

*Start over (ST\_26)*

The utilization of juxtaposition in the songs of female Philippine artists was evident. Juxtaposition entails the deliberate placement of two contrasting ideas, images, or elements side by side, aiming to accentuate their disparities or evoke a particular effect. Unlike oxymoron, which directly merges contradictory terms, juxtaposition achieves its impact through the juxtaposition of elements for comparative or contrasting purposes. By comparing disparate elements, artists create dynamic contrasts that enrich the lyrical content. For better understanding, sample statements were taken from the corpora to present how female Philippine artists used them, as shown

below.

*I got nothing left (ST\_05)*

*Start and end (ST\_16)*

*I wanna go right, you'd rather go left (ST\_19)*

*Then endings are beginnings (ST\_42)*

*You're my right kind of wrong (ST\_49)*

Nonetheless, another figurative language was seen in the corpora that were analyzed, which is verbal irony that occurs in writing when a speaker's words contrast with their actual intended meaning, often involving sarcasm or expressing the opposite of what is truly intended. Female Philippine artists adeptly employ verbal irony, as evidenced in the following sample statements: in the line "And take, take her to the moon for me, take her like you promised me," the speaker ironically contradicts her own feelings and desires, as the request is not truly for themselves but for someone else. Likewise, in "You can leave me," the speaker's true intentions contradict what is expressed, as is evident throughout the entirety of the lyrics as the speaker's wish to not be left by her loved one. Through such instances, verbal irony adds depth and complexity to the lyrical content, enhancing the artistic expression of these artists.

*And take, take her to the moon for me*

*Take her like you promised me (ST\_31)*

*You can leave me (ST\_35)*

Meanwhile, paradox was also employed, in which a situation is created yet cannot possibly exist because different elements of it cancel each other. It is also employed to provoke thought, challenge assumptions, or highlight the complexity of certain concepts. As with the analyzed corpora, sample statements were taken, such as the line "If I would have to live my life again," which suggests the speaker's contemplation of reliving their life, a concept that contradicts the irreversible nature of time and the human experience.

*If I would have to live my life again (ST\_02)*

*Make perfection last forever (ST\_21)*

*Take you back in time (ST\_37)*

*We'll be as free*

*In a perfect world (ST\_41)*

*You know I want to forever*

*Live in this moment (ST\_44)*

To continue the discussion, the second sample statement, "Make perfection last forever" introduces a contradiction, as perfection implies a state of completeness that cannot be improved upon or prolonged indefinitely. "Take you back in time" presents the idea of traveling backward in time, defying the linear progression of time as commonly understood. "We'll be as free in a perfect world" contrasts the ideas of freedom with the notion of a perfect world, which may inherently contain constraints. The last line, "You know I want to forever live in this moment" paradoxically combines the idea of forever with living in the present moment, which suggests a finite experience.

Lastly, demonstrated below are the corpora from the selected songs of female Philippine artists that portrayed allusion. In writing, a reference to a well-known person, place, event, or work of literature is an allusion. The identified sample statements below are shown. In the first sample statement, "And just like Romeo and Juliet," the speaker makes a direct reference to the famous Shakespearean play, alluding to the tragic love story of the two titular characters. The second line, "Be a tree, not a vine," alludes to the characteristics associated with trees and vines, drawing upon their symbolic meanings to convey a deeper message about individuality and strength. Additionally, "Right in between heaven and hell" invokes the Christian concept of heaven and hell, positioning the subject in a morally ambiguous or uncertain situation reminiscent of the space between these two opposing realms.

*And just like Romeo and Juliet (ST\_06)*

*Be a tree, not a vine (ST\_07)*

*Right in between heaven and hell (ST\_08)*

## **RQ 2: What issues about women are highlighted in the songs of female Philippine artists?**

Feminist Critical Discourse Analysis. In this study, Feminist Critical Discourse Analysis (FCDA) was applied to examine how female Philippine artists utilized the language to convey issues about women in their songs. Following that, to attain the function of FCDA in

this study, there were three (3) inter-related processes in which it develops by the employed theory, namely text analysis, discourse analysis, and social analysis.

More specifically, the text analysis was the analysis done in research question one about the literary features found in the selected songs of female Philippine artists from 2000 up to the present year songs. Therefore, the text analysis was determined by identifying the literary features through the framework of formalism literary theory, which gives particular attention to analyzing, interpreting, or evaluating the inherent features of a text without looking at other aspects that may influence the interpretation, such as the author's background and so on.

Furthermore, discourse analysis is the study of how a language operates to generate meaning and shape perceptions. While social analysis examines the political, cultural, and social settings, in this study, discourse and social analysis were the basis for determining how female Philippine artists utilized the language to convey issues about women in their songs. Therefore, societal issues will serve as the support for the analysis of research question number two, using the previously mentioned analyses.

Table 3. *Issues about Women*

<i>Themes</i>	<i>Sample Statements</i>
Women's Emotional Well-being	I feel lost and alone and I feel overthrown (ST_03) My heart still couldn't hide My true feelings behind (ST_04) I'm down, and I'm not doing well (ST_17)
Women are Emotionally Unstable	Oh I tried my best to hide my tears (ST_22) I'm lost inside my mind I'm lost inside my feelings Thinking about you (ST_44)
Women as Hopeless Romantics	Thinking about you (ST_44) Hoping that someday For that hello, just a simple hello And maybe tomorrow I'm the reason you'll smile, and you make my day (ST_39) Can't sleep tonight 'Cause you're on my mind I guess I'm in love once again (ST_40) If someone's gonna find you First you gotta let them in Coz love begins with one hello (ST_42)
Women Exhibiting Possessiveness	We were meant to stay forever (ST_23) Don't you know that we both belong, baby (ST_39) I wanna take you to forever with me (ST_44) Be my friend forever (ST_45)
Indecisiveness is Evident among Women	Maybe I love you Maybe I don't (ST_37) And I don't know what to do (ST_47) And I don't know now what's right or wrong (ST_49)
Gender Inequality and Social Challenges Challenges Faced by Women in Marriage	Nowadays we only fuss and fight Caught up in the drama and we go all night (ST_05)
Abuses for Women	Fighting everyday Doesn't feel like living (ST_26) Why did you leave me shattered all over the floor (ST_30) I'm runnin' scared (ST_35) No more post-traumatic endless fights (ST_43)
Women Challenging Patriarchy	Though, I've given you my all, I can't take it anymore (ST_01) This is long overdue I'm moving on from you (ST_05) I think I'll start and end with loving you (ST_16) Its time to pick up The pieces you dropped Its time to be strong Cause I've gotta move on (ST_30)

	I'm losing the tears and wearing a smile After all those years, now it's worth my while (ST_43)
Often Reliance of Women	It's been so hard being without you (ST_13) Oh, since you went away, there's nothing goin' right (ST_20) Wherever I am babe, I'm always walking with you (ST_25) So take me along I swear I'll be strong (ST_45) Without you to hold me and heal my heart To guide me and keep me from falling apart My life is so empty, so hollow and cold (ST_50)

Furthermore, Table 3 presents a breakdown of the issues concerning women, with the first column focusing on general issues linked with sub-issues to establish the final research question. The subsequent column contains the sample texts or corpora, comprising songs by female Philippine artists obtained from social media platforms. These corpora were systematically organized and coded to ensure a thorough comprehension of the data. With this, the table shows two primary issues alongside four associated sub-issues, providing a structured framework for analysis.

The primary issue identified regarding women is their emotional well-being, encompassing sub-issues such as emotional instability, tendencies towards hopeless romanticism, displays of possessiveness, and observable indecisiveness. The emotional well-being of women is a pressing issue influenced by societal, cultural, and personal factors that can significantly affect their mental health and overall happiness. Societal norms and stereotypes surrounding femininity and emotional expression often discourage women from seeking assistance or support when facing emotional struggles. Consequently, these issues persist and are prevalent, prompting exploration of music as a means of addressing them, as frequently observed in the works of female Philippine artists.

On the other hand, the following excerpts from the corpora illustrate the portrayal of women as emotionally unstable, depicting their struggles in managing their emotions and striving to overcome internal challenges for personal development and growth. This portrayal suggests a recurring issue within the songs analyzed, highlighting the complexities and vulnerabilities that women face in navigating their emotional experiences.

*I feel lost and alone and I feel overthrown (ST\_03)*

*My heart still couldn't hide*

*My true feelings behind (ST\_04)*

*I'm down, and I'm not doing well (ST\_17)*

*Oh I tried my best to hide my tears (ST\_22)*

*I'm lost inside my mind*

*I'm lost inside my feelings*

*Thinking about you (ST\_44)*

In addition, the selected lines from the corpora highlight the representation of women as hopeless romantics, indicating their inclination for romantic and idealistic ideas of love in spite of obstacles and disappointments. This representation points to a common motif in the songs examined, highlighting women's persistent belief in the transformational potential of love and their quest for romantic fulfillment, which often becomes an issue since their strong beliefs cause them to suffer and may affect their emotional well-being.

*Hoping that someday*

*For that hello, just a simple hello*

*And maybe tomorrow*

*I'm the reason you'll smile, and you make my day (ST\_39)*

*Can't sleep tonight*

*'Cause you're on my mind*

*I guess I'm in love once again*

*(ST\_40)*

*If someone's gonna find you*

*First you gotta let them in*

*Coz love begins with one hello (ST\_42)*

In a similar vein, the samples statements taken from the corpora also show women acting possessively, exposing their propensity to claim dominance or ownership over intimate partnerships. This representation highlights the intricacies of love and attachment by hinting to underlying concerns or insecurities inside women's romantic dynamics. However, such possessive behavior can also lead to the deterioration of relationships, as individuals may resist being controlled or restricted by their partners. Moreover, these dynamics can contribute to relational turmoil and conflict, highlighting the challenges inherent in navigating the balance between love, autonomy, and security within romantic partnerships.

*We were meant to stay forever (ST\_23)**Don't you know that we both belong, baby (ST\_39)**I wanna take you to forever with me (ST\_44)**Be my friend forever (ST\_45)*

Beyond that, the sample statements below emphasize the issue of women's indecisiveness by showing their difficulties in coming to decisions when faced with contradictory wishes or uncertainty. This portrayal reflects the internal conflicts and complexities that women grapple with in various aspects of their lives, contributing to a nuanced portrayal of female experiences. This was seen as an issue since it will hinder their personal growth and the development of their emotional well-being, as they tend to not make decisions carefully and may choose a decision that may cause them to suffer again or in the future.

*Maybe I love you**Maybe I don't (ST\_37)**And I don't know what to do (ST\_47)**And I don't know now what's right or wrong (ST\_49)*

The second and final group of women's issues found in the corpora under analysis revolved around social challenges and gender inequalities. These topics, which highlighted numerous aspects of women's experiences like challenges with marriage, violence against women, women challenging patriarchy, and women frequently relying on men, dominated the lyrics in the songs of female Filipino artists. These problems illustrated how prevalent and complex gender inequality was, as well as the barriers women confronted in society. These drew attention to the difficulties and injustices that women encountered when managing societal, cultural, and family demands on them, highlighting the need for greater awareness and advocacy for women's rights and gender equality.

The first sub-issue found in the corpora analyzed is challenges faced by women in marriage, which represents a significant problem encountered by women worldwide, often leading to the dissolution of marriages if left unresolved. For instance, the sample statement "Nowadays we only fussed and fought, caught up in the drama, and we went all night" illustrated one of the common challenges many women faced in their marriages. This line illustrated the stresses and challenges faced by women in preserving happy and healthy marriages, showing the commonality of disagreement and dissatisfaction in marital relationships.

*Nowadays we only fuss and fight**Caught up in the drama and we go all night (ST\_05)*

Additionally, another significant sub-issue evident in the corpus was the abuse of women. This issue emerged when men took advantage of the idea that women are weak and easily harmed in order to dominate or harm them, often through the use of force. This issue was prominently addressed in the songs of female Philippine artists, who aimed to raise awareness about the widespread occurrence of abuse experienced by women under male dominance in society. The sample statements provided below offer insights into the various forms of abuse faced by women, reflecting the artists' efforts to highlight this pressing societal concern.

*Fighting everyday**Doesn't feel like living (ST\_26)**Why did you leave me shattered all over the floor (ST\_30)**I'm runnin' scared (ST\_35)**No more post-traumatic endless fights (ST\_43)*

Moreover, women challenging patriarchy was the third sub-issue in the corpus that was highlighted. This problem resulted from patriarchal society, where men had control and authority over women, and systematic discrimination and oppression against women. In their songs, female Philippine artists frequently address this issue, urging gender equality and questioning conventional gender norms. The sample statements below exemplify the defiance and resilience of women as they strive to break free from patriarchal

norms and assert their rights and autonomy.

*Though, I've given you my all, I can't take it anymore (ST\_01)*

*This is long overdue*

*I'm moving on from you (ST\_05)*

*I think I'll start and end with loving you (ST\_16)*

*Its time to pick up*

*The pieces you dropped*

*Its time to be strong*

*Cause I've gotta move on (ST\_30)*

*I'm losing the tears and wearing a smile*

*After all those years, now it's worth my while (ST\_43)*

The last sub-issue that is portrayed in the lyrics of female Philippine artists is the fact that women frequently rely on men. The main cause of this problem is the social norms and expectations that force women to rely on males in many areas of their lives, such as decision-making, emotional stability, and financial assistance. It is crucial that this issue is taken into account since it may lead to women becoming overly dependent on men. As a result, even when they experience abuse in their relationships, some women decide to stay as they are unable to support themselves. For better understanding, below were the identified corpora in which the mentioned issue was evident in the songs of female Philippine artists.

*It's been so hard being without you (ST\_13)*

*Oh, since you went away, there's nothing goin' right (ST\_20)*

*Wherever I am babe, I'm always walking with you (ST\_25)*

*So take me along*

*I swear I'll be strong (ST\_45)*

*Without you to hold me and heal my heart*

*To guide me and keep me from falling apart*

*My life is so empty, so hollow and cold (ST\_50)*

Overall, themes such as emotional well-being, social challenges, and gender inequalities are prevalent among women and prominently depicted in the songs of female Philippine artists. The results underscore the significance of these prevailing social issues that affect women in different aspects of life.

### **Literary Features in the Songs of Female Philippine Artists**

This study delves into the examination of literary features within the songs crafted by female Philippine artists. The framework of formalism literary theory was used as a guide for this analysis, which gave crucial information for determining the first research question. Through this analytical lens, the study identified several key literary features present in the songs. These encompassed imagery, rhetorical devices, language style, rhyme scheme, and various forms of figurative language.

As found in this study, female Philippine artists utilized imagery such as visual, auditory, tactile, and kinesthetic imagery to convey the varied experiences of women across the world. It is used to provide vivid, detailed descriptions and communicate a specific perception of an object or scene to a reader, which is useful in composing a song.

With this, the results can be related to the study of Paudyal (2023), which concluded that the use of imagery in literary texts or other pieces of writing enhances readers' perception power as it motivates them by arousing their interest and activating their sense organs. Since the use of imagery has great importance as it helps readers activate their' sense organs and perceive the message as intended by poets or other writers, it is mostly evident that imagery extends toward its purpose.

Furthermore, when there are no sensory stimuli, imagery has been described as a crucial part of our mental lives that involves several senses. In the review of existing literature on the relation between pictures and emotions elicited by music, highlighted the ways in which imagery has been understood in the context of music in the past. The results showed that music's inclined for generating images can be used in everyday situations and therapeutic settings to maximize the positive effects of imagery while reducing its negative effects (Taruffi & Küssner, 2019).

Another salient feature in the literary is the application of rhetorical devices in the songs of female Philippine artists. As a result, the findings of this study revealed that rhetorical devices used in their songs are rhetorical questions, parallelism, repetition, polysyndeton, anaphora, and epistrophe. These appeal to an audience's emotions, sense of logic or perception of authority and used to convey meaning or persuade readers.

According to Hussein (2023), authors can improve the coherence and effectiveness of their paper's method by utilizing rhetorical elements. Its purposes include entertaining the reader as well as informing, persuading, and expressing personal opinions. It is a linguistic device that uses a specific kind of sound, phrase structure, or meaning pattern to provoke a specific response from the listener. Every rhetorical device is a unique instrument that can be utilized to create or support an existing argument more compelling.

Moreover, Piasecka (2019) noted that songs use thoroughly linked rhetorical devices that highlight the lyrics' tone through particular expressions. It's essential for arousing feelings in the audience, communicating ideas, and building relationships. These techniques have a crucial role in determining how the audience interprets and communicates the artist's message. By enhancing engagement, conveying emotions, interpreting meaning, establishing credibility, and fostering memorability, rhetorical devices ultimately determine how the audience connects with and comprehends the music.

On the other hand, the way a writer uses language to convey ideas and create a unique voice in their work is referred to as language style. It acts as a distinctive identifier that distinguishes one writer from another. It was found in this study that female Filipino artists used a variety of language styles, with colloquialism being the most common. And under colloquialism, the one notable aspect identified in the songs of female artists is the frequent use of contractions, where words are shortened for emphasis or informal effect.

Apparently, the meaning of a song is largely communicated through its lyrics, which also show the intentions of the songwriter. Lyrics from songs act as an exchange for information between an artist and their listeners. In songwriting, language style is a means for artistic expression and communication that enables writers to tell their stories, feelings, and ideas in a way that is interesting and captivating. In particular, the song's use of colloquialisms that provide realism and relatability to the lyrics enables listeners to empathize with the feelings and experiences the song depicts on a deeper level (Aboagye, 2022).

In support, Heni et al., (2022) pointed out that the song lyrics serve as a platform for individuals to express their observations, emotions, and experiences. Through skillful manipulation of words and language, songwriters infuse their lyrics with attractiveness and individuality, tempting audiences with their creativity and depth of expression. Whether conveying personal narratives or depicting broader phenomena, song lyrics hold a special place in literature due to their ability to convey meaning through tempo and melody. With this, language style of artist enhances the expression of ideas within song lyrics, creating a unique and intriguing artistic form.

Based on the results of this study, rhyme scheme was found to be evident in the corpora being analyzed, which are the songs of female Philippine artists. These rhyme schemes, AABB and end rhyme, are the most dominant in the songs of the above-mentioned artists. With the help of rhyme schemes in songs, artists craft catchy tunes, structure the song for easy listening, evoke specific emotions, and emphasize important lyrical content.

Correspondingly, many rhyme schemes function as structural components in songwriting, greatly impacting the pace, rhythm, and overall tone of the words. Rhyme structures are essential in forming the flow and progression of music, directing listeners through the song's emotional landscape by dictating the word arrangement and rhythm. It additionally helps in structuring the songs' message and thought patterns, which improves the story's consistency and intelligibility. Whether using a more complex pattern or the more conventional rhyme scheme, songwriters use rhyme schemes to provoke the emotions of the listeners (Lopatin, 2018).

In addition, the results correspond with the findings of a study on nursery rhymes, which emphasized the significance of rhymes in fostering people's musical, social, emotional, physical, and cognitive development. This relationship emphasizes the multiple benefits of using rhymes in a variety of applications highlighting its importance beyond simple language or creative expression (May, 2019).

Lastly, the last literary features are figurative language, which was found to be present in the songs of female Philippine musicians. These features included hyperbole, metaphor, personification, simile, onomatopoeia, oxymoron, allusion, idiom, juxtaposition, verbal irony, paradox, and anthropomorphism. It was apparent that artists expertly used such types of figurative language to enhance the impact of their songs.

Moreover, a form of language where conveying implied meaning is more effective than literal meaning, as it provides several effects that aid readers in understanding the intended message more easily is figurative language. This enables songwriters to express complex ideas or emotions concisely and impactfully by leveraging their ability to manipulate words. Figurative language is divided into three main groups: comparison, association, and contrast. Comparison involves comparing one thing to another through words, association links a word or phrase with another closely related term, and contrast emphasizes meaning by juxtaposing words or phrases with differing meanings (Fadilla et al., 2023).

Hence, the functions of figurative language in songs serve multiple purposes. They aim to generate imaginative pleasure, transforming abstract concepts into concrete images for listeners' enjoyment. Additionally, they intensify the author's emotions, amplifying the depth of meaning and attitude conveyed within the lyrics. Furthermore, figurative language allows for the concentration of meaning, enabling succinct expression while maintaining richness and depth in communication (Hayis & Budiwati, 2022).

## Issues about Women Highlighted in the Songs of Female Philippine Artists

As a result of this study, the songs of female Philippine artists from 2000 to the present year have highlighted various issues about women. Applying Feminist Critical Discourse Analysis (FCDA) is appropriate for focusing on how language is used to highlight common issues that women faced. Furthermore, the study identified two main issues, each with four related sub-issues.

To start, Feminist Critical Discourse Analysis is defined as "a perspective that seeks to examine the complex, subtle, and sometimes not so subtle ways in which frequently taken-for-granted gendered assumptions and power asymmetries are discursively produced, sustained, negotiated, and contested in specific communities and discourse contexts" (Lazar, 2007).

Furthermore, the need for Feminist Critical Discourse Analysis (FCDA) arises from the imperative to examine power imbalances embedded in societal structures, particularly those perpetuated through racist or sexist discourse. FCDA focuses on uncovering instances of philosophical misuse of power and dismantling systems of dominance. Moreover, understanding the intricate interplay between language, power, and society necessitates the application of FCDA. Through expanding consciousness, FCDA makes it easier to uncover hidden meanings and encourages the quest for a more just and equal world (Livia, 2022).

The nature of gender debate and other incidents forces one to consider how language may contribute to the creation, reflection upon, and challenging of discourses about gender and power relationships in social events, as guided by feminist critical discourse analysis (FCDA). Utilizing FCDA to closely analyze the language used in these incidents helps understand how feminism is reconfigured in social practice to negotiate and confront hegemonies perpetuated in patriarchal systems (Chen & Gong, 2023).

As a result, the findings of this study demonstrate that understanding how female Philippine artists use language to highlight issues about women requires the application of feminist critical discourse analysis (FCDA) to examine the language utilized by these artists. Accordingly, two main issues about women were evident in the corpora analyzed: emotional well-being and social challenges, alongside gender inequalities.

Similarly, the primary issue concerning women highlighted in the songs of female Philippine artists is the emotional well-being of women. According to the results of this study, four relevant sub-issues were identified within this category: women are emotionally unstable, women are hopeless romantics, women exhibit possessiveness, and indecisiveness is evident among women.

Emotional well-being is a prevalent issue among women, often attributed to societal perceptions of women as fragile and prone to taking things seriously. Additionally, problems related to marital and family discord manifest in various forms, including dowry harassment, extramarital relationships, alcoholism, drug addiction, sexual incompatibility, personality clashes, ego conflicts, financial stress, interference from in-laws, physical illnesses, impotency, infertility, and children's issues. These challenges invariably lead to individuals experiencing tension, anxiety, depression, and a negative outlook, significantly impacting women's emotional well-being (Ravi, 2020).

On the other hand, both positive and negative emotions can influence how individuals perceive their well-being and happiness in life. Indecisiveness and possessiveness are examples of surface issues that can lead to mental stress, anxiety, and emotional instability, thereby adversely impacting psychological wellness and overall well-being. These issues may result in feelings of dissatisfaction, doubt, and insecurity, consequently undermining self-esteem and self-worth (Putheri & Bapu, 2023).

Meanwhile, in addition to the portrayal of emotional well-being issues in music, enhancing emotional well-being is one of the primary benefits of listening to music. People often listen to music for various emotional purposes, such as feeling better, reducing stress, boosting energy, experiencing pleasure, and intensifying emotional experiences. Nevertheless, the potential for music to be used in positive interventions is promising, especially when listening is purposeful and based on the listener's preferences (Habe et al., 2023).

Additionally, the second and final main issue about women depicted in the songs of female Philippine artists is social challenges, alongside with gender inequalities faced by women, as highlighted by the selected songs of the aforementioned artists. Moreover, four related sub-issues under social challenges and gender inequalities are identified, namely: challenges with marriage, violence against women, women challenging patriarchy, and women often relying on men.

In the music industry, social challenges and gender inequalities are prevalent, deeply ingrained, and seldom questioned. Consequently, a significant gender disparity persists, with women largely underrepresented. While women have undoubtedly made substantial contributions to the artistic and technological facets of music, their visibility, salaries, and social standing remain overshadowed by men. Despite their noteworthy achievements, women in the music industry continue to face barriers that impede their recognition and advancement (Udoh, 2021).

Despite these challenges, women have used music as a platform to express the social challenges and gender inequalities they encounter. The portrayal of women in music has often been criticized as harmful and disempowering. Gendered power dynamics within the music industry, especially in popular music, have been identified as perpetuating the oppression of women. However, music also serves as a valuable tool for monitoring and challenging problematic cultural attitudes towards women, offering opportunities for empowerment and advocacy (McCallum & Dzidic, 2018).

## Conclusions

The primary aim of this study was to examine and analyze the literary features present in the songs of female Philippine artists, employing both the Feminist Critical Discourse Analysis (FCDA) and the Formalism Literary Theory. With a focus on holding significant social relevance, the study aimed to put attention on issues concerning women while exploring the use of literary features. It sought to understand how these artists utilize music as a medium to express a wide range of emotions, capturing their sentiments towards various aspects of life through rhythm and melody. The findings indicate that through the use of literary features, female Philippine artists articulate and emphasize issues about women, refusing to be constrained by gender norms in their expression.

The findings show that a large number of female artists work to raise awareness of the difficulties that women encounter in various spheres of life. Moreover, researcher underscore that many of women's problems come from within, as seen by the commonality of emotional instability and dependence on men. When navigating obstacles and making decisions, women frequently experience inner suffering. Their struggles may be made worse by this reliance, which can make them more vulnerable to oppression.

Furthermore, there is a pressing need to emphasize the expansion of knowledge in analyzing texts for deeper meaning, as this enables individuals to comprehend how discourses operate and uncover significant messages, as demonstrated in this study of female Philippine artists' songs. This knowledge dissemination can contribute to societal awareness at local, national, and global levels. In conclusion, the findings of this study can serve as a foundational tool to guide students in crafting research, providing a platform for expression and understanding.

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