



Original Research Article

The Representation of Domesticity in Westover's Memoir "Educated" :A Feminist Stylistic Analysis

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Abstract: Background: Adolescent depression is a growing global concern, often underdiagnosed and undertreated. Cognitive Behavioral Therapy (CBT) is a well-established psychological intervention; however, its digital adaptation—Digital Cognitive Behavioral Therapy (dCBT)—offers the potential for greater accessibility and engagement. This study aimed to evaluate the effectiveness of dCBT in reducing depressive symptoms among adolescents compared to standard care. **Materials and Methods:** A randomized controlled trial was conducted involving 120 adolescents aged 13–18 years diagnosed with moderate to severe depression using the PHQ-9 scale. Participants were randomly allocated into two groups: the intervention group (n = 60) received an 8-week dCBT program via a mobile application, while the control group (n = 60) received standard school counseling. Depression severity was assessed at baseline and post-intervention using PHQ-9 and Beck Depression Inventory-II (BDI-II). Secondary outcomes included changes in anxiety (GAD-7) and quality of life (KIDSCREEN-27). Data were analyzed using paired and unpaired t-tests, with a significance level set at $p < 0.05$. **Results:** The intervention group showed a statistically significant reduction in PHQ-9 scores from a mean of 15.2 ± 2.3 at baseline to 7.8 ± 1.9 post-intervention ($p < 0.001$), whereas the control group showed a smaller reduction from 14.9 ± 2.6 to 12.4 ± 2.1 ($p = 0.04$). Similarly, BDI-II scores in the dCBT group dropped from 27.1 ± 4.8 to 13.5 ± 3.2 . Improvement in anxiety and quality of life scores was also significantly greater in the intervention group compared to controls ($p < 0.01$). **Conclusion:** Digital CBT is a highly effective intervention for reducing depressive symptoms in adolescents, outperforming standard counseling in both primary and secondary outcomes. Its scalability and accessibility make it a promising tool for broader implementation in school and community mental health settings.

Keywords: Digital CBT, adolescent depression, randomized controlled trial, PHQ-9, mental health intervention, mobile therapy, school counselling.

INTRODUCTION

For a long time, feminist discussions on gender, power, and identity have revolved around domesticity. According to feminist theory, the house is a place where gender ideals are perpetuated through customs, language, and societal expectations rather than a neutral private space (Beauvoir, 2011; Delphy, 1984; Oakley, 1974). Domesticity frequently functions as a material and symbolic space where agency is negotiated and challenged in women's autobiographical writing (Smith & Watson, 2010; Friedman, 1998). *Educated* (2018) by Tara Westover offers a distinctive and captivating depiction of family life, showing a home molded by fundamentalist ideologies, survivalist ideology, and

patriarchal control. In the book, domesticity plays a key role in the formation of identity, compliance, and resistance rather than just serving as a backdrop.

Although *Educated's* themes of schooling, trauma, and resilience have received a lot of praise, the text's linguistic construction of domesticity has received comparatively little attention. The majority of current research takes a psychological, sociological, or narrative approach to the memoir (e.g., Jones, 2020; McMillan, 2019), ignoring the linguistic devices used to express gendered domestic standards. However, feminist stylistics contends that ideology is embedded in language at several levels, from grammatical structures to lexical choices, and that

these characteristics have significant effects on how women's lived experiences are portrayed (Mills, 1995; Lazar, 2005). In order to understand how Westover's language creates domesticity as a place of both enslavement and possible emancipation, a linguistic approach becomes crucial.

No thorough linguistic or stylistic analysis has looked at how language choices in *Educated* shape domesticity, female identity, and rising agency, despite the memoir's detailed depiction of domestic power dynamics. The deeper ideological role of language in forming representations of women's household experiences remains unexplored in the absence of such a study. Themes are frequently the emphasis of contemporary literary studies rather than the linguistic processes that give rise to them (Ahmed, 2021; Romani, 2020). The need for an integrated feminist stylistic analysis that clarifies how linguistic patterns create gendered domestic ideology is highlighted by this gap.

The following questions are the focus of this study:

1. How domesticity is realized in the data from feminist stylistic perspective?
2. At the choice of nouns level, which is the most prominent techniques surrounded in showing domesticity in the data?
3. At the choice of modification level, which is the most dominant techniques surrounded in showing domesticity in the data?
4. At the naming and describing level, which is the most prevalent in the data?

A. Significance of the Study

Theoretical Importance Four complimentary linguistic frameworks are used in this study: Gendered language patterns, naming, alteration, and ideology in speech are highlighted in Mills's (1995) *Feminist Stylistics*. The methods for analyzing how textual-conceptual functions create ideological meanings are provided by Jeffries's (2010) *Critical Stylistics*. The Stylistic Model by Leech and Short (2007) provides classifications for narrative voice, point of view, and foregrounding. *Systemic Functional Grammar* by Halliday and Matthiessen (2014) describes how language structures enact ideational, interpersonal, and textual meanings, including the function of transitivity and nominalization in creating social realities. When combined, these theories provide a strong framework for linguistic and ideological analysis of domesticity.

The study is important for a number of reasons: In *Educated*, it offers one of the earliest feminist views of domesticity with a language foundation. It illustrates how language elements, which are frequently disregarded in literary studies, serve ideological purposes to either support or contradict patriarchal

standards. By examining how memoirs use language to encode gendered identities, it advances feminist discourse analysis. By illuminating the linguistic mechanisms by which agency arises, it deepens our comprehension of women's life writing. It provides a methodological framework that incorporates many language frameworks for upcoming feminist stylistic studies.

B. Hypothesis

1. Domesticity is realized through feminist stylistic features across word level.
2. At the choice of nouns level, gendered nouns are the most prominent techniques in showing domesticity surrounding the data.
3. At the choice of modification level, qualitative adjectives are the most dominant, functioning to highlight the tensions between women's restricted domestic roles and their pursuit of domesticity.
4. At naming and describing level, the choice of nouns are the most prevalent tools, foregrounding resistance to patriarchal authority and traditional domestic ideologies.

C. Aims of the Study

1. Examining how domesticity is portrayed and realized in the data through feminist stylistic tools.
2. Analyzing the patterns of the choice of nouns and establishing which is most prominent in shaping domesticity in the data.
3. Investigating the use of the choice of modification structures and determining which is the most dominant in constructing domesticity in the data.
4. Exploring the forms of naming and describing and identify which is the most prevalent in realizing domesticity in the data.

II Feminist Stylistics and the Representation of Domesticity: Word-Level Analysis

Feminist stylistics is an important method for analyzing how domesticity is produced in women's life writing since it emphasizes how language choices reflect and replicate gendered beliefs. Feminist stylisticians contend that vocabulary choices, including nouns, adjectives, modifiers, and naming conventions, are politically patterned rather than random (Jeffries, 2010; Mills, 1995). These linguistic patterns often incorporate domesticity, a cultural construct linked to women's daily labor, emotional stress, and societal obligations. Therefore, examining language's microstructures might shed light on how memoirists either replicate or challenge established home norms.

Word-level analysis is crucial because beliefs about gender roles are frequently encoded in the smallest language units, according to Mills (1995). Words

pertaining to domestic items, caring tasks, and emotional responsibilities might subtly normalize women's identification with home environments. According to Mills, linguistic patterns like diminutive forms, gendered nouns like "mother," "wife," and "housekeeper," and "empty adjectives" like "lovely" and "sweet" frequently serve to minimize women's work or restrict their identities to socially acceptable household tasks. Such word choices may show how female narrators internalize or contest domestic life in memoirs that depict domestic life.

In a similar vein, Jeffries (2010) contends that readers' interpretation of gendered experiences is largely dependent on the ideological weight of lexical elements. Authors can emphasize or minimize the agency of persons by naming and describing procedures. Nouns that portray women as caregivers, assistants, or supports in domestic contexts may achieve this, subtly placing them in connection to others rather than as independent agents. According to Jeffries' model, the reader's understanding of home roles and power dynamics is shaped by the "textual-conceptual functions" of language, which include categorization, equating, contrasting, and exemplification.

Additionally, word-level decisions connect with more general feminist concepts like identity, restriction, and agency. Domesticity has historically been linked to women's restricted mobility and access to public spaces, as feminist theorists demonstrate (Delphy, 1984; Hooks, 1990). The ideological weight of domestic labor is thus linguistically encoded when certain nouns and modifiers—such as tasks, chores, responsibility, care, or burden—recur in memoiristic portrayals of home environments. On the other hand, linguistic techniques that redefine domesticity might challenge gender assumptions and highlight women's agency by emphasizing expertise, work intensity, or emotional complexity (Bucholtz & Hall, 2004).

Feminist stylistics also associates representation and resistance with word-level patterns. Memoirists challenge patriarchal narratives that restrict women to passive domestic identities by using nouns and modifiers that elevate domestic work, characterize it with evaluative adjectives, or reframe it as a place of autonomy. On the other hand, the narrative may highlight the repressive aspect of family life when domestic activities are described using negative or minimizing word choices (Rowbotham, 2018). The significance of word-level analysis in comprehending the ideological production of domesticity in women's writing is highlighted by this dynamic.

Therefore, feminist stylistics' word-level portrayal of domesticity is profoundly interpretative rather than

merely descriptive. It offers a methodical way to show how language choices are used to establish, negotiate, or resist gendered identities and domestic roles. Researchers can discover how domesticity is shaped as a place of work, constraint, empowerment, or conflict in women's memoirs by examining naming, noun selection, modification, adjectival use, and lexical semantics.

1. Naming and Describing (Word-Level Tools)

At the word level, naming and describing refer to how certain linguistic choices disclose power dynamics, uphold gender stereotypes, or contain ideological presumptions. According to feminist stylisticians, naming practices are not neutral; rather, they help create gendered identities and household duties (Mills, 1995; Jeffries, 2010). The following categories explain how various noun and adjective choices influence how women, domesticity, and agency are portrayed.

A. The Choice of Nouns: According to Mills (1995) and Jeffries (2010), nouns classify individuals and behaviors, influencing readers' perceptions of social roles. Nouns like "mother," "wife," and "maid" that emphasize occupation, emotional identity, or relational identity frequently reinforce conventional domestic expectations, for example

(1). *She was labelled the **caretaker** of the household, even though she worked two jobs outside the home.*

(2). *The community often referred to him as the **head** of the family.*

These nouns—"caretaker," "head"—construct hierarchical domestic roles.

1. Gendered Nouns: Gendered words, such as "waitress," "chairman," and "housewife," clearly indicate a person's gender. According to Mills (1995), gendered words perpetuate prejudices and encode uneven power. According to Jeffries (2010), these nouns incorporate presumptions about gender-based expected behaviors, for example :

(3). *She was praised as a **good woman**, a term used to reward obedience and domestic reliability.*

(4). *He was celebrated as a **strong man**, reinforcing expectations of leadership.*

2. Collective Nouns : According to Jeffries (2010), collective terms like "family," "community," and "household" might mask individual effort and accountability. According to feminist research, communal phrases frequently mask the disproportionate amount of home work that women do, for example :

(5). *The **family** was admired for keeping a spotless home, though only the mother cleaned it.*

(6). *The **household** was described as efficient, erasing her daily labour.*

3. Abstract Nouns : Intangible traits like "patience," "sacrifice," and "duty" are described by abstract words. According to Jeffries (2010), these terms frequently elevate women's domestic work by portraying emotional fortitude as a feminine quality, for example :

(7). Her **patience** was praised, even when it masked deep exhaustion.

(8). Society expected endless **sacrifice** from mothers.

4. Generic Nouns: Generic nouns like "man," which means mankind, eliminate women's involvement and universalize male experience. According to Jeffries (2010), generic nouns diminish women linguistically and normalize male authority, for example :

(9). They claimed that **man** has always led the home, ignoring women's labour.

(10). The teacher said **mankind** has progressed, erasing women from the narrative.

B. The Choice of Modification: Adjectives used to characterize nouns are referred to as modification. According to Mills (1995) and Jeffries (2010), adjectives frequently have ideological weight; they feminize behavior, normalize household roles, or reduce women's agency, for example :

(11). She kept a **clean, warm** home, though the work was invisible to others.

(12). He was described as **firm** and **decisive**, whereas she was called **gentle**.

1. Empty Adjectives : Empty adjectives, such as "lovely," "nice," and "sweet," convey affect but lack meaning. According to Mills (1995), these descriptors are disproportionately applied to women, trivializing them by emphasizing pleasantness or attractiveness above intelligence or competence, for example :

(13). She was described as a **lovely** girl, despite her significant academic achievements.

(14). They praised her **sweet** voice while ignoring her ideas.

2. Gendered Adjectives: Stereotypical expectations for men and women are reflected in gendered

descriptors such as "soft," "emotional," "strong," and "rational." According to Mills (1995), these descriptors regulate appropriate feminine behavior, for example :

(15). Her **soft** tone was praised, but her **emotional** reactions were criticized.

(16). His **strong** decision-making was admired.

3. Qualitative Adjectives: According to Jeffries (2010), qualitative adjectives describe attributes like size, color, or condition. These adjectives show how women's labor and domestic environments are described in feminist stylistics, frequently in ways that legitimate the load, for example :

(17). The kitchen was always **bright** and **orderly**, though she cleaned it daily.

(18). She prepared a **simple** dinner that took hours of effort.

4. Diminutive Adjectives: Women are denigrated or infantilized by diminutive adjectives like "little," "tiny," and "small" (Mills, 1995). They diminish the importance of their deeds or abilities for example :

(19). She carried her **little** basket of laundry, though the load strained her back.

(20). They described her accomplishments as **small**, minimizing her efforts.

5. Qualifying Adjectives: Qualifying adjectives, such as "just," "only," and "merely," restrict or limit meaning. According to Jeffries (2010), these terms have the potential to devalue women or portray their responsibilities as secondary for example :

(21). She was described as **just** a housewife.

(22). Her role was considered **only** supportive.

C. Nominalisation

Verbs or processes become nouns through nominalization (Halliday, 1994). According to Jeffries (2010), nominalization frequently conceals agency; in domestic settings, it might eliminate the identity of the worker, for example :

(23). The **cleaning** was done early, though no one mentioned who cleaned.

(24). Her **exhaustion** was discussed as an event detached from its cause.

Table 1

Naming and Describing (Word-Level)		
Tool	Brief Meaning	Example
Choice of Nouns	Selecting nouns that frame gender /domestic roles.	<i>mother, chores</i>
Gendered Nouns	Nouns marked female /male	<i>housewife /husband</i>
Collective Nouns	Group nouns that generalise people.	<i>family, household</i>
Abstract Nouns	Non-physical ideas linked to domesticity.	<i>care, duty</i>

Generic Nouns	General terms that universalize groups.	<i>women, mothers</i>
Choice of Modification	Adjectives /modifiers that shape attitudes.	<i>obedient daughter</i>
Empty Adjectives	Vague evaluative adjectives.	<i>nice, lovely</i>
Gendered Adjectives	Adjectives tied to gender stereotypes.	<i>feminine, maternal</i>
Qualitative Adjectives	Describe observable qualities.	<i>clean, tidy</i>
Diminutive Adjectives	Make things /people seem smaller /weaker.	<i>little girl</i>
Qualifying Adjectives	Specify /classify nouns.	<i>domestic labour</i>

III. METHODOLOGY

A. Data Description and Selection

Westover's memoir *Educated* (2018), a first-person account of her upbringing in a rural, survivalist Mormon household in Buck's Peak, Idaho, serves as the study's primary source of data. The memoir describes Westover's early years in a very constrictive home setting marked by tight gender norms, little access to formal education, and intense parental control. The memoir is especially pertinent for analyzing domesticity from a feminist stylistic perspective because a large portion of the story centers on home labor, caregiving duties, and the ideological forces that formed family life. Westover's slow departure from the home as she pursues knowledge, independence, and self-expression is chronicled in *Educated*. This path offers a wealth of language resources for examining the construction, enforcement, and contestation of domesticity.

In addition to being physical environments, domestic spaces like the kitchen, house, garage, and family farm also function as ideological locations where gender norms, power dynamics, and obedience are negotiated. The memoir gives stylistically varied representations of home, identity, and agency since it depicts domesticity over several life stages. This is consistent with academic beliefs that life narratives enable readers to follow the development of selfhood over time (Smith & Watson, 2010). *Educated*, a highly regarded modern memoir, offers genuine, in-depth accounts of household life interwoven with firsthand knowledge. It is a suitable text for feminist stylistic analysis based on the frameworks of Mills (1995) and Jeffries (2010) because of its linguistic richness, especially in naming, describing, modification, metaphor, and modality.

B. The Tools for Analysis

Using feminist stylistic approaches developed by Mills (1995), Jeffries (2010), and Halliday (2014), this study examines how domesticity is formed at the word level in *Educated*. Word-level analysis is necessary because individual lexical items—especially nouns, adjectives, and nominalised forms—carry powerful ideological implications. These resources aid in illuminating the text's encoding of power dynamics, gender roles, and home expectations.

A. The Choice of Nouns: Noun Choice Analyzes how nouns depict individuals, things, and activities. The linguistic construction of the house is shown by domestic nouns (e.g., mother, chores, kitchen).

B. The Choice of Modification: Choice of modification looks at adjectives and modifiers that are affixed to nouns (such as "chaotic home" or "strict father"), exposing opinions on domestic life.

C. Nominalization : Nominalization examines behaviors that have been transformed into nouns (such as protection or obedience), which might naturalize domestic demands and hide agency.

C. Method of Analysis

In order to provide a more thorough understanding of how domesticity is portrayed in *Educated*, this study employs a mixed-methods approach that blends qualitative feminist stylistic analysis with quantitative language counts. By enabling both meaning interpretation and linguistic pattern measurement, mixed-methods research enhances the study (Creswell & Plano Clark, 2018). The qualitative component focuses on Mills (1995) and Jeffries (2010) to explain how language constructs the narrator's domestic experiences. Included in the analysis are: Choice of Nouns: gendered, collective, abstract, and generic nouns. Adjectives that have been modified include tiny, qualitative, gendered, empty, and qualifying. Naming and Describing: how persons and residential settings are branded. Nominalization is the process of transforming domestic processes into abstract terms, frequently concealing agency. This section shows how domesticity is framed and the ideological meanings that are ingrained in the text.

The study counts specific language items in the extracts to bolster the qualitative findings, such as: Gendered nouns, such as mother, father, and daughter, are frequently used. Frequency of abstract terms associated with domesticity (e.g., obedience, obligation). The types and frequency of adjectives used to describe roles or household areas. Number of nominalised forms relating to home chores. These counts assist in uncovering dominating linguistic patterns, making the qualitative interpretation more robust and objective. Finally, the findings from both methods are integrated: Quantitative counts demonstrate which language characteristics are most influential in constructing domesticity. How these characteristics influence meaning, ideology, and gender representation is explained through qualitative interpretation. When taken as a whole, they offer a comprehensive understanding of how domesticity functions in Westover's story.

D. Procedures

This study examines domesticity in Tara Westover's *Educated* (2018) using a mixed-methods feminist stylistic approach. Three passages from the beginning, middle, and end of the memoir were chosen to illustrate the evolution of domesticity and agency. Beginning: Early childhood, domestic routines, and gendered expectations. Middle: Westover's desire to further his education clashes with household responsibilities. End: Increasing independence and reinterpretation of domestic responsibilities. The analysis combines qualitative interpretation and quantitative counting. Word-level methods (Mills, 1995; Jeffries, 2010; Halliday, 2014) are utilized to evaluate nouns, adjectives, modification, naming, and nominalisation. Quantitative counts highlight dominating patterns, while qualitative interpretation demonstrates how domesticity, gender, and agency are built and negotiated throughout the book.

Extract 1

This extract is from the beginning of *Educated* by Westover. Extract from the beginning of *Educated* (Chapter 1):

I was born in the year of the great Salt Lake flood, the year the water swallowed the valley and poured over the mountains, carrying with it everything in its path. We lived on a mountain, miles from the nearest neighbor. My father was a farmer, and we were so poor we didn't even have indoor plumbing. I didn't go to school, and the only books in our house were the ones my father read to us, stories of the End Times, when the world would be destroyed by flood and fire. (Westover, 2018, p. 1).

This extract is rich in its portrayal of domesticity through a bleak, survivalist lens. It offers strong textual evidence of isolation, patriarchal control, poverty, and apocalyptic belief systems—elements that directly connect to feminist stylistic concerns. This passage is ideal for feminist stylistic analysis, especially focusing on domesticity, for many reasons such as: The setting—a remote mountain without basic utilities—emphasizes an extreme form of domestic space, far removed from societal norms, the speaker's exclusion from formal education and reliance on her father's readings marks a lack of epistemic agency, the father, as the only literate figure, shapes the domestic environment, portraying a gendered power dynamic, the reference to End Times signals a symbolic overlay of fear and control that restricts the speaker's worldview and future agency.

Word-Level Analysis

1. Naming and Describing

Salt Lake flood, mountain, farmer, books, End Times — these nouns shape the domestic world.

Descriptions, like so poor, didn't even have indoor plumbing, and carrying with it everything evoke hardship, lack, and erasure.

Salt Lake flood is a proper noun that names a significant event and is used to describe the context of Tara's early life. The event is metaphorically tied to the book's broader themes of destruction and survival.

Mountain and neighbor are common nouns used to describe both the geographic isolation and social distance Tara's family faces.

A. The Choice of Nouns

1. Gendered Nouns: There are no Gendered nouns in this extract.

2. Collective Nouns: There are no collective nouns used in this extract.

3. Abstract Nouns: There are no abstract nouns in this extract.

4. Generic Nouns: *Mountain* and *neighbor* are generic nouns that stand for the general environment and the social isolation experienced by Tara's family.

books, stories are generic and only made specific by modification (e.g., *stories of the End Times*).

B. The choice of modification

1. Empty Adjectives : There are no empty adjectives in this extract.

2. Gendered Adjectives : There are no gendered adjectives in this extract.

3. Qualitative Adjectives: Such as *great, nearest* provide qualitative intensity to size and distance.

4. Diminutive Adjectives : There are no diminutive adjectives in this extract.

5. Qualifying Adjectives: *great Salt Lake flood, nearest neighbor, indoor plumbing* — all are qualifying, setting parameters to intensity, location, or specificity.

D. Nominalization : There is no nominalization in this extract.

Extract 2

A middle of the narrative extract from *Educated* by Westover that reflects domesticity, especially in relation to her family and house life from Chapter Two.

Mother was straining tinctures in the kitchen. The smell of calendula and lobelia hung in the air, thick and nostalgic. She had lined up dozens of bottles, each with a handwritten label, and was arranging them with the precision of a surgeon. The kitchen had become her domain, a place where she wielded control, even as the rest of the house descended into chaos. It smelled of herbs and vinegar, of earth and purpose. (Westover, 2018, p. 11)

Word Level Analysis

1. Naming and Describing

A. The Choice of Nouns : *Mother, tinctures, kitchen, bottles, label, and domain* are examples of nouns that act as focus points, highlighting both the protagonist's familial role and household items. In this instance, the gendered noun *Mother* emphasizes both her authoritative presence in the kitchen and the conventional household realm. *Calendula, lobelia, bottles, labels, precision, surgeon, domain, control, house, chaos, herbs, vinegar, earth, tinctures, kitchen, and purpose*: By fusing real, sensory, and metaphorical aspects, these nouns create a highly detailed physical and abstract environment. While the abstract nouns *domain, control, chaos, and purpose* imply power dynamics and emotional emotions within that area, the concrete nouns *kitchen, bottles, and label* firmly define the scenario in a home setting.

1. Gendered Nouns: In this instance, the word *mother* introduces the kitchen as a place connected to feminine domesticity and serves to further the gendered division of labour. By portraying the mother as a figure of both care and authority, this term reinforces the relationship between domesticity and maternal identity. Despite being typically masculine, the term *surgeon* is used symbolically here, implying a subversion of gender norms by giving the mother figure expert, and professional power.

2. Collective Nouns: *Dozens of bottles* introduces a collective noun that expresses abundance and meticulous organization, reinforcing the mother's systematic approach to her domestic activities.

3. Abstract Nouns: *Domain, purpose, control, and chaos*. Words convey abstract ideas that convey the psychological and emotional aspects of home, representing intangible ideas like power, order/disorder, and intention that influence the ideological framing of domesticity in the story. These abstract nouns express the conflict between familial instability and female agency, which is essential for feminist interpretations of the house.

4. Generic Nouns: *Mother* may be viewed as generic since it expresses a broader societal archetype of motherhood rather than a specific person. The generic words *kitchen* and *house* serve to both situate the extract in well-known home environments and to portray the larger domestic realm as a site of agency and power.

B. The Choice of Modification : *handwritten, thick, and nostalgic*. The employment of adjectives to produce rich, sensory descriptions strengthens the portrayal of the kitchen as a regulated, function driven area in the middle of the chaotic home. A handwritten label indicates that the domestic activity is artisanal and intentional rather than mechanical, personalizing and humanizing it. Precision of a surgeon changes the nature of planning, transforming household chores into specialist knowledge. Thick and nostalgic alters scent, adding depth to the space on both a sensory and emotional level.

1. Empty Adjectives: The extract uses more descriptive and functional adjectives to convey sensory and spatial qualities, such as the adjectives *thick, nostalgic, and handwritten* which carry specific semantic and affective meaning so it does not explicitly employ empty adjectives (e.g., "nice," "lovely").

2. Gendered Adjectives : There are no gendered adjectives.

3. Qualitative adjectives: The qualitative adjectives *thick, nostalgic, and dozens* are used in this extract. The mother's meticulousness and control over her area are reinforced by adjectives that express specificity and attention to detail. Textural and sensory details are added thick and handwritten. *Dozens* promotes a qualitative feeling of scale and caring while operating quantitatively.

4. Diminutive Adjectives: This extract focuses on significant, powerful modifiers that convey the mother's dominance in the kitchen, despite the absence of any overt usage of diminutive adjectives (such as "little," "tiny").

5. Qualifying Adjectives: *Handwritten* is a qualifying adjective that highlights the mother's authority and agency in the house by highlighting the intentional and intimate nature of her acts. However, *precision*, in the metaphorical sense of a surgeon's precision, qualifies organizing by demonstrating accuracy and care.

C. Nominalization: There is no nominalization.

Extract 3

Here is a suitable extract from the end of *Educated* by Westover that reflects the theme of domesticity. Selected Extract from the End of *Educated* (Chapter 40):

My mother watched me as I turned the pages. She was in the kitchen, stirring a pot. Her hands moved methodically, almost absently, as if the meal was a thing apart from her. I asked if she remembered the story, and she said she didn't. She looked tired. The house smelled like wax and lavender. I realized how much had changed, and how much had not. (Westover, 2018, p. 327).

This extract reinforces the conflict between traditional parental roles and personal agency by effectively illustrating the contrast between emotional separation and household continuity. The mother's mechanical action suggests perseverance and silent emotional labour, evoking a routine-bound, possibly emotionally detached sort of domesticity. Westover's introspective tone highlights the difference between her newfound critical knowledge and her previous immersion in a home environment. This comparison demonstrates how domesticity is both familiar and strange as Westover becomes emotionally and intellectually detached from her childhood. As a symbolic critique of the limitations imposed by the domestic realm, the mother's worn-out appearance and robotic motions imply a lack of personal agency, even as she continues to perform traditional domesticity. As this scene occurs near the memoir's conclusion, it symbolically grounds Westover's transformation: she is physically in the domestic space, but psychologically removed. The domestic setting serves as a point of departure, reinforcing the memoir's core theme: self-education as a route out of prescribed gender and familial roles.

Word-Level Analysis

1. Naming and Describing

A. The Choice of Nouns : These nouns *mother, pages, kitchen, pot, hands, meal, house, wax, lavender* establish a vivid domestic setting, typical of traditional female-associated spaces. *Mother* — centers a female figure in a caregiving/domestic role, emphasizing the normativity of maternal identity. Additionally *the story* introduces an intellectual or imaginative element, reinforcing the mother's detachment or memory lapse, implying cognitive or emotional distance.

1. Gendered Nouns : *Mother* is an example of a noun that is clearly gendered. Her role as a housewife shapes who she is. Even if her acts appear emotionally detached, the subject pronoun *she* further emphasises the feminine subject and links her to emotive and domestic labour.

2. Collective nouns : There are no explicit collective nouns. The absence itself can be illuminating the mother's exclusion from family or community gatherings and serves to further solidify her emotional detachment.

3. Abstract Nouns : The abstract element is *Story*, which symbolizes memoir and shared narrative history, central to *Educated's* thematic core. The use of abstract nouns contributes to a reflective and melancholic tone, aligning with Westover's ongoing negotiation of her identity in relation to domestic memory.

4. Generic Nouns : The generic nouns are *the meal* and *the story*. They stand in for types of activities or experiences common to domestic life or personal memory. These generic references universalize the scene, creating this moment as one of many in a repetitive domestic routine. Also *Pot* and *hands*, are generic, these dehumanize or reduce the domestic act to impersonal function. The generic terms highlight the mundanity and depersonalization of women's domestic labor.

B. The Choice of Modification : These *methodically, almost absently* describe the mother's actions in terms that are mechanical and emotionally detached. These modifiers carry evaluative force—they create routine and disengagement, resisting idealized images of nurturing maternal attentiveness. *Tired* modifies *she the mother* is characterized by fatigue, with no emotional or mental elaboration, highlighting *invisibility of affective labor*. *Wax* and *lavender* modifies the smell of the house — this sensory imagery connects to traditional femininity, cleanliness, and a perfumed order, yet it contrasts with the emotional distance in the extract.

1. Empty adjectives : No adjectives are expressed. Mills links traditional female-centered speech with ornamental or ambiguous words like charming, nice, or pretty, which Westover steers clear of. This resists the romanticisation of household space and adds to a sombre, contemplative tone.

2. Gendered Adjectives : No gendered adjectives are used directly. Feminised emotionality is resisted in the

portrayal. Instead, words like *tired* and *absently* indirectly criticise romanticised femininity by evoking feelings of depletion or detachment.

3. Qualitative Adjectives : The adjective *absently* contributes to a qualitative assessment of the mother's physical and emotional state. These adjectives underscore emotional withdrawal, illustrating a subtle critique of how domestic roles emotionally erode female agency.

4. Diminutive Adjectives : Diminutives such as *little*, *sweet*, or *cute* are absent. This lack is strategic in resisting infantilization of the female figure or her labor.

5. Qualifying Adjectives : Here, *tired* classifies the mother's appearance once again and restricts the perception of domesticity as rewarding or energising. Additionally, the final line's *changed* and *not changed* serve as evaluative qualifiers, offering a dual perspective on the home space: one that is both familiar and transformed.

C. Nominalization: In this case, *how much had changed* is an abstract, nominalised clause, whereas *change* is realised as a noun phrase. This suggests emotional uncertainty and detachment while allowing for contemplation without specifically identifying the actor (who or what changed). In this extract , nominalisation is used to encode emotional experience, facilitating detached contemplation and fitting in with the retrospective perspective of memoir.

Feminist stylistic contradictions between identity and domesticity, memoir and routine, and presence and detachment are exemplified in this extract . Westover portrays the mother as physically present but psychologically absent through noun choices, a lack of communal identification, and emotionally subdued modification, a character worn out by expectations of the home. Using nominalization and qualitative adjectives to highlight internalised remoteness and exhaustion, the text avoids sentimentalising parenting.

IV. RESULT

The purpose of this section is to provide a quantitative analysis of specific language elements taken from a feminist stylistic framework and applied to the text's portrayal of domesticity. Word-level components like nominalization, adjectives, and noun kinds are included in the analysis. Each feature's significance within the data set was reflected in the frequencies and percentages that were computed.

The frequencies and percentages of each tool in the three examined extracts from the beginning , middle and the end of the memoir are displayed in the following table.

Table 2
Naming and Describing Tools

Category	Frequency	Percentage
Gendered Nouns	3	11.11%
Collective Nouns	1	3.7%
Abstract Nouns	5	18.5%
Generic Nouns	5	18.5%
Empty Adjectives	0	0%
Gendered Adjectives	0	0%
Qualitative Adjectives	6	22.22%
Qualifying Adjectives	6	22.22%
Diminutive Adjectives	0	0%
Nominalization	1	11.11%
Total	27	100%

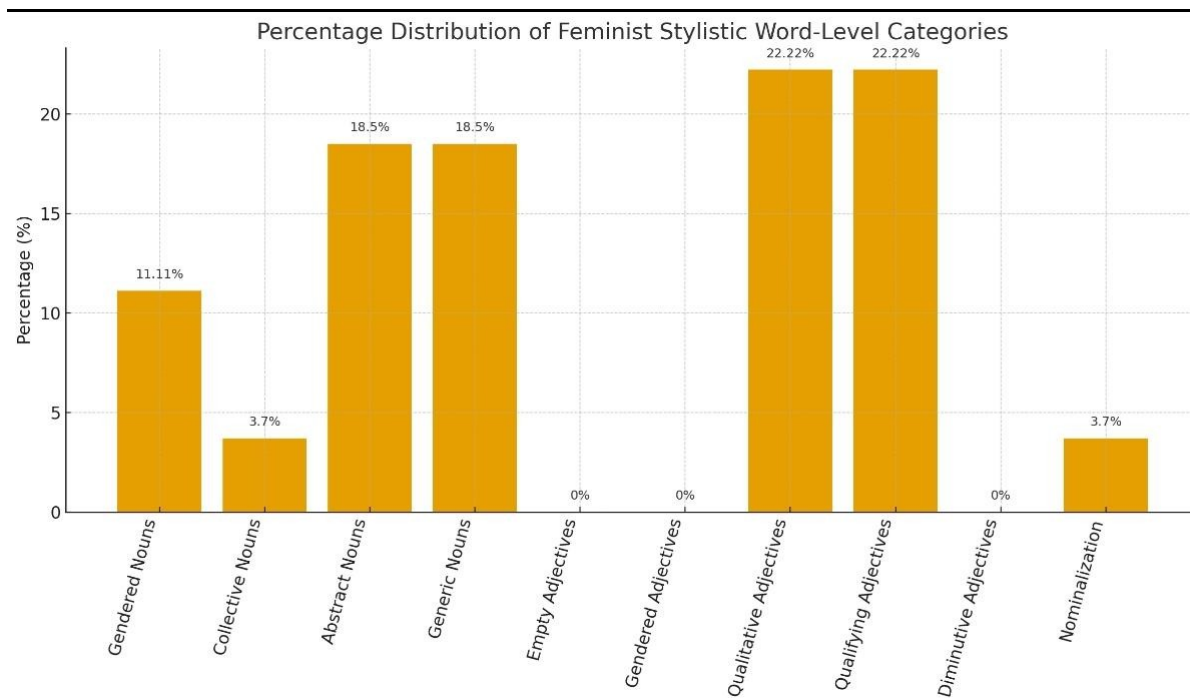


Figure 1 Naming and Describing Tools

The results indicate that the most commonly utilized features in the data are adjectives and abstract/generic nouns. The significant usage of qualitative and qualifying adjectives (44.44%) implies that domesticity is predominantly expressed through precise and specific descriptions, which assist construct a vivid picture of the home environment and domestic routines. The presence of abstract nouns (18.5%) and generic nouns (18.5%) implies that the text also reflects ideas, feelings, and general roles associated with domestic life, such as responsibility, family roles, and shared cultural understandings of home. Gendered nouns (11.11%) appear modestly, demonstrating that gendered roles exist but are not heavily emphasized in creating domesticity.

The very low frequency of nominalisation (3.7%) and collective nouns (3.7%) suggests that the text focuses more on specific personal experiences rather than abstract processes or group identities. The absence of empty adjectives, gendered adjectives, and tiny adjectives (0%) shows that the text avoids stereotyped or trivialising language commonly associated with traditional femininity. This suggests a more serious and respectful presentation of domesticity. Overall, the findings demonstrate that emotional/ideational vocabulary and rich description are the primary means of constructing domesticity, with little use of stereotypically gendered language.

V. Discussion

The word-level analysis reveals that noun choices and adjectival modification, which together constitute the dominating linguistic pattern, are the main ways in which domesticity is formed in the extract. The prevalence of generic nouns (18.5%) and abstract nouns (18.5%) indicates that domesticity is portrayed as a wide, conceptual, and generalized realm as opposed to a collection of discrete, particular behaviors. This confirms Jeffries's (2010) notion that abstract and general forms typically naturalize social norms, making domestic duties appear universal and unchallenged. The statistics also demonstrate considerable reliance on qualitative and qualifying adjectives (each 22.22%), showing that home environments and acts are framed through descriptive and evaluative language.

Mills (1995) asserts that such alteration reinforces specific attitudes or ideals associated with women's roles by influencing readers' emotional and social interpretations of domesticity. The absence of empty, gendered, and diminutive adjectives implies that the text avoids clichéd or trivialized images of femininity, suggesting a more serious or grounded picture of home reality. Gendered nouns (11.11%) present but are not prominent, which suggests that domesticity is not established principally through explicit gender marking but rather through the larger descriptive and abstract patterns. The minimal presence of collective nouns (3.7%) shows that domestic work is not presented as shared, aligning with feminist observations that domestic labour is often individualized. Nominalisation (3.7%) is also rare, indicating that agency is not heavily obscured in the representation of domestic actions.

Overall, the linguistic patterns suggest that domesticity is framed through ideological generalization, descriptive detail, and individual responsibility rather than overt gender marking. This aligns with feminist stylistic insights that domestic roles are often encoded subtly through word-level choices rather than explicit gendered terms.

CONCLUSION

1. Feminist stylistic elements at all linguistic levels realize domesticity. Westover primarily uses identifying and describing tactics at the word level, indicating that women's experiences are expressed by linguistic choices that define and classify gendered identity. So the first hypothesis is verified overall.
2. Westover's memoir shows a clear reliance on abstract nouns, indicating that women's experiences are expressed conceptually rather than concretely. Although gendered nouns appear, they are less frequent than abstract and evaluative forms, suggesting that Westover constructs domesticity through reflection and emotional intensity rather than gendered labeling. So the second hypothesis is refuted overall.
3. Westover uses more qualifying and qualitative adjectives to stress endurance and communal strength, to convey inner reflection and autonomy. So the third hypothesis is partially verified.
4. The data shows that choice of modification has the highest frequency (12, 44.44%) qualitative adjectives describe qualities, states, or attributes, often used to create atmosphere and domestic detail. Their high frequency suggests that the text relies heavily on descriptive language to construct the domestic environment—e.g., adjectives describing objects, spaces, feelings, or routines. Qualifying adjectives limit or refine meaning (e.g., "small," "old," "specific"). Their equal proportion to qualitative adjectives indicates a tendency to specify and narrow domestic details, suggesting precision in how domestic spaces, objects, or activities are framed. This reflects how women's domestic narratives often use controlled description to structure experience and manage meaning (Mills, 1995).

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